PROJECT DEMONSTRATING EXCELLENCE

The Story of Lovewell Institute for the Creative Arts: Vision, Theory, Method

by

David Sheridan Spangler

Submitted in partial fulfillment of the Requirements for the Degree of

Doctor of Philosophy
with a concentration in Arts and Sciences
and a specialization in Interdisciplinary Arts

December 16, 2006

Sherry Eve Penn, Ph.D.

Union Institute & University
Cincinnati, Ohio

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UMI Number: 3268233

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI®

UMI Microform 3268233

Copyright 2007 by ProQuest Information and Learning Company.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Abstract

This Project Demonstrating Excellence (PDE)/Dissertation blends autoethnography, historiography, and other forms of qualitative research as it examines the evolution and development of Lovewell Institute for the Creative Arts' philosophy, pedagogy, human resources, creative process, business, social action, spiritual implications, and educational applications of its process and methodology. This study also focuses on the emergence of Interdisciplinary Arts as a compelling new field of study; the imbalance between creative arts and interpretive arts; the "creative process" as an effective methodology for intellectual, psychological, and spiritual inquiry; the synergistic relationship between artistic achievement, educational advancement, and social transformation; and the Lovewell Method as a viable educational methodology for teaching and learning a variety of arts-based and non-arts-based skills. This research project was designed around three distinct but complementary components. Each component comprises a section of this document and is framed by a primary research question. Part 1 addresses the question, "What is Lovewell?" The first eleven chapters of this PDE/dissertation endeavor to answer that question through a blend of historiography, autoethnography, and descriptions of fundamental aspects and constructs of the Lovewell Method and theory. Part 2 asks, "How does Lovewell affect its constituents?" This section examines the effects that Lovewell Institute has had on students; staff; parents; teachers; community; the domains of music, theatre, dance, design, and interdisciplinary arts; and the field of creative process and new works. The design of Part 2 includes a qualitative analysis and interpretation of a Likert survey administered to 29 research participants, an assessment of evaluation data collected over the past 20 years by various other researchers, and the examination of a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

case study (Yoon, 2000) on Lovewell Institute constituents. Part 3 addresses the final research question, “What is Lovewell’s potential for future growth, and what new relevant theories can be derived from this research?” This section rejoins the discoveries and findings gained from this study with the relevant scholarly conversation.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dedication

To the Lovewell staff artists, instructors, and administrators who are daily clearing the path, lighting the way, and giving voice to a new generation.

To the Lovewell Board who devote untold resources and guidance in keeping the flame of creativity burning.

To the Lovewell parents who know that it takes a village because they *are* the village.

To the Lovewell students who illuminate us with boundless energy, refuse to let us grow old, and constantly remind us why we do what we do.

To my family: my wife, Martha, and my children, Marjorie, Catherine, Isadora, and Sheridan, who have shared the dream, endured the hardships, and truly expanded the vision and research.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Acknowledgments

The steadfast guidance and inspiration from Dr. Sherry Eve Penn is greatly appreciated. Her vast experience in education and the arts, her pioneering in expressive arts therapy, and her deep understanding of creative-process-based research have been extremely valuable resources. I am very grateful to Dr. Abraham Fischler for his support over the past 12 years in both his vision for the Lovewell Institute and his faith in me as an educator and artist. Thank you to Harriet Mathis who has been a true friend and confidante. I extend gratitude to the Lovewell staff artists, instructors, and administrators who, over the past 15 years, have made valuable contributions towards the development of the Lovewell Method: Carrie Gilchrist Hagen, Ryan McCall, Jamie Johnson McCall, Joe Hagen, Nathan Tysen, Gary Wayne, Katy Holly, Stephanie Glazer, Tamir Hendelman, Leslie Bennett, Holly McLean, Joel Bicknell, Michelle Rivers, Chris Miller, Nina Zakrzewski, Randy Filmore, Linda Ochs, Brian Schmidt, Deb Wall, Tom Ward, Jan Hein Phelps, Jeannette Bonjour, James Talley, and Janet Nagy.

Deep gratitude goes to my friends in Sweden who have worked so hard to establish the Lovewell program there: Alf Josefsson, Ulf Waltersson, Emelie Lundin, Nils-Petter Ankarblom, Maria Erickson, Henrick Harryson, and my colleague at Linkoping University who is pioneering interdisciplinary arts in Sweden, Dr. Margaretha Grahn. I am also thankful to Dr. Wells Singleton, Provost of Nova Southeastern University's Fischler School of Education and Human Services, for his support and patience while working on this manuscript. I thank my colleagues at Fischler School, Dr. Stàn Hannah, Dr. Alan Altman, Dr. Gioia Gabellieri Bargagli, and Mel Stringer, for their invaluable help with the research. Thanks to past and present members of the Lovewell Board: Mary Koch, Martha Rhea, Royce Young, Pat Fraser, Deb Frenkel, Bill Shoemaker, Susan Dvorak, Laurie

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cohen, Jana Sigars-Malina, and Connie Crawford-Rodriguez. Many thanks to Josephine Cuccaro and Lori Faye Fischler, Lovewell Board members, who helped review the manuscript.

I am grateful to my master's degree students at Nova Southeastern University, including Orlando Espinoza, Deborah Walsh Mendiola, and especially my graduate assistant, Melissa Axel. Judy Lloyd has been very helpful in the editing of this manuscript, and I am grateful for her rigor and dedicated assistance. A special thanks to my doctoral committee members who have stood by me with consistent support and encouragement: Dr. Sherry Penn, Dr. Lawrence J. Ryan, Dr. Robert Richard Pevitts, Dr. Norman J. Fedder, Dr. Gary Diomandes, and Ms. Brenda Harris. And finally, thanks to my wife, Martha, and our children, Marjorie, Catherine, Isadora, and Sheridan, who have provided an unparalleled learning environment and untold blessings.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Contents

Page
Abstract...ii
Dedication...iv
Acknowledgements...v
Table of Contents...vii

PART 1: WHAT IS LOVEWELL? (ORIENTATION, FOUNDATIONS, AND CONTENT)...1

Chapter 1: Introduction...1
Introductory Statement...1
Statement of the Problem...3
A Description of the Research Questions...10
Research Question 1...10
Research Question 2...13
Research Question 3...14
A Definition of the Terms Most Used...14
The Lovewell Method...15
Lovewell Institute...17
Interdisciplinary arts...20
Creative arts and interpretive arts...21
How This PDE/Dissertation is Organized...24

Chapter 2: Review of the Literature...28
Primary Categories of Inquiry...28
Interdisciplinary Arts...28
Education...36
Social Sciences and Psychology...46
Creative Process...56
The Yoon (2000) Study of Lovewell Institute...67
Summary of Literature Review...68

Chapter 3: Methodology...71
Arts-Based Research...71
The Qualitative Research Paradigm...73
Integrated and Layered Research Methods...76
Historiography and Autoethnography...77
Sampling...81
Data Gathering...82
Triangulation and Tacit Knowledge...86
Data Analysis...89
Trustworthiness...91
Ethical Considerations...97
Crystallization...98

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 4: Developmental Foundations 101
Introduction on Form 101
Early History: The Seeds Are Planted 101

Chapter 5: Academic Foundations 113
The College Years 113

Chapter 6: Professional Foundations 135
Theory Becomes Practice 135
The First Lovewell Pilot Programs 156

Chapter 7: Social and Organizational Foundations 161
Content and Form: A Method Takes Shape 161
The Official Lovewell Programs Begin 165
The Accumulation Factor 169

Chapter 8: The Productions 204
Overview of the Productions 204
Thematic Elements of the Lovewell Productions 205
The Interdisciplinary Artworks (Productions) 207

Chapter 9: The Learning Meditations 250
Addressing the Spirit Through Creative Process 250
Establishing Presence 251
Seeing Through the Eyes of an Artist 253
The Seven Meditations 254

Chapter 10: Core Elements of the Lovewell Method 274
Mission 274
The Formats 277
Phases of the Lovewell Process 278
Phase 1: Conceptualization 279
Phase 2: Creation 283
Phase 3: Production 289
Phase 4: Evaluation 290

Chapter 11: Other Perspectives on the Lovewell Method 294
Themes and Characters That Inform the Lovewell Process 294
Requirements and Training for Lovewell Staff Artist/Instructors 294
Respect and Collaboration 297
Honesty 298
Acceptance and Forgiveness 299
Vocational Skills Cultivated Through the Lovewell Method 301
Academic Skills Cultivated Through the Lovewell Method 303
Staff Guidelines 304
Staff Awareness Exercise 309

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Other Human Resources Vital to Lovewell Institute....314
Human and Corporate Resources with Similar Missions....316

PART 2: HOW DOES LOVEWELL AFFECT ITS CONSTITUENTS? (FORM AND EVALUATION)....320

Chapter 12: The Likert Survey and Other Assessments....320
Overview of the Second Research Question....320
Results of the Likert Survey....321
Other Sources of Evaluative Data....338
Summary....346

PART 3: WHAT IS LOVEWELL'S POTENTIAL FOR GROWTH AND WHAT NEW RELEVANT THEORIES CAN BE DERIVED FROM THIS RESEARCH? (SIGNIFICANCE)....348

Chapter 13: Limitations, Recommendations, and Conclusions....348
Limitations and Recommendations Overview....348
Limitations of this PDE/Dissertation....349
Limitations and Recommendations for Lovewell Institute....352
Professional Applications of the Lovewell Method....353
The Lovewell Method as a Healing Modality....357
Intergenerational and Adult Programs....360
International Cultural and Exchange Programs....361
Corporate Applications of the Lovewell Method....364
Lovewell as a Business: Building the Infrastructure....365
Conclusions....368
Final Statement....373

References....376

APPENDICES
A Likert Survey Questionnaire....395
B Balancing the Arts (Illustration)....399
C Combined Statistical Data (Likert Survey Analysis)....401
D "Your Rights as a Participant" Form....406
E Informed Consent Form....408
F Permission to be Referenced in Dissertation Form....410
G Interdisciplinary Arts (Diagram)....412
H Lovewell Study Statistical Analysis....414

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART 1: WHAT IS LOVEWELL?
(ORIENTATION, FOUNDATIONS, AND CONTENT)

Chapter 1: Introduction

Introductory Statement

This is the story of Lovewell Institute for the Creative Arts (Lovewell Institute). The following pages are an examination of what Lovewell Institute is: its origins, major themes, characters, methodology, procedures, activities, research, evaluation, and its potential to transform lives and communities. This Project Demonstrating Excellence (PDE)/dissertation blends autoethnography, historiography, and other forms of qualitative research as it examines the evolution and development of Lovewell Institute's philosophy, pedagogy, human resources, the creative process, business, social action, spiritual implications, and educational applications of its process and methodology. One portion of the qualitative research was derived from a Likert Scale Questionnaire administered to Lovewell students in 2004. Other relevant qualitative data have been gathered over the years from several additional studies and evaluations focused on the Lovewell Method and Lovewell Institute. This PDE/dissertation is also a chronicle and analysis of Lovewell Institute's events, workshops, productions, organizational development, programmatic innovations, staff training techniques, and logistical adaptations of the Lovewell Method.

Lovewell Institute is a complex concept, although, when broken down into its various components, it is not a complicated idea. Building a "cultural community" is at the core of Lovewell Institute's mission with the understanding that cultural implies multi-cultural, and community implies global community. The theory is that through merging creative process, education, the arts, and social involvement, an effective

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

methodology has emerged. The Lovewell pedagogy and curricula has developed out of blending key elements from the various domains included in the interdisciplinary arts (music, dance, design, theatre, literature), education and the social sciences. Arts-based research and creative process-based research require a holistic approach to disseminating and interpreting data – more of an unfolding of the workings of a delicate process than calculating a statistical outcome. It is in this spirit that the reader is invited to explore the evolution of Lovewell Institute, and the development of the Lovewell Method as examined qualitatively piece by piece in the following pages.

I hesitate to oversimplify a description of Lovewell Institute and the Lovewell Method in the interest of introductory brevity. However, it might help the reader if I shine the light ahead on a few basic facts. Lovewell Institute sponsors workshops, classes and seminars that offer participants the opportunity to create original interdisciplinary artworks from conception through production while being guided by trained professionals in an atmosphere of mutual respect and acceptance. The Lovewell Method provides the philosophy, pedagogy, curricula and staff training that assure a valuable learning experience, artistic excellence, social relevance and personal development. The interweaving of these domains and disciplines provides a journey that is best taken one step at a time, making connections slowly and naturally rather than rushing to conclusions or anticipating destinations.

This PDE/dissertation honors the essence of traditional dissertation structure (Introduction, Literature Review, Research Methods and Procedures, Results and Findings, Discussion, Conclusions and Implications, and Bibliography). However, because of the organic nature of the subject and the inherent interdisciplinarity of Lovewell Institute and the Lovewell Method, some of the content of those structural

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

components will be integrated into the overall narrative. In addition to chapters on each component, some of the data are embedded and synthesized into the context of this PDE/dissertation as the "story" of Lovewell Institute unfolds.

Statement of the Problem

One of the most pronounced problems being experienced by America's public educational system is that the domain of "the arts" is continuously undervalued and underutilized as an instructional tool. We have all heard the familiar cry that when funding cuts occur, music, theatre, dance, and visual arts are the first areas to be eliminated or marginalized. This situation has become a cliché that modern American society seems to tacitly accept. The area of interdisciplinary arts is a relatively new field that is currently evolving in many unique permutations. Because interdisciplinary arts is one of the major topics of this PDE/dissertation, and because it has emerged as a discrete field of its own as opposed to the individualized fields of music, theatre, dance, and visual design, I will refer to it as a singular entity. Reunited under the umbrella of interdisciplinary arts, unique combinations of disciplines take on a new power and synergistic potential in the realms of education, social action, and personal development.

When the foundations of our national educational system were being formed, there were religious, economic, and political mandates that dictated what was taught in the classroom. Eventually, there emerged a great need for trained workers to feed the voracious appetite of the expanding Industrial Revolution. In that era, the educational system was understandably geared toward fulfilling those needs through skill training that directly applied to factory and office jobs. According to Tanner and Lackey (2004),

> The Industrial Revolution (1850-1949) occurred as factories proliferated in the U.S. to produce such products as firearms, textiles and sewing machines. The

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> Common School movement arose between 1840 and 1880 in response to a belief that education provided mainly by family members or through apprenticeships was insufficient to prepare children to work in factories and offices. Educational reformers, including Henry Bernard and Horace Mann, argued that public education was essential to our nation's economic success. (p. 22)

With the dawning of the space age, the educational system was modified to emphasize engineering-related studies. As a boy growing up in the 1960s with high scores in mechanical reasoning on standardized differential aptitude tests, I was encouraged by teachers and administrators to pursue a career in mechanical, electrical, or civil engineering. I had no interest in securing a job in engineering. It took some time for me to make the connection that mechanical skills could also be applied to composing music; structuring plays; telling stories; and moving actors, singers, and scenery around on a stage. One wonders how many creative artists were guided into engineering careers because the evaluation tools being used at that time were measuring aptitude and skills that were subject to limited, narrow, and misleading interpretations.

In the Midwest in those days, a profession in the arts was considered an oxymoron. I knew that people in Kansas reluctantly paid for movie tickets, audio recordings, and books. I also knew even as an isolated Midwestern adolescent that someone somewhere valued artistic endeavors enough to create a substantial market for them. So why was the potential revenue source for artists not reflected in our local Kansas economy, educational system, or community consciousness? The prevailing attitude across much of America was that the arts were supposed to be an avocation and something one did in one's spare time never expecting to be paid. Also, in my region of the Midwest, the arts were intended primarily for girls and sports were for boys.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Evidently, the reasoning was that the men would be the breadwinners and only the women would have enough time and patience to dabble in the arts without being paid. The arts were considered entirely too frivolous and meaningless for Midwestern males to seriously consider as a career choice.

When I was 14, I made the decision to pursue a career in the arts in spite of my misleading test results and the advice of my school counselors. I fought for a life in the arts with the full expectation that by 2006, the educational culture would evolve its philosophy and measurement tools to include creativity and the arts as major components of its curriculum. I am concerned that so little progress has been made in this area over the past 30 years. Eisner (2002), one of America's leading educators, suggests that we are currently returning to the "manufacturing plant" model of education:

> What we are now doing is creating an industrial culture in our schools, one whose values are brittle and whose conception of what's important narrow. We flirt with payment by results, we pay practically no attention to the idea that engagement in school can and should provide intrinsic satisfactions, and we exacerbate the importance of extrinsic rewards by creating policies that encourage children to become point collectors. Achievement has triumphed over inquiry. I think our children deserve more. (p. 3)

While in my 20s I had the opportunity to travel and work in Europe. While exploring European cultures, I fully realized that there were other schools of thought and practice on the topics of art, culture, and education. As an undergraduate at Carnegie-Mellon University (CMU), I took an enlightening interdisciplinary course in the history of arts and civilization. It was not, however, until I lived and worked with Europeans that I realized that the role of the artist was considered vital to the culture. Artists were

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

honored and generally held in high esteem. It seemed to me that art and culture were greatly valued as an essential part of the European community. Through years of trial and error, artistic endeavor had been woven into the fabric of society and consequently enjoyed a prominent position in most European cultures. I also learned that in Europe the local and national governments routinely fund the arts. In contrast to American culture, it appeared that the difference between *celebrity* and *artistry* was clear, and that a well-rounded education included a heavy dose of arts and humanities no matter what career path was indicated. The daily life, the architecture, the popular culture, the educational systems, and the social customs in Europe reflected an aesthetic sense absent from my all-American experience.

As I moved from America's rural Midwest to the urban East in pursuit of my artistic and educational goals, I noticed another disturbing trend--the perception that the arts were essentially an exclusive domain reserved for the wealthy and privileged. My impression was that the highly publicized arts events in most metropolitan areas became a kind of overpriced elitist spectator sport. Escalating ticket costs for the opera, Broadway productions, ballet, and symphonic concerts evidenced the lack of our ability as a society to give the common citizen access to culture and any "connectedness" to creative expression. This goes right to the heart of the disturbing question of whether economic impact is or should be the primary factor in determining the value of the arts to a civilized society. The frequent references in this PDE/dissertation to community arts refer to a fast-growing fellowship of socially conscious artists and arts-conscious social activists devoted to the transformation of our culture through grass-roots arts initiatives. Putting a price tag on art as a commodity rather than a cultural necessity is a volatile issue, but one that must be scrutinized when we look at our society's critical need for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

education reform, community building, and fostering global consciousness - all things that the arts do well.

In my early attempts to articulate the need for a new and more comprehensive approach to arts education, I was drawn to *Coming to Our Senses* (American Council for the Arts in Education [ACAE], 1977). The ACAE formed the Arts, Education, and Americans Panel, chaired by David Rockefeller, Jr., designed "to promote the arts as an integral part of school curricula at all levels of education" (p. 245). In the ACAE report, John B. Davis, a panel member, stated,

> When we look at the arts, we are looking at much more than the arts, we are looking at what a concerned society should do in improving the basic human condition. I am increasingly convinced that education as it is constructed now is incapable of doing all that we want done. We're nibbling at a pillar of the structure, while in reality a much more massive attack on a general societal condition is called for. (p. 245)

I believed I had a vague idea of what was "called for" even though I did not yet know how it was going to be accomplished. I saw the "general societal condition" and I wanted to be part of the "massive attack." Those thoughts of John B. Davis helped me clarify my mission and set the course for the development of Lovewell Institute. His words are more relevant today than ever.

In 1999, the National Endowment for the Arts (NEA) and the United States Department of Education (USDE) responded to an Arts Education Partnership (AEP) Task Force recommendation that the government help support recent research in arts education, focusing on cognitive capacities used and developed in learning and practicing the arts and how these related to academic performance and social development. This

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

initiative resulted in a compendium of arts-related research studies issued from the AEP (2002) funded by the NEA and USDE, entitled *Critical Links; Learning in the Arts and Student Academic and Social Development.* The compendium reviews 62 scientific research studies of arts learning in dance, drama, music, visual arts, and multiarts - including an overview essay on the issue of the transfer of learning from the arts to other academic and social outcomes (AEP). The following quotation by the Director of AEP, R. Deasy (as cited in AEP), summarized the dangers of eliminating the arts from public school curriculum (excerpted from his opening remarks at the National Press Club press conference on the day the report was released):

> *Critical Links* shows that cutting back on arts education is counterproductive to our national commitment to providing a quality education to all students. Doing so can be particularly harmful for students from economically disadvantaged circumstances as well as those needing remedial instruction. The report also shows how young children benefit greatly from arts instruction. (p. 1)

Arts educators are repeatedly asked to justify the value of arts education. School boards, educational administrators, curriculum developers, government officials, appropriation officers, and financial directors often demand proof that the arts benefit society and enhance education. Those of us who had struggled for years in the trenches of arts education with insufficient research to verify what we knew to be true from personal experience were overjoyed when *Critical Links*: *Learning in the Arts and Student Academic and Social Development* (AEP, 2002) was released. In describing the implications of his compendium, J. Catterall, Professor of Education at the University of California in Los Angeles (UCLA), and the lead researcher for *Critical Links: Learning in the Arts and Student Academic and Social Development*, stated,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> First--the accumulated research of skilled scholars carrying out their work in a range of established methods is unambiguous: the arts contribute in many ways to academic achievement, student engagement, motivation, and social skills. Notions that the arts are frivolous add-ons to a serious curriculum couldn't be farther from the truth. (p. 6)

The real problem is the amount of educators and decision makers outside of the arts who will actually read and respond to the new study. Preaching to the choir is easy, but what effect will this study have on education reform? Also, a primary concern to some arts advocates is that too much emphasis on using the arts to transfer knowledge and skills to nonarts areas will ultimately dilute and diffuse the real essence of the arts. Addressing this issue at the same press conference, Catterall (AEP, 2002) responded,

> While it is fashionable and valid to focus on the academic and social effects of the arts (and this volume unquestionably bolsters such a fashion), acting on the basis of the findings and conclusions of *Critical Links* could have the effect of reversing an important equation. An expansion of arts programs in the schools could lead to a generation with greater skills and interest in the arts than today's young adults who came through rather arts-starved school systems--i.e., to a society that supports the arts for many reasons, *including the aesthetic.* Any worries that interests in the non-arts benefits of the arts somehow undermine the quote-unquote true place of the arts in our society could prove completely wrong-headed. Expansion of the arts for some of the beneficial reasons supported in *Critical Links* could fold back and press for an America more widely interested in and supportive of the arts. (p. 6)

The arts speak to the creative spirit of humankind. The primary challenge is that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

unless public education evolves and finds some way of addressing the human spirit in addition to the mind, body, and economic needs, our culture stands little chance of pulling itself up out of our descent into unprecedented war, terrorism, suspicion and greed. This fundamental challenge was clearly articulated by Krishnamurti (1981):

> Though there is a higher and wider significance to life, of what value is it if we never discover it? We may be highly educated, but if we are without deep integration of thought and feeling, our lives are incomplete, contradictory and torn with many fears; and as long as education does not cultivate an integrated outlook on life, it has very little significance. (p. 11)

There are ways of addressing spiritual values and character issues without making the process a religious practice. Integrating the arts into education provides a unique delivery system for character building, healing, and deeper understanding of a balanced quaternity of mind, body, spirit, and emotions (Jung, 1964). This PDE/dissertation focuses on some ways in which Lovewell Institute has been developing an interdisciplinary methodology that addresses these challenges.

A Description of the Research Questions

There are three distinct parts to this PDE/dissertation, each one based on a research question that frames a particular aspect of the Lovewell story. Each of the three questions is addressed through a research methodology that aligns with the specific content of the inquiry. The research methodologies utilized in each section are described in detail in chapter 3. The following paragraphs describe each of the three sections as defined by the research question.

Research Question 1. Part 1, What is Lovewell? (Orientation, Foundations, and Content) explores the essence, mission, and history of Lovewell Institute from a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

historiographic and autoethnographic point of view. Part 1 also examines the process that defines Lovewell Institute and drives the Lovewell Method (content). Part 1 is comprised of chapters 1 through 11. Historiography (Bentley, 1999; Block, 1971; Gilderhus, 2002) and autoethnography (Denzin & Lincoln, 1994; Ellis, 1999, 2004; Holt, 2003; Janesick, 1994; Shank, 2006) were utilized as research methodologies for this section because they were the most efficient ways to encapsulate the origins and examine the etiology of Lovewell Institute and the Lovewell Method. The foundational elements of the Lovewell process are also discussed in this section. As the founder of Lovewell Institute, I have had the distinct privilege of observing the evolution of the institute and the method from their earliest beginnings. This is a unique vantage point. I have been the defacto repository of the archives, artifacts, and heritage of Lovewell Institute.

Historiography emerged as clearly one of the most effective methodologies with which to approach this challenge. Autoethnography, recognized as a relatively new qualitative research methodology, became the obvious choice for exploring the theory and relevance of Lovewell Institute to the fields of education, the fine arts, social action, and personal development. Intuitive and reflective by nature, the Lovewell Method embodies the multiple learning styles that compelled me to process information and focus my innate curiosity on achievable and definable goals (Armstrong, 1993, 2001; Gardner, 1983, 1993, 1999; Lazear, 1991; Marks-Tarlow, 1996).

My perspective on Lovewell Institute is only one of many, but because of my long-standing intimate relationship with the institute, a valid one. Part of the challenge in answering this first research question involved deconstructing my own process of assimilating and sorting through data. Some call this process metacognition. I first heard the term metacognition from my Core Professor, Dr. Penn, as she assisted me through the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

challenges of how best to conduct this inquiry. I had spent many years going through the process of conceiving and developing Lovewell Institute without having the time or opportunity to step back and examine the significance of what I was doing or how I was doing it. Dr. Penn helped me realize that it was time to embark upon this metacognitive journey if I were to truly explore the meaning and value of Lovewell Institute and my theory of the Lovewell Method. How was metacognition going to help me do this? Dr. Penn suggested that I begin by examining the process that I had intuitively employed as I created the productions, workshops, and structure that have become the foundations of the institute and method. Livingston (1996) stated,

> Metacognition is often simply defined as "thinking about thinking." In actuality, defining metacognition is not that simple. Although the term has been part of the vocabulary of educational psychologists for the last couple of decades, and the concept for as long as humans have been able to reflect on their cognitive experiences, there is much debate over exactly what metacognition is. One reason for this confusion is the fact that there are several terms currently used to describe the same basic phenomenon. (e.g., self-regulation, executive control), or an aspect of that phenomenon (e.g., meta-memory) and these terms are often used interchangeably in the literature. (p. 1)

As I probed deeper into the subject of metacognition, I discovered the area of autoethnography. In my investigation, metacognition emerged as the way in which I observed the data that I had accumulated, but autoethnography emerged as the research methodology that best suited my first research question. Holt (2003) described autoethnography in the *International Journal of Qualitative Methods*:

> Autoethnography is a genre of writing and research that connects the personal to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> the cultural, placing the self within a social context (Reed-Danahay, 1997). These texts are usually written in the first person and feature dialogue, emotion, and self-consciousness as relational and institutional stories affected by history, social structure and culture (Ellis & Bochner, 2000). Reed-Danahay explained that autoethnographers may vary in their emphasis on *graphy* (i.e., the research process), *ethnos* (i.e., culture), or *auto* (i.e., self). Whatever the specific focus, authors use their own experiences in a culture reflexively to look more deeply at self-other interactions. (p. 2)

Historiography is another approach I have taken to answering the first research question. I consider this method particularly appropriate because it has given me the opportunity to report to the best of my ability personal and professional observations of the Lovewell organization, theory, and method as they have developed from the very start. It was encouraging to learn that there is academic value in being the *primary source* in historical research (Block, 1971). Lovewell Institute does have a unique history filled with highly creative artists, imaginative educators, dedicated social reformers, and inspired souls. As a primary source, I have known and observed most of them.

Research Question 2. Part 2, How Does Lovewell Affect its Constituents? (Form and Evaluation), discusses the characters and groups of people who support and implement Lovewell Institute's mission (form); the outcomes, responses, and analysis (evaluation); and the story of education reform; social transformation; and personal development that Lovewell Institute pioneers and advocates. Part 2, chapter 12, is an examination of the effects that Lovewell Institute has had on its constituency--the students; the staff; the parents; the teachers; the community; the domains of music, theatre, dance, design, and interdisciplinary arts; and the fields of creative process and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

producing new works. To answer this second research question, I investigated various forms of qualitative methods and tools including art-based research (McNiff, 1998) and more traditional forms of evaluation and assessment. Part 2 is also an analysis of a substantial amount of assessment data collected over the past 20 years including a recent Likert Survey Questionnaire (see Appendix A), a doctoral dissertation from Kansas State University focused on Lovewell Institute, and student and staff evaluations developed by professional research consultants and administered to students at several Lovewell Institute summer workshops and afterschool programs.

Research Question 3. Part 3, What is Lovewell's Potential for Growth and What New Relevant Theories Can Be Derived from This Research? (Significance) is the final section - framing the conclusions, limitations, and recommendations regarding this inquiry. The nature and scope of Lovewell Institute and the Lovewell Method are difficult to assess with standard measurement techniques and traditional research methodologies. In Part 3, chapter 13, I have endeavored to contextualize and synthesize the findings of this study while honoring the unique nature of the subject. This chapter is my interpretation of the vast amount of data accumulated and analyzed during the course of this inquiry. The third research question is answered by my attempt to discern the real *meaning* of these results and findings. This study has led me to conclusions, revealed limitations, suggested recommendations, and compelled me to make some final statements regarding the potential of Lovewell Institute and the relevance of the Lovewell Method.

A Definition of the Terms Most Used

The Lovewell Method, Lovewell Institute, interdisciplinary arts, creative arts, and interpretive arts are five terms used often in this PDE/dissertation. They are intended to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

convey very specific meanings within the framework of this study. The best way to describe these terms is to place them within the historical and situational context out of which they have emerged.

The Lovewell Method. The Lovewell Method is an applied arts education philosophy and theory that I have been actively developing over the past 20 years. I am quite certain that, on some level, I have been preparing all my life for creating this methodology. The Lovewell process really began to coalesce as a clear vision in the mid-1980s while I was working with bright young artists who were recording the songs and stories I previously wrote for the nationally syndicated children's television series, *Romper Room & Friends* (Claster & Claster, 1981).

In 1981, Hasbro Incorporated, an international conglomerate that specialized in children's entertainment and educational products and services, commissioned me to write and produce 35 songs for *Romper Room & Friends* that would blend entertainment and educational values for children ages 3 through 10 (Spangler, 1985a, 1985b, 1985c, 1985d, 1985e, 1985f, 1985g, 1985h, 1986, 1987a, 1987b, 1987c, 1988a, 1988b, 1988c, 1988d). *Romper Room & Friends* was syndicated on over 200 television stations nationwide and included an additional 13 stations, each with its own local host and production team utilizing scripts, songs, and video clips supplied by Hasbro Incorporated, the new owner of *Romper Room & Friends* (Claster & Claster, 1981). While working on this project, I met with the television producers and devised a strategy for creating songs based on certain age-appropriate subjects and age-appropriate language (lyrics and dialogue). In my early 30s and not yet a father, I questioned the way the entertainment industry's educational initiatives underestimated the intelligence of children. Hasbro Incorporated, a leader in early childhood educational programming, hired a child

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

psychologist as a consultant to help determine the age and content appropriateness of the new songs. As I wrote and rewrote to meet the approval of the producers and psychologist, I realized that ideally we should also be consulting the children themselves. I proposed this to the producers, who told me there was no time or strategic plan on how to involve the children in the creative process, with the implication that it would not be cost-effective (S. Claster & J. Claster, personal communication, March 3, 1981).

In addition, in 1981, the corporate sector exhibited little interest in the involvement of children in their own learning process. As the project progressed from the creative phase into the production phase, I worked directly with children in the recording studio as they sang the songs and acted out the stories. At this stage, it occurred to me that the children were capable of adding a very important dimension to the material, that of their own perspective of the world and of their own linguistic style. I was convinced that they should have been consulted earlier in the process. After speaking with the children, I did change a few lyrics and some of the dialogue in the stories during the recording process. They spoke their own language, and I tried to capture some of the authenticity of their vocabulary as I scrambled to rewrite certain sections between takes. However, the real value of this exercise for me came in the form of my new sense of determination to further explore the idea of empowering the children themselves to create materials to communicate their own ideas, perspectives, and feelings to their peer group through their own voices, in their own language, and with their own metaphors.

The core of the Lovewell Method is the creation of an interdisciplinary work of art (usually referred to by the more accessible but slightly misleading term *musical theatre*). Participants in a collaborative workshop setting establish the theme for the production through a series of guided brainstorming sessions. After the theme is selected,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the staff artists and instructors guide the participants through the creation of the characters who will "play out" that theme and the creation of the dialogue, the music, the lyrics, the visual design, the choreography, and the staging of the scenes. This work is then performed publicly, videotaped, and audio recorded for archival purposes and then reflected upon by the participants. Assessment and evaluation of the experience is enhanced by feedback from the audience. Lovewell policy dictates that participants in the workshops are given maximum ownership over their creations. The Lovewell process is described in detail in chapter 10.

My challenge has been to examine how and if this notion of learner-centered arts-based education could evolve into a valid methodology for learning, communicating, and creating new works of artistic merit and social relevance. I tested my ideas by serving as an artist-in-residence in several programs that I designed for schools in Bridgehampton, New York; Philadelphia, Pennsylvania; and Salina, Kansas. In each of these schools, I worked with the administration, faculty, and students to guide them through the creation of an original full-length, fully produced, interdisciplinary production. Success with the three programs led me to the conclusion that this theory was a potentially powerful and effective new approach to arts education and deserved further development and inquiry. As an artist-in-residence, I began developing the theory empirically by applying principles I acquired in my professional career to an educational setting and then observing the results. My observations inevitably led to a series of modifications and improvements. This process allowed for the evolution of the theory into a methodology. It became known as the Lovewell Method.

Lovewell Institute. Eventually, I applied for a not-for-profit corporate status and organized a board of directors for Lovewell Institute in order to protect and advocate the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mission of arts-centered education and further develop the Lovewell methodology. These steps towards institutionalizing the concept resulted in the creation of an organizational entity that attracted like minds dedicated to education reform, social transformation, and personal development through the arts. In addition, incorporating Lovewell Institute (1989) *Articles of Incorporation* opened the passage to eligibility for foundation and corporate funding. With this 501(c)3 tax-exempt status, Lovewell Institute became a business, in addition to an artistic vision with a social and educational mission. Although I was learning that business savvy, social responsibility, and educational accountability were essential components of Lovewell Institute, the heart of the Lovewell Method remained grounded in the perspective of the artist and the "creative process" that every true creative artist employs intuitively. This is one of the reasons why I, as an artist, took an autoethnographic approach to this study.

One of my goals is to present the "Lovewell Story" in a thorough, balanced, and honest manner. Fundamentally, I envision the Lovewell Method from the viewpoint of an artist. I believe that the artist's viewpoint must always provide the cornerstone of the Lovewell mission. My adventure with the ongoing process of developing this methodology has been largely intuitive and empirical by nature. I welcome this opportunity to clarify the Lovewell Method and Lovewell Institute to facilitate a deeper understanding of the methodology, the organization, the research, and the cultural community that has formed around the concept.

Over the years, many people have sought a clearer definition of the Lovewell Method and how the Lovewell Institute has evolved. Answers to these and other questions concerning the scope and essence of the methodology will emerge as this story unfolds. Many of the issues addressed here deal with the plight of the artist/scholar in a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

contemporary society that somehow has managed to separate and compartmentalize the fields of arts, education, and social action. The Lovewell theory reintroduces the model of the artist/scholar and the blueprint for a holistic approach to arts, education, and social change that addresses the spirit as well as the mind and body. I believe that the idea of preparing the whole child for a successful lifetime of learning is preferable to training another worker to enter the marketplace only to choose a career based purely on economic factors or popular trends.

My initial awareness of some of the challenges facing arts-based education actualized when as a student in middle school, I found myself in the assistant principal's office pleading my case to take classes in orchestra, chorus, *and* journalism rather than the required classes of vocational shop (woodworking, metalworking, and mechanics) and gym. I knew what I wanted and what I needed to learn. Knowing the courses offered, it made no sense to me that while the opportunities were right in front of me, I was denied access to them by intractable policy. This was Kansas in the early 1960s and I lost the battle (although I still have the dustpan I made in shop class rusting in my garage).

The assistant principal's interest lay more in whether my hair and belt were conforming to the dress code than if my classes were contributing to my career plans. I did agree with his "well-rounded" argument, but well-rounded means different things to different people. To me, well-rounded meant being well trained in music (vocal and instrumental), writing, theatre, dance, and fine arts. The accumulation of experiences similar to this made me dedicated to creative learner-centered educational constructs (Fairfield, 2001).

This experience more specifically taught me that I would have to be responsible for my own education whether it occurred within or without the system. The system was

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

not responding to the needs of the culture. This was the first of many occasions in which I was forced to seek solutions outside of an unresponsive system. Over the next few years, I taxed my single mother's meager budget by taking many private lessons in piano, acting, voice, trombone, guitar, and dance. My mother and I paid for all these lessons because this kind of instruction was not available within the school system. The larger question of how to interface with "the system" is an ongoing challenge for Lovewell Institute and a theme I will explore from various perspectives.

Interdisciplinary arts. I have discovered that interdisciplinary arts is a vague concept even to many of those who are engaged in it. The eight-syllable term basically means the field of the arts that combines all the existing arts disciplines (i.e., music, dance, theatre, visual design, creative writing, etc.) under one umbrella. The fields of fine arts, performing arts, and creative arts are also included in this eight-syllable descriptor of what was once simply referred to as "the arts." I find great value in reconnecting the arts disciplines in the interest of allowing the *content* of the artist's message to dictate which aspects of each art form are best suited to tell the story. As a creative artist, I find that having the tools of all the art forms at my disposal gives me the ability to articulate my message in a way that enriches and clarifies more than if I were limited to just one discipline. Anderson (1995), an arts professor and advocate for interdisciplinary arts, raised these relevant questions in his article in the *Arts Education Policy Review*:

> Does disciplinary separation of the arts represent the fracturing of society? Is it a manifestation of the separation of people one from another, to the point of little common understanding and the lack of values and beliefs held in common, leading, in short, to anarchy? Or are the disciplines of art simply a reflection of a healthy, highly advanced society, specialized and hierarchical of necessity

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> because of the vast wealth of available skills, knowledge, and creative outlets? When the arts are highly specialized and separate, is it saying something about the separation of art from life, or is it a reflection of a high level of artistic and cultural sophistication? (p. 11)

Experience has taught me that the field of interdisciplinary arts paves the way for experimentation, research, and development in hybrid uses of art forms and techniques and ultimately expands the palette of artists searching for new ways to express the human condition. Artists who are motivated by concepts (conceptual artists) tend to embrace the opportunity to utilize whatever tools most effectively convey their message. Opera, musical theatre, and film all routinely combine music, dramatic dialogue, visual design, and dance to tell their stories. Not only do these art forms blend the individual disciplines into a coherent hybrid, but they necessitate collaboration between the artists of each discipline. This type of collaboration often creates a synergism that results in new and innovative forms of communication. Interdisciplinary art is not a new concept, but the terminology and field of inquiry are fairly recent developments. The Lovewell Method and Institute are steeped in the practice and potential of this field.

Creative arts and interpretive arts. These two terms are best defined by comparing and contrasting. The cornerstone of Lovewell Institute's philosophy and mission is creating *content.* In this context, content is the product of the creative process. I have created an illustration, "Balancing the Arts," to better understand the theory I am proposing (see Appendix B). Contemporary American society naively consolidates the arts together into one unwieldy unexamined package. Our daily lives are constantly informed by professional arts, amateur arts, educational arts, commercial arts, therapeutic arts, community arts, and a host of other discrete domains usually combined by our

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

leaders and funders into a category considered nice but nonessential. There is a significant difference between the *creative arts* and the *interpretive arts*. Through years of being a professional artist and working with countless artists in all disciplines, I have observed a critical distinction that the arts, educational, social service, and leadership communities have apparently failed to notice or failed to address. The fundamental dynamic force driving the creative arts is somewhat different from the force driving the interpretive arts. This observation is by no means a value judgment. It is employed here only to shed light on the imbalance between creative arts and interpretive arts, and to help clear up the vagueness that surrounds those concepts.

Creative art is "content oriented" and concerns giving birth to new ideas, innovative concepts, and visions of things yet unrealized. Interpretive art is about delivering, interpreting, and conveying content in the most effective and professional ways possible. Creative art is writing the play, composing the opera, or directing the movie. Interpretive art is acting in the play (interpreting the words of the playwright), playing the violin in the orchestra (communicating the notes of the composer), or operating the movie camera (capturing the vision of the director and screenwriter). Of course, these are oversimplifications to make a point, but the point must be made to comprehend the nature of Lovewell Institute and the Lovewell Method. These two aspects of the arts often overlap and can be symbiotic and complementary when they are in balance. However, I suggest that these two components of art making have become dangerously out of balance in our culture and specifically within our educational system.

Overemphasizing the interpretive arts at the expense of the creative arts ultimately robs our society of vital creative energy and resources. For instance, young minds that may not be predisposed to brilliant performance skills on a musical instrument

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(interpretive) might still have the potential to become great composers or songwriters (creative). Students who may not have a solid command of grammar because of second language, learning style, or disabilities may still become successful novelists, screen writers, or playwrights (observers of human behavior) due to higher proficiencies in the creative arts rather than the interpretive arts. Most theatrical and musical art in schools is not original. In most cases, students learn lines from published plays and play musical selections by composers they will never meet. Dance programs usually involve choreography designed by a master, tradition, or the teacher. Occasionally, the dance instructor will allow a student to choreograph a number. Visual art is often the best way to express originality in a school setting, although the projects are usually themed or involve techniques dictated by specific materials or physical resources. Seldom are art students told to express any idea they wish with whatever materials best suit the message.

Lovewell's philosophy does not suggest that fundamentals and basic techniques of each discipline be ignored but simply that a healthy balance between creative arts and interpretive arts be restored. Motivation is a primary factor in the learning curve of any student, and the creative arts have consistently demonstrated a vast untapped potential to increase motivation for learning the skill-sets that define the interpretive arts as well as core academic subjects that are nonarts-related. I worked with children labeled hyperactive (attention deficit disorder, attention deficit hyperactivity disorder, dyslexic, etc.) who could simply not sit still long enough to absorb written or verbal instruction. Yet, when given the chance to stand up and improvise an idea to their peers in an artistic context, they became articulate; confident; and, in some cases, eloquent.

Twenty years of experience have taught me that once at-risk students are acknowledged, rewarded, and praised for coming up with valuable, relevant, and creative

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ideas, they are much more motivated to buckle down and address interpretive skill-building activities such as word processing, spelling, grammar, practicing scales, etudes, exercises, and hours of drilling and rehearsing. Conversely, I observed many students use their natural proficiency for interpretive skills to motivate and inspire themselves to develop their creative skills. Although the focus here is on the creative process, the Lovewell Method provides techniques and activities that establish a healthy balance between the creative arts and the interpretive arts. I cannot overemphasize the importance of this distinction between the creative arts and the interpretive arts as this discussion continues.

How This PDE/Dissertation is Organized

Chapter 1, Introduction, is organized in five subsections: (a) Introductory Statement, (b) Statement of the Problem, (c) A Description of the Research Questions, (d) A Definition of the Terms Most Used, and (e) How This PDE/Dissertation is Organized. The first chapter describes the conception of Lovewell Institute and the Lovewell Method as a means by which to fill a void that I sensed in American culture. This chapter briefly describes how the convergence of social forces, environmental circumstances, personal motivations, and professional experience led to the birth of the Lovewell Method and the Lovewell Institute. It also discusses the essence of the creative arts as distinguished from the interpretive arts, a fundamental requirement for understanding the philosophy and mission of Lovewell Institute and the Lovewell Method.

Chapter 2, Review of the Literature, is organized around four primary categories: (a) Interdisciplinary Arts, (b) Education, (c) Social Sciences and Psychology, and (d) Creative Process. Literature from each of these categories is discussed from the perspective of how it relates to the research questions and the synergistic interaction of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the domains. Chapter 3, Methodology, is an examination of the primary research methodologies used in this study: historiography, autoethnography and findings based on my qualitative analysis of a Union Institute and University Institutional Review Board (UI&U IRB)-approved Likert Survey Questionnaire. This chapter also includes a description of several existing qualitative studies conducted by other researchers that were focused on Lovewell Institute and the Lovewell Method.

Chapter 4, Early History: The Seeds are Planted, looks at the domains, fields of study, disciplines, and personal development activities that set the course for my intellectual and creative urge to develop the concept for Lovewell Institute. It deals with those formative life-affecting decisions we (or our parents) make before we are consciously aware that we are making them. Chapter 5, Academic Foundations, surveys the college years and considers the academic foundations that would become so important in formulating an interdisciplinary arts education methodology. Chapter 6, Professional Foundations, continues the examination of the evolution of the Lovewell concept as it interfaces with the professional world--the arts and entertainment industry. Chapter 7, Social and Organizational Foundations, describes how the artistic, academic, and social aspects of the concept converge to form the Lovewell Institute and its regular ongoing programs and workshops. In Chapters 1 through 7, I have integrated and blended historiography with autoethnography by using two distinct styles. The historiographical sections appear in the conventional American Psychological Association style in Times New Roman font. The autoethnographical sections appear in Arial font and are indented and single-spaced.

Chapter 8, The Productions, is a chronicle that I compiled that documents the substantial body of work generated by the Lovewell process. The descriptions of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

productions created through the Lovewell Method help analyze the patterns in the collective concerns, insights, fears, interests, passion, artistry, and humor of the participants. Overall, the themes and stories in those productions reveal a remarkable compassion and concern for the human condition not often associated with young people. Self-involvement is a necessary developmental stage, but the Lovewell process appears to be an opportunity for young artists to venture out of their circumscribed areas and comfort zones into the broader realm of social consciousness. Chapter 9 explains the Learning Meditations, how they evolved, how they are administered, and why they are the bedrock of Lovewell's applied philosophy. Chapter 10 describes the formats, curriculum, and sequential phases of the Lovewell process. This chapter also identifies and coalesces the interacting themes, activities, and procedures of this interdisciplinary concept as they *add up* to form a clearer vision of what Lovewell Institute is and how the Lovewell Method functions.

Chapter 11, Other Perspectives on the Lovewell Method, is a continuation of the investigative process and examines the "characters" and character types who bring the Lovewell Method from theory into practice--the people and training tools that breathe life into the Lovewell philosophy. It also surveys other "characters" and organizations conducting work similar or complementary to Lovewell Institute. These first 11 chapters are designed to focus and shed light on the first research question, "What is Lovewell?"

Chapter 12 focuses on the second research question "How Does Lovewell Affect Its Constituents?" This chapter, entitled "The Likert Survey and Other Assessments," constitutes a more traditional qualitative research design that examines the effects that Lovewell has had on its constituency: the students; the staff; the parents; the teachers; the community; the domains of music, theatre, dance, design, and interdisciplinary arts; and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the fields of creative process and producing new works. Chapter 12 is an analysis and interpretation of a substantial amount of assessment data collected over the past 20 years including a recent Likert Survey Questionnaire (see Appendix A), a doctoral dissertation from Kansas State University, and student and staff evaluations developed by professional research consultants during several Lovewell summer and afterschool programs.

Chapter 13, Limitations, Recommendations, and Conclusions, is an examination and discussion of the third research question, What is Lovewell's potential for growth and what new relevant theories can be derived from this research? This is where I, as the researcher, offer my best effort to derive *meaning* from the combined content of the research. In this final chapter, I attempt to synthesize the data and fuse it into meaningful conclusions and recommendations.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 2: Review of the Literature

Primary Categories of Inquiry

Lovewell Institute and the Lovewell Method embody a philosophy that draws upon four primary categories of inquiry:

1. Interdisciplinary arts (including the disciplines of theatre, music, dance, design, film, and creative writing).

2. Education (including arts-based and nonarts-based).

3. Social sciences and psychology.

4. Creative process (including the spiritual and aesthetic aspects).

Each of these categories and subcategories has relevancy to Lovewell Institute's concepts and the Lovewell Method's procedures. This PDE/dissertation attempts to synthesize theories, ideas, research, and best practices gleaned from each of these categories. Although I have had substantial experience and training in each of these categories, it was not possible nor was it my intention to become an expert in every discipline contained in all of the categories. As I progressed through the process of writing this PDE/dissertation, I researched and read from the literature of each of these categories searching for the aspects that are applicable to the work being done by Lovewell Institute and through the Lovewell Method. Although some of the results of my inquiry into the relevant literature will be integrated throughout this entire PDE/dissertation, the following paragraphs will reflect the core of these findings.

Interdisciplinary Arts

Interdisciplinary art in its most basic form is reclaiming the lost art of "artistry." Artistry is taking responsibility for a creative work no matter what form it takes or what discipline or domain it requires. Interdisciplinary artistry is telling the stories of humanity

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in the way they asked to be told, allowing the content to persuade the form. Of course, this kind of artistry needs to be grounded in fundamental knowledge of each discipline being engaged. This is not unusual in other domains. Before they specialize, medical doctors explore and train in various fields of science such as biology, physics, and chemistry, and attorneys study and combine various fields of law such as criminal law, real estate law, divorce, or maritime law. Some educational institutions are finally beginning to encourage cross training between various arts fields. Cross training in arts disciplines is one of the primary requisites for Lovewell staff and instructors.

In my research for this document, I discovered that there are no national or state standards for interdisciplinary arts. There is no national association for interdisciplinary arts. There are few assessment tools and not enough research aimed at the synergistic effect created by the commingling of the various art forms. There are only a few institutions of higher learning in America offering degrees in Interdisciplinary Arts. Among the notable ones are Columbia College in Chicago, Ohio University's School of Interdisciplinary Arts, University of Washington's Interdisciplinary Arts and Sciences Program, Lesley University, Northwestern University's Weinberg College of Arts and Sciences (Integrated Arts Program), and California Institute of Integral Studies.

These institutions and degree programs tend to specialize in various uniquely constructed combinations of arts concentrations such as film and media, paper arts and bookbinding, performance art and drama therapy, and Lesley University's innovative Creative Arts in Learning and Expressive Therapies Programs. Here is an illuminating quote from Northwestern University's (n.d.) Web site describing their Integrated Arts Program:

Philosophically, the Integrated Arts Program believes that making art provides a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> basis for its knowing. The program fuses knowing and doing, encourages a collaborative spirit among the students and faculty, and involves small classes and a remarkably individualized course of study. The program also encourages experimentation and risk taking and creates an environment conducive to both. (p. 1)

As director of the Interdisciplinary Arts Program at Nova Southeastern University (NSU), I am confronted daily with the challenges of explaining and justifying the academic and social benefits of this emerging field. I would welcome the opportunity to help establish a national association of interdisciplinary arts where like-minded artists, educators, and researchers can devise standards, share best practices, and design appropriate assessment and evaluation tools. Anderson (1995) shed light on the cultural value of integrated arts in his article *Rediscovering the Connection between the Arts: Introduction to the Symposium on Interdisciplinary Arts Education*:

> In the beginning, the arts were integrated with each other and with life. The modern Western conception of the arts as disciplines (for example, dance, painting, opera) did not exist. In the beginning, the arts were inseparable. They were artful objects and performance tied together in rituals and institutions that defined collective beliefs and values. They were not as some think today, a nicety, an overlay, an embellishment of high culture but ultimately of questionable necessity. Rather, they were seen as necessary and integral to the fabric of society. The arts, collectively, were the glue that held society together. (p. 11)

Later in the article, Anderson went on to say,

> In *Integrating the Arts: Renaissance and Reformation in Arts Education,* Phillip C. Dunn addresses opportunities presented to the arts in education as a result of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> reforms and concomitant educational strategies accompanying a broadening conception of the nature of intelligence. Dunn suggests two approaches--the interdisciplinary arts approach and the integrated approach--to address cultural diversity, modernist and postmodernist content, and issues of freedom and responsibility. He suggests that interdisciplinary arts teachers, like elementary teachers, should be trained as broad generalists who understand and use linkages between the arts. (p. 12)

Experts in the field of interdisciplinary arts seem to be suggesting that entering the field invites expanded thinking and extended boundaries. Irwin and Reynolds (1995) helped clarify this point in their article, *Integration as a Strategy for Teaching the Arts as Disciplines*:

> The major argument in the controversy surrounding teaching through disciplinary or interdisciplinary studies is that disciplinary knowledge is substantively different from integrative knowledge. Consequently, proponents of discipline-based knowledge often argue that disciplinary knowledge is more valuable than interdisciplinary knowledge, just as proponents of integrative curricula argue that interdisciplinary knowledge is more valuable than disciplinary knowledge. . . . Given the contextual nature of determining the breadth and depth of knowing in an area of knowledge, it seems timely to reconsider interdisciplinary or integrative studies as ways of moving beyond rigid conceptions in an effort to include emerging constructions of knowledge. . . . While disciplinary knowledge is guided by containment metaphors, integrative studies are characterized by metaphors of relatedness and pathways. For instance, it's not uncommon to hear words such as connectedness, connections, relatedness,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> relationships, and process in our discourse about integration. (p. 17)

Later in the same article, Irwin and Reynolds (1995) described the unique role the arts play as one of the four major areas of study (humanities, sciences, fine arts, and practical arts) offered in the curriculum guide for the province of British Columbia, Canada. In the following quote, they referred to producing a musical theatre production as an interdisciplinary arts learning experience:

> Because curriculum guidelines for all subjects and all levels for the province of British Columbia are grouped into four broad areas, one of which is called fine arts, connections may be made among art, music, drama, and dance in authentic ways. Specific learning within each arts discipline is, however, still honored. Where it is appropriate to learn in a sequential and content-specific manner in one of the arts, this is done before connections are made among the broad field of experience outlined as the fine arts. An example of the above position is the launching of a musical theatre production. Each of the art forms involved needs to address discipline-specific content before embarking upon the production. Once plans are in place, then disciplinary knowledge-based aspects should be learned (separately) within the production before the final production is integrated and synthesized. (p. 16)

Although I have no information regarding the effectiveness of the program, this description serves as a good example of how the Lovewell Method maximizes the interplay between interdisciplinary arts and discipline-specific art. Lovewell Institute contributes yet another dimension to the experience by guiding students through the process of creating the content (themes, dialogue, lyrics, script, visuals, and choreography) before implementing the production. Irwin and Reynolds (1995) placed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

this kind of educational approach within a solid contextual foundation when they further stated, "The third epistemological position follows Dewey in the belief that students should construct their own connections among subjects through problem-solving experiences" (p. 16). Lovewell Institute staffs all programs with a balanced variety of artists representing theatre, music, dance, and visual design. The Lovewell Method draws on each of these disciplines and offers training and experience in each.

The Lovewell philosophy also endeavors to help illuminate a broader perspective that the creative process applies not only to traditional artistic disciplines but also to other fields. Eisner (2002) described this new vision of how our culture could reframe the concept of art:

> The contours of this new vision were influenced by the ideas of Sir Herbert Read, an English art historian, poet, and pacifist working during the middle of the last century. He argued and I concur that the aim of education ought to be conceived of as the preparation of artists. By the term artist neither he nor I mean necessarily painters and dancers, poets and playwrights. We mean individuals who have developed the ideas, the sensibilities, the skills, and the imagination to create work that is well proportioned, skillfully executed, and imaginative, regardless of the domain in which an individual works. The highest accolade we can confer on someone is to say that he or she is an artist whether as a carpenter or a surgeon, a cook or an engineer, a physicist or a teacher. The fine arts have no monopoly on the artistic. (p. 4)

One of the primary challenges facing our cultural community is how to design balanced programs that mix, consolidate, and blend the separate elements of the artistic,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the social, and the educational realms into an "interdisciplinary package" that does not dilute or compromise the integrity of any of the discrete elements. In the spring of 2002, the Surdna Foundation released a research report entitled *Powerful Voices: Developing High-Impact Arts Programs for Teens*. The Surdna Foundation reported,

> Through this interim look, we learned much about the design, effectiveness, and impact on young people of extended art-making experiences with artists of stature. Overall, the evaluators found that the best work takes a holistic approach to the creative development of young people, combining a search for significant artistic development with purposeful development of individual life skills. (Forward, ¶ 2)

It was explained in the report that it

> includes a range of qualitative and quantitative data about the Arts Program, detailed case studies that illuminate the dynamics of successful programs in action, contextual information--from the fields of education, sociology, and the arts, and recommendations for future action. (p. 3)

In reflecting on the Surdna Foundation (2002) report, I realized that not everyone in a holistic arts education organization needs to have identical goals to assure effective programming. It was pointed out in the report that although adult staff and artists find value in teaching and learning a combination of artistic and social skills, teenage students find value exclusively in learning the arts-related skills. The needs of the staff and the students are at least parallel and complementary. I have observed this phenomenon with Lovewell Institute's artist/staff and teenaged students. The creative energy and emphasis on cooperation seem to create an embracing atmosphere wherein teaching and learning take place on various levels of interest simultaneously.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Surdna Foundation (2002) convened focus groups made up of arts program staff and artist-leaders in four cities across America. These focus groups identified certain key issues and challenges facing established teen arts programs. One popular issue shared by all the groups is frustration with a dangerous field-wide misunderstanding of the "Artistic Versus Social Mission" controversy. Lovewell Institute deals with this issue on a regular basis. The following is from the Surdna Foundation report:

> Asked to discuss what distinctions they made between "social" arts programs that provide "safe havens" and those that focus on serious and progressive artmaking/performance, Focus Group participants asserted that they viewed them as essentially linked: acquisition of life skills deepens a student's artistic skills and acquisition of artistic skills deepens a student's life skills. "I didn't start with a social agenda," said an artist who works with economically disadvantaged teens. "It was really about artistry. It was about my work as an artist, and I needed the kids to help me, rather than vice versa." (p. 9)

The Surdna Foundation report went on to say,

> Focus Group participants reported that this seamless relationship between artistic excellence and work in community building is less widely acknowledged within the broader artistic arena--and sometimes even within their own institutions. The misperception persists that the interweaving of artistic and "social development" goals undermines artistic quality. (p. 9)

The current revolution in the way we gather and process knowledge has allowed the many passionate voices of arts, social, and educational reform to galvanize into a powerful community of like-minded advocates with an ever-clearer mission. Part of that mission is to prove that a nurturing creative environment (arts education) often produces

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

good art (aesthetics) and, in the process, creates a more enlightened community (social action). Paralleling that continuum, one could hypothesize that systemically a more compassionate and holistic approach to education could generate happier and healthier humans who would, in turn, create a more peaceful and successful global society.

Interdisciplinary art necessitates a deep involvement with the individual disciplines out of which it was born. The vast literatures of music, theatre, dance, and design have provided the foundation stones on which interdisciplinary art is built. Chapters 4 through 9 describe some of my experience with these discipline-specific bodies of literature and a few of the people who helped create them.

Through my research on this subject, I have come to realize how and why my life's journey has led me straight to interdisciplinary art and to the founding of Lovewell Institute. No other occupation could elicit the passion I have for my work. I am deeply fulfilled and enriched by composing, writing, researching, stage directing, and teaching those skills. These creative activities have blurred the line between work and leisure--between profession and hobby--and sometimes between the realities of art and the realities of life. But this is what interdisciplinary artists do. We create realities that tell the stories we literally must tell. History has shown us that these stories expressed through art are the artifacts and archives that ultimately define and preserve a civilization.

Education

There has never been a greater need for meaningful education and further research into new and innovative teaching and learning delivery methods. The current trend in education is to "drill and kill" with tedious exercises in math, science, and reading. The primary tool being used to implement this trend is fear of failing the tests and the "consequences" for not adhering to this rigid and forced approach to learning (regardless

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the learning styles, innate proficiencies, or motivating interests of the students and teachers). A need clearly exists for alternative approaches.

Sikes (1995), Assistant Director of the Arts Education Program at the National Endowment for the Arts, helped articulate this challenge in the following statement from his article in the *Arts Education Policy Review*, "From Metaphoric Landscapes to Social Reforms: A Case for Holistic Curricula":

> Homelessness and drugs, gang warfare and violence, and the physical devastation of housing projects compete for headlines with tales of child abuse, spouse abuse, and chronic welfare dependency. . . . no region and no city has been immune to the social problems of poverty; violent crime; ethnic strife; racism; and their eternal handmaiden, ignorance. While the arts might seem at best tangential to some of these problems, the loud music from boomboxes and passing cars, the gang graffiti on the walls of buildings, and the torn posters peeling from the walls of ancient row-houses tell a different tale. (p. 27)

The U.S. Department of Education's Digest of Educational Statistics (National Center for Education Statistics, 2005) reported that in 1998, the total funding for American Public Education was $325,976,011,000 for a total kindergarten-Grade 12 (K-12) enrollment of 51,610,806 students. This indicated that we spent an average of $6,316.04 per student in 1998. Even though teachers are generally underpaid and many schools are crumbling, it is clear that the fundamental problem with our educational system is not necessarily lack of funds, as many politicians would lead their constituents to believe. Some educators are proposing that it is more a lack of vision, insight, and enlightened leadership that renders our educational system ineffective and out-of-touch with the diverse learning styles of students and the real needs of our culture.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The debate among educational reformers has recently focused on clarifying the fundamental definition of what constitutes "intelligence." Due, in part, to the work of Gardner (1993, 1999) and his research on multiple intelligence, the education establishment is beginning to recognize the need to expand the standard definition of intelligence and develop strategies for addressing learning styles other than the traditional "verbal-linguistic" and "logical-mathematical" view of intelligence. Arts education will be a major beneficiary of this new information and one of its most powerful delivery systems. Those of us in the trenches of arts education have long known that many children who excel in arts programs often perform poorly in school or on standardized tests. We know their academic assessments do not accurately reflect the reality of their skills, competencies, and authentic intelligence. Our frustration stems from the fact that in the classroom or studio, we experience our students' true intellectual capacity, but we struggle with how to translate it into data or statistics that will be recognized and honored by the educational system. These students are slipping through the cracks. The system has no way of identifying or acknowledging their intelligence and so it goes unacknowledged.

In *Critical Links: Learning in the Arts and Student Academic and Social Development*, J. Catterall (as cited in AEP, 2002) addressed how the arts affect students falling through the cracks of public education:

> Feelings of competence and engagement can impact outlook and approach to schoolwork more generally--and research on the arts finds impacts showing both increased attendance and fewer discipline referrals. And the limited number of studies we found addressing special needs populations show that arts activities associate with particularly important outcomes: writing and reading skills, and (of great importance to struggling learners) sustained attention and focus. (p. 1)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The success of the education reform movement will depend not only on its ability to identify and address the true nature of intelligence but also how to achieve a balance with the other three essential intelligence components of the whole human: body, emotion, and spirit. I believe that imparting this balance is one of the real strengths of the Lovewell Method and at the core of the argument supporting the educational and social applications of interdisciplinary arts in general. With more single-family and two-career households than ever before, schools and teachers are being called upon to impart values, behavior standards, emotional guidance, and physical care-giving *in addition* to providing an education.

This situation poses an enormous challenge to the educational system in meeting the current needs of a new society. Is it possible for schools to devise a feasible plan to hand back some of that responsibility to the parents, the community, or possibly new partnerships with social programs? This would require strategic planning on a systemic level like our society has seldom seen. Local school districts, governmental departments of education, community and social service agencies, churches and religious groups, corporate leaders, parents and citizens will need to communicate, strategize, and collaborate on deeper and more meaningful levels than they ever have in the past. There is no way to calculate the massive mutual benefits that could result from this kind of cooperation and common-goal strategic planning.

Theatre, a journal published by the Yale School of Drama, asked Pulitzer Prize and Tony Award-winning playwright Tony Kushner and other artists and community activists engaged in theatre for social change to answer the question, "How do you make social change?" Kushner (2001) responded,

All art of every sort changes the world. Perhaps an artist aims at less direct,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> precise, immediate an effect than a president or legislator or banker or activist will have; but more effect, more potency, more agency than the ordinary is inevitably an artist's aspiration, and artists who choose to deny that are simply kidding themselves. Art is not merely contemplation, it is also action, and all action changes the world. (p. 1)

Later in the article, Kushner went on to say as follows:

> We have an unprecedented opportunity for growth here. We have a chance to put to use all the research that artists have been conducting in prisons, hospitals, shelters, schools, hospices, and communities. This is the moment to gather that knowledge together and turn it into wisdom. Whatever it takes, if we end this decade with a solid theory of art for social change, I say that's a good thing. (p. 3)

Why then, with the need for arts education programs rising, is the funding for the programs dropping? While educational funding for the arts suffers, general funding directly to the arts is also in danger. These dollars are critical to the future of the arts in America. Kinzer (2002) summed up this trend in his article in the *New York Times* stating that, "After years of steady expansion, public funding for the arts has begun to drop substantially as a long economic boom ends" (p. E2). In this article, he detailed budget cuts in arts programs recently occurring in Minnesota, California, Massachusetts, and Georgia. Kinzer went on to say that alarming cuts are also being made at city and county levels in such traditionally arts-friendly areas as New York City, Buffalo, and Seattle's King County. Though funding for the arts is not a major theme of this discussion, it affects everything Lovewell Institute does. Arts leaders and organizations are being forced to get more creative in devising ways to survive financially. Social entrepreneurism is a new field that endeavors to do just that. The Manchester Craftsman's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Guild in Pittsburgh, Pennsylvania, has been very successful at funding their own programs by earning revenue from the products produced through their arts workshops. Lovewell Institute has much to learn from the recent developments of social entrepreneurism.

Whether it is constructivism (Phillips, 2000), problem-based learning theory (Boud & Feletti, 1991), John Dewey (Campbell, 1995), Steiner (1923), Piaget (1977), Sizer (2004), or Montessori (1948/1976), the historical foundations are solid for methodologies centered on experiential interdisciplinary learning and learner-sensitive pedagogy. These pioneers in education have looked outside the traditional classroom for new learning methods. They have proposed creative ways of engaging students on their own terms and in the learning styles of their own discretion. The academic argument of disciplinary versus interdisciplinary methods ultimately may not have much significance because all incoming data eventually becomes integrated in the mind of the learner according to his or her discrete integrative brain patterns.

I recently took the Hermann Brain Dominance Inventory (Hermann International, 2000) and a subsequent workshop on interpreting my profile. It was reminiscent of the Myers-Briggs Type Indicator (Briggs-Myers, 1977) and the subsequent workshop I took almost 10 years earlier. The Hermann Brain Dominance Inventory research materials indicate that the basic profile of an individual changes very little, if at all, during a person's lifetime. The results of both inventories indicated the same phenomena--that my psychological type functions best in the creative, intuitive, and conceptual interdisciplinary quadrants. These inventories confirmed what I already knew and that my profile has not changed much since I was a child. I am certainly not suggesting that all education be reframed as interdisciplinary but strongly suggest that the option be

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

available to those who learn most successfully through those expansive and inclusive methodologies that embrace creativity and address individual learning styles.

Gardner (1999) addressed the educational importance of the arts and humanities and how they can foster individuality:

> Everyone acknowledges the importance of science and technology, but it is also important to remember the necessity for the arts and the humanities. The sciences deal with general principles, universal laws and broad predictions; the arts and humanities deal with individuality. We learn about seminal historical figures in their individuality; we explore the psyches of diverse (and often perverse) characters in literature; we gain from artists' and musicians' reflections on their own emotional lives through their works. Every time we are exposed to a new individual--in person or in spirit--our own horizons broaden. And the possibilities of experiencing different consciousnesses never diminish. The humanist of classical times said, "Nothing human is alien to me"; and the saga of individual consciousness cannot be reduced to formulas or generalizations. (p. 218)

The concept of digging deeper into our creative consciousness for simple answers to difficult questions is encouraged and cultivated through the Lovewell Method. It is curious that public education has not put more emphasis on curricular approaches to creativity. Csikszentmihaly (1997), former chairman of the University of Chicago's Department of Psychology, addressed this subject in his book, *Creativity: Flow and the Psychology of Discovery and Invention*:

> You would think that given its importance, creativity would have a high priority among our concerns. . . . And what holds true for the sciences, the arts, and for the economy also applies to education. When school budgets tighten and test scores

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> wobble, more and more schools opt for dispensing with frills--usually the arts and extracurricular activities so as to focus instead on the so-called basics. This would not be bad if the "three-Rs" were taught in ways that encouraged originality and creative thinking; unfortunately, they rarely are. Students generally find the basic academic subjects threatening or dull; their chance of using their minds in creative ways comes from working on the student paper, the drama club, or the orchestra. So if the next generation is to face the future with zest and self-confidence, we must educate them to be original as well as competent. (pp. 11-12)

By encouraging individuality and originality, the Lovewell Method invites the involvement of a wide variety of learning styles and diverse *intelligences*. Going inward to examine the realms of one's humanness is a primary objective of the Lovewell Method. In discussing the connections between multiple intelligences, self-examination, and educational goals, Gardner (1999) stated,

> Education in our time should provide the basis for enhanced understanding of our several worlds--the physical world, the biological world, the world of human beings, the world of human artifacts, and the world of the self. People have always been interested in these topics; contemporary disciplines have reworked insights from mythology, art, and folk language. (p. 158)

Much has been written about the academic value of specific arts disciplines. In his dissertation, *Perceived Contributions of Educational Drama and Theatre: A case study of Lovewell Institute for the Creative Arts*, Yoon (2000) discussed some of the academic benefits of educational theatre that are reflected in the Lovewell Method:

> There are 5 major benefits derived from educational drama and theatre: aesthetic, pedagogical, psychological, social and vocational. . . . Pedagogical benefits,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

according to Goldberg (1974), are the development of language skills and independent thinking. Through theatrical activities which involve various types of language practices, youth can develop their listening, speaking, reading, and writing skills (Brizendine & Thomas, 1982; Silverman, 1983). McCaslin (1980) considers independent thinking as a particular value of educational drama and theatre since the creative product "is composed of the contributions of each individual and each member is encouraged to express his own ideas and thereby contribute to the whole." (pp. 15-16)

The Lovewell Method stresses the importance of balance between the mind, body, and spirit. Volumes have been written about the relationship between these three core elements of humanity. In the act of conceiving, writing, and physically acting out their own stories, Lovewell students absorb and internalize the content. In *Frames of Mind: The Theory of Multiple Intelligences*, Gardner (1983) discussed this delicate balance in educational terms:

> Skilled use of one's body has been important in the history of the species for thousands, if not millions, of years. In speaking of masterful use of the body, it is natural to think of the Greeks, and there is a sense in which this form of intelligence reached its apogee in the West during the Classical Era. The Greeks revered the beauty of the human form and, by means of their artistic and athletic activities, sought to develop a body that was perfectly proportioned and graceful in movement, balance, and tone. More generally, they sought a harmony between mind and body, with the mind trained to use the body properly, and the body trained to respond to the expressive powers of the mind. (p. 207)

Later on in his discussion, Gardner (1983) went on to say,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> A description of use of the body as a form of intelligence may at first jar. There has been a radical disjunction in our recent cultural tradition between the activities of reasoning, on one hand, and the activities of the manifestly physical part of our nature, as epitomized by our bodies, on the other. This divorce between the "mental" and the "physical" has not infrequently been coupled with the notion that what we do with our bodies is somehow less privileged, less special, than those problem-solving routines carried out chiefly through the use of language, logic, or some other relatively abstract symbolic system. . . . It is also worthy of note that psychologists in recent years have discerned and stressed a close link between the use of the body and the deployment of other cognitive powers. (p. 208)

The domain of education has much to gain from the arts. As a pioneer in the fields of education and psychology, Dewey (1934) laid the groundwork for using the arts in the classroom. Alexander (1987), in his book *John Dewey's Theory of Art, Experience and Nature*, summarized Dewey's position on intellectual expression through the arts and aesthetics:

> One does not have to read far in Dewey to discover the central emphasis he places on art and aesthetic experience. Art epitomizes the resolution of "hard and fast dualisms"; it is the "culmination of nature"; as intelligent action integrating means and ends, art is the "greatest intellectual achievement in the history of mankind"; art is not only the ultimate judgment on a civilization, it *is* civilization. Finally, as noted, Dewey himself acknowledges that the crucial test for any philosophy's claim to understand experience is its aesthetics. (p. 1)

The interdisciplinary arts could be a driving force in education reform. Part of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lovewell Institute's mission is to offer practical experience, research, and opportunities towards this goal. Eisner (2002) offered encouragement and inspiration to educators who share his vision:

> Our destination is to change the social vision of what schools can be. It will not be an easy journey but when the seas seem too treacherous to travel and the stars too distant to touch we should remember Robert Browning's observation that "Man's reach should exceed his grasp or what's a heaven for." Browning gives us a moral message, one generated by the imagination and expressed through the poetic. And as Dewey said in the closing pages of *Art as Experience*, "Imagination is the chief instrument of the good." Dewey went on to say that, "Art has been the means of keeping alive the sense of purposes that outrun evidence and of meanings that transcend indurated habit." Imagination is no mere ornament, nor is art. Together they can liberate us from our indurated habits. They might help us restore decent purpose to our efforts and help us create the kind of schools our children deserve and our culture needs. Those aspirations, my friends, are stars worth stretching for. (p. 11)

Social Sciences and Psychology

The prevalence of national and international associations dedicated to various forms of arts therapies attests to the wide range of activity in the arts as applied in therapeutic and social settings. Some examples of these professional organizations are American Music Therapy Association, National Association for Drama Therapy, American Dance Therapy Association, American Art Therapy Association, National Association for Poetry Therapy, American Society of Group Psychotherapy and Psychodrama, National Expressive Therapy Association, Society for the Arts in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Healthcare, Arts and Healing Network, Art in the Public Interest, and Community Arts Network (CAN). These are just a few of the groups that represent the growing interest and involvement in the arts as an instrument for personal and social transformation. These organizations provide a wealth of information, contacts, resources, research, and best practices related to the way each arts discipline contributes to the health and well-being of individuals and our society. The interdisciplinary aspect of this movement is characterized by the National Coalition of Creative Arts Therapies Associations (NCCATA), an umbrella organization that advocates for the common goals of the various discipline-specific organizations. The NCCATA (2006) spoke about its mission:

> These therapies use arts modalities and creative processes during intentional intervention in therapeutic, rehabilitative, community, or educational settings to foster health, communication and expression; promote the integration of physical, emotional, cognitive and social functioning; enhance self-awareness; and facilitate change. Each member association has established professional training standards including an approval and monitoring process, a code of ethics and standards of clinical practice, and a credentialing process. Annual conferences, journals, and newsletters for each association foster professional development, as well as educate the public and allied professionals about each discipline. Although unique and distinct from one another, the creative arts therapies share related processes and goals. (p. 1)

The Lovewell Method employs techniques and activities derived from all of these disciplines. The unique phenomenon that occurs in the Lovewell classroom is how the disciplines all blend together to envelop the participants with a plethora of options that seem to spontaneously match up with their psychological, emotional, and intellectual

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

needs. For 20 years I have watched this occur in workshop after workshop and still grasp for words to describe how it happens. This is the same phenomenon that so appeals to many students, parents, psychologists, artists, and educators who experience a Lovewell project but have difficulty expressing the "how" of it.

I am convinced that part of this phenomenon is due to a number of factors that occur simultaneously in the Lovewell learning environment. Students are encouraged to use their own experiences as the basis for their artistic contributions. The staff is trained to build the Lovewell projects around the students' personal experiences by placing them within a social and aesthetic context. This consequently creates an atmosphere of openness, candor, and vulnerability wherein personal issues, social issues, and artistic issues commingle. There is often a palpable sense of excitement and discovery surrounding Lovewell projects.

Csikszentmihaly (1997) shed more light on how this synergistic phenomenon might help pave the way for solving social and psychological problems:

> Creative problems generally emerge from areas of life that are personally important. We have seen that many individuals who later changed a domain were orphaned as children. The loss of a parent has a huge impact on a young person's life. . . . Unless one finds words, ideas, or perhaps visual or musical analogies to represent the impact of the loss on one's experience, it is likely that the parent's death will cause violent pain at first, a generalized depression later, and with time its effects will disappear or work themselves out unconsciously, outside the range of rational control. (p. 365)

By giving a voice to aspiring artists from a wide variety of socioeconomic backgrounds, the Lovewell Method helps identify and confront difficult issues. Csikszentmihaly (1997)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

continued as follows:

> Other problematic issues in early life include poverty, illness, abuse, loneliness, marginality, and parental neglect. Later in life the main reasons for unease may involve your job, your spouse, or the state of the community or of the planet. Lesser concerns may derive from a temporary threat: the scowl of a boss, the illness of a child, the change in the value of your stock portfolio. Each of these is likely to interfere with the quality of life. But you will not know what ails you unless you can attach a name to it. The first step in solving a problem is to find it, to formulate the vague unease into a concrete problem amenable to solution. (pp. 364-365)

During the pioneering days of establishing Lovewell Institute, I began keeping a file on arts-related "community building" and personal development programs. I was interested in finding out who believed as I did that arts education was one essential piece of a much larger puzzle that pictured the whole child, the whole family, and the whole community as inextricable parts of each other and possibly a holistic reality that could improve the quality of life and help sustain a thriving culture.

One group that successfully blends arts education with social action is known as City at Peace. It was formed in 1989 out of the vision of Esther Cilveti and her experience with a cultural exchange program in the Soviet Union sponsored by the Peace Child Foundation. Her vision involved creating a domestic project called City at Peace in her hometown of Rochester, New York. Peace Child changed its name to Creative Response in 1992 and went out of business in 1994 due to financial difficulties. Out of the ashes of that organization sprang City at Peace (2002) which stated its mission to be as follows:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> City at Peace, Inc. is a local youth development organization located in Washington, DC that uses the performing arts to teach and promote cross cultural understanding and non-violent conflict resolution. With an emphasis on youth-led programs and artistic excellence, the organization challenges participants to affect positive community change in pursuit of a city at peace. (p. 1)

This is a good example of a vision of creative process, educational reform, and social action catalyzing and evolving a new synergistic domain that stretches the boundaries of each field while furthering the understanding and practice of a new brand of interdisciplinary thinking. The limitation specific to City at Peace, from my point of view, is that its primary agenda of "world peace" constrains the scope of artistic and personal self-expression. If a child needs to express the truth of his or her abusive, traumatic, or violent personal situation, sometimes the child does not yet see peace as the solution and is perhaps not fully aware of the real conflict that the organization wants them to resolve. Sometimes survival or self-protection is as far as the abused child can see. Those needs must be expressed first--the fires at home must be put out before the world's fires can be fought.

In the Lovewell process, a form of therapy is achieved through facing and expressing the truth of the pain in abusive or unacceptable situations. Confronting a personal truth is more important to the Lovewell process than imposing an arbitrary resolution to an abstract problem. The Bauen Camp is an arts education program for teens built around a distinctly different educational and social mission than City at Peace but equally important. A letter from J. Holt (personal communication, October 10, 2003), The Bauen Camp's Executive Director, inviting Lovewell to join the Bauen Coalition explained,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> Using playwrighting, theatre games, improvisation, creative movement and object making, the session will teach youth how to use the arts to develop and present a community gathering that responds to the issues of wilderness and conservation. The public gathering will be held in the Kerns Wildlife Habitat directly adjacent to the [Bauen] Camp.

Later in the letter, J. Holt went on to say, "The Bauen Camp endeavors to build a camping community that is creative, diverse, socially responsible, ecological, democratic, and nurturing."

In a phone conversation with J. Holt (personal communication October 15, 2003), I became aware that here is an arts lover who owns a ranch in the beautiful Wyoming wilderness and realizes the power of the arts to convey important messages to young people. She knows how to provide kids with the kind of hands-on lasting emotional experience that occurs when the splendors of nature ignite passions and inspire aesthetic statements. J. Holt has harnessed that phenomenon and made it available to young people in need of meaningful life-affirming experiences. I look forward to continuing a dialogue with J. Holt and, as she suggested, search for a way for The Bauen Camp and Lovewell Institute to collaborate on future projects.

In discussions with the Executive Directors of Peace Child and The Bauen Camp regarding the missions and goals of our respective organizations, I came to understand one of the fundamental differences between Lovewell and other creative arts education programs. Lovewell's methodology does not enforce a philosophical, religious, moral, or social agenda on the young artists. This allows for themes to emerge unencumbered from the individual minds, hearts, imaginations, and souls of the participants. In the Lovewell Method, the only rules of thumb in this area are that the message be of personal value to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the artist and that the message be delivered artfully with the utmost regard for freedom of expression. Collaboration is more difficult under these circumstances because the theme and subject matter must be arrived at collectively instead of being prescribed by the sponsoring organization or funding source.

I admit there have been a very few times when, because of restricted funding sources or influential parents or social program leaders, I have reluctantly been willing to experiment by imposing an agenda on a group of young artists in a Lovewell context. It never worked very well. It seemed to me that we were risking turning out young proselytizers instead of self-realized creative artists. Normally, in these situations, the returning Lovewell students and staff will resist any attempt to limit their artistic freedom. This is in no way a value judgment on arts programs that have a specific social or moral agenda. It is a practical observation that helps me shape and refine the pedagogy and procedures that guide the Lovewell methodology. This connects with the Surdna Foundation's (2002) findings mentioned earlier wherein all the students (unlike the staff) were interested exclusively in the art, not in the social agenda of the program.

It is the very process of resolving the "give and take" in arriving at a consensus on the theme and subject matter that gives the Lovewell students a sense of what synthesis is all about. In discussing pros and cons and assigning the polemics to characters that subsequently explore the many viewpoints of the issues being considered, Lovewell students learn to listen, to communicate, to collaborate, and to expand their thinking on matters that are of interest to them and their peers.

Americans for the Arts (2003) is becoming a powerful new force in shaping the future of arts education and community arts initiatives in America. It was created in 1996 in a merger between the National Assembly of Local Arts Agencies and the American

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Council for the Arts. On their Web site, they refer to themselves as the preeminent arts advocacy organization in the nation sponsoring high-profile annual events such as Arts Advocacy Day in Washington, DC, the National Arts Award Gala, the Nancy Hanks Lecture on Arts and Public Policy, Government Leadership in the Arts Awards, and the YouthARTS Resource Initiative. Americans for the Arts not long ago received an unprecedented donation of $120 million from philanthropist Ruth Lilly. It is currently canvassing its constituents on how to spend the money, a situation not common in arts circles.

Here is some of the relevant and illuminating statistical information provided by Americans for the Arts (2003) that I found reflected on their Web site:

> Young people who participate in the arts for at least three hours on three days per week through at least one full year are:
>
> 4 times more likely to be recognized for academic achievement
>
> 3 times more likely to be elected to class office within their schools
>
> 4 times more likely to participate in a math or science fair
>
> 3 times more likely to win an award for school attendance
>
> 4 times more likely to win an award for writing an essay or poem. (p. 1)

The Web site went on to report as follows:

> Young artists, as compared with their peers, are likely to:
>
> Attend music, art, and dance classes nearly three times as frequently
>
> Participate in youth groups nearly four times as frequently
>
> Read for pleasure nearly twice as often
>
> Perform community service more than four times as often. (p. 1)

Learning Through The Arts (LTTA; Royal Conservatory of Music, 2004) is a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

relatively new organization that resembles Americans for the Arts but reflects a decidedly international viewpoint on creative expression and arts education. The Royal Conservatory of Music in Ontario, Canada, sponsors LTTA. It relies on a research-based instructional model and works closely with teachers and schools creating curriculum integration models, assessment tools, managerial expertise, program evaluation, and in-class facilitation. With 40,000 students in the program, LTTA is intent upon transforming Canada's educational landscape. With a heavy emphasis on professional development for teachers and strategic planning with artists, students, parents, and educators, LTTA reflects a spirit of cooperation, open-mindedness, and focused collaborative determination sometimes absent from American initiatives. It stands to reason that a country that has established an effective national health care system could also deliver an effective transformation of its educational system.

Gallery 37 (2003) Center for the Arts in Chicago has a unique angle on arts education and social transformation. According to their mission statement published on their Web site they endeavor to

> Provide meaningful employment and training in the arts to Chicago's youth, without regard to gender, race, family income level or physical ability; create a mentoring program between artists and established artists; increase public awareness of the importance of the arts and arts education; foster cultural awareness; promote partnerships of public and private organizations; increase employment opportunities for professional artists. (p. 1)

Gallery 37 (2003) clearly emphasized the "job training and placement" aspect of its mission. It was originally conceived in 1991 in urban Chicago as a summer jobs program. It now serves more than 4,000 youth and has been replicated in 15 American

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

cities as well as in the United Kingdom and Australia. Partnerships with the Chicago Public Schools and the University of Illinois have enhanced the scope and effectiveness of its programs.

Organizations such as Peace Child, The Bauen Camp, and Gallery 37 have built a reputation on focusing upon and fully utilizing arts education programs designed to carry out their respective agendas of peace, conservation, and artist employment. The leadership of each organization has identified and met the needs of artists, students, and their communities by being responsive to the resources available and creating programs that fit the unique opportunities offered in their area.

There are other organizations, initiatives, and passionate individuals out there meeting the challenge and making significant contributions to the emerging field forming at the intersection of art, education, personal growth, and community building. It is difficult to describe this holistic intersection because it reflects many perspectives based on the particular alchemical mix of the participants. What these organizations do is more than professional arts projects, it is more than arts education programs, and it is more than community arts initiatives. It is a tango of synergism and creativity.

Other entities involved in defining and meeting similar challenges are resource organizations such as the Kennedy Center's ArtsEdge Organization, Arts for Learning (Young Audiences), the Educational Theatre Association, the National Guild of Community Schools of the Arts, the Creative Coalition, the Manchester Craftsmen's Guild, Community Performance, and One Community-One Goal. There are also some powerful smaller educational, social, and arts organizations such as the Desisto School, Artsgenisis, and Artserve. Some individual visionaries in these areas are Augusto Boal, Linda Frye Burnham, Kathleen Gaffney, Richard Geer (not the actor), Jules Corriere,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Leslie Neal, Teo Castellanos, and William E. Strickland.

The Lovewell philosophy has also been informed by the humanistic psychological theories of Maslow (1970) and Rogers (1951). Maslow's "hierarchy of needs" identified *self-actualization* as the highest level of need that allows humans to fulfill their potential. According to Maslow, this level embraces qualities such as creativity, beauty, wholeness, playfulness, self-sufficiency, and transcendence of opposites since they contribute to "peak experiences" as part of the journey to self-actualization. These are qualities that are nurtured within the Lovewell culture. Although the Lovewell experience is not currently positioned as a psychological practice or therapy, there are strong arguments for its therapeutic benefits.

Rogers' (1951) theory of "client-centered" therapy, with its emphasis on congruence, empathy, and respect, is a model for the way that the Lovewell Method achieves its goals of honest self-expression and artistic excellence. Roger's idea of "unconditional positive regard" for the client is the cornerstone of policy for the way Lovewell instructors interact with the students. The "fully-functioning" person, according to Rogers, is open to new experiences, living in the present moment, trusting of oneself, and willing to experiment and be creative. These qualities parallel the qualities embedded in the Lovewell process. The influence of Maslow and Rogers on the Lovewell Institute and Method will become apparent in the following chapters.

Creative Process

This following quotation, taken from *Creative Life* by Moustakas (1977), illustrates the guiding creative principle that I have experienced since I wrote my first song and saw my first play performed:

Our powers hear our own songs; they want to listen. If you do not sing your own

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

songs, if you do not play your own music and speak your own words, if you do not live your own silences, then the powers within you will not know where to find you. They will not know how to work for you. (p. 30)

Over my lifetime, I have attempted to let these powers know where to find me and how to work for me. The students in Lovewell programs often experience this module of confidence as they discover their creative power for the first time. I remember as a teenager making the conscious decision to expand my creative powers. I even went as far as purchasing books on the subject. I do not recall any of them being a particularly interesting read compared to actually creating something, but the desire to understand the process and get better at it stayed with me.

The textbook I require for my Creative Process course at NSU is one of the most informative and enlightening that I have found on the subject. *Creativity: Flow and the Psychology of Discovery and Invention* is actually a research project undertaken by Csikszentmihalyi (1997) mentioned earlier. This study is based on in-depth interviews with 91 individuals, average age of 60, from various fields who have been widely acknowledged for living lives of extraordinary creativity. The list includes such notable talents as Madeleine L'Engle, Ravi Shankar, Linus Pauling, Benjamin Spock, Jonas Salk, Eugene McCarthy, Kitty Carlisle Hart, Jack Anderson, Ed Asner, and Gunther Schuler. In describing the nature of creative process, Csikszentmihalyi (1997) stated,

> Creativity. . . is a process by which a symbolic domain in the culture is changed. New songs, new ideas, new machines is what creativity is about. But because these changes do not happen automatically as in biological evolution, it is necessary to consider the price we must pay for creativity to occur. It takes effort to change traditions. . . . If we want to learn anything, we must pay attention to the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> information to be learned. And attention is a limited resource: there is just so much information we can process at any given time. (p. 8)

Later in the chapter, Csikszentmihalyi (1997) went on to say,

> To achieve creativity in an existing domain, there must be surplus attention available. This is why such centers of creativity as Greece in the fifth century B.C., Florence in the fifteenth century, and Paris in the nineteenth century tended to be places where wealth allowed individuals to learn and to experiment above and beyond what was necessary for survival. It also seems true that centers of creativity tend to be at the intersection of different cultures, where beliefs, lifestyles, and knowledge mingle to allow individuals to see new combinations of ideas with greater ease. In cultures that are uniform and rigid, it takes a greater investment of attention to achieve new ways of thinking. In other words, creativity is more likely in places where new ideas require less effort to be perceived. (p. 8)

This quotation describes one reason why methodologies based on acceptance and collaboration are critical to a society that is so in need of renewal and regeneration. Csikszentmihalyi's (1997) book also reinforced the emphasis the Lovewell Method places on the awareness and importance of the *balance* between the creative arts and the interpretive arts as explained in chapter 1 and Appendix B. His thoughts further support the extraordinary effort Lovewell Institute puts into establishing a safe and nurturing environment in which creativity can flourish.

There have been numerous attempts to assess, quantify, and classify creativity. The Torrance Test of Creative Thinking (Torrance Center, 1993) is one of those attempts. In the test, subjects are asked to combine simple shapes into complete or partial pictures.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It is still largely dependent on only visual and linguistic applications of intelligence. Although tests and assessments may be informative on certain aspects of creativity, there seems to be an aspect of the creative process that continues to elude measurement--so far, the only definition we can attach to this aspect is mystery. Some cultures believe that mystery is a divine motivator, more to be danced with than conquered.

Here is what Moustakas (1977) had to say about this elusive and often mysterious aspect of the creative process:

> One lets go of the ordinary, the safe and familiar, of extraneous rules, of the system, and while the conscious controlling side is dropped, the most distinguished, undisclosed characteristics of the self shine forth. Then the individual is not determined by convention and routine, but by an unusual reality, by open senses that see for the first time. (p. 28)

Later in the chapter, Moustakas continued, “The creative cannot be scaled down to products, to facts, or observable data. It rides on the horizons and fills the heavens. It is incomparable and can never be subsumed under categories of production, definition, and logic” (p. 29).

Herbert A. Simon, a pioneer in artificial intelligence, won the Nobel Prize for Economics in 1978 and taught Computer Science and Psychology at Carnegie-Mellon University. Although he served on the faculty while I was a student, he did not teach either of my undergraduate psychology courses, but I did work with one his students on several artistic projects. Paul Newbury was a graduate computer science student involved in research and development of artificial intelligence and, having a great affinity for recording technology, helped me archive my original musicals on tape. This was my first opportunity to closely observe the artful intersection of creativity and technology. Paul

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was thoughtful and creative and volunteered hours recording and mixing my music. He had great command over the recording and mixing equipment and would tell me what was technically possible and then allow me to test those limits with creative experiments. CMU has long benefited from Dr. Simon's visionary leadership and support of creativity. In my research for this discussion, I discovered an article by Simon (2001) in the *Kenyon Review* that expressed his unique perspective on creativity. It was entitled "Creativity in the Arts and the Sciences," and here is a short excerpt that I found relevant:

> Whereas there has been less cognitive research on creativity in the arts than creativity in the sciences, the picture of the creative process that emerges from the work that has been done is much the same in the two cases. . . . All of the evidence we have today about the creative process . . . argues that the processes that yield creative products are basically identical with the processes that human beings use in their daily thinking about all sorts of matters, simple and complex, mundane, and esoteric. We do not need a separate theory of creativity; at most we need a theory of the conditions under which the usual processes of human thinking are likely to produce something that is new and valuable or interesting. (p. 217)

This is where the recent work of Gardner and his friend Csikszentmihaly has become so important to the development of creativity in modern culture. They both have written about these "conditions" that encourage and enable humans to be creative. These are the conditions that the Lovewell culture endeavors to create. In addressing the relationship between intelligence and creative individuals, Gardner (1999) stated,

> By the time they are capable of carrying out work that will be judged as creative, they already differ from their peers in ambition, self-confidence, passion about

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> their work, tough skins, and to put it bluntly, the desire to be creative, to leave a mark on the world. (p. 120)

In the same chapter, Gardner (1999) stated,

> Let me underscore the relationship between my definitions of intelligence and creativity. Both involve solving problems and creating products. Creativity includes the category of asking new questions--something that is not expected of someone who is "merely" intelligent, in my terms. . . . However, to understand the concept of creativity in its full-blown sense, one must look at people who have clearly affected domains: composers like Richard Wagner and John Lennon, writers like Johann Wolfgang von Goethe and Virginia Wolfe, scientists like Marie Curie and Niels Bohr, moviemakers like Ingmar Bergman and Steven Spielberg. . . . I maintain that distinct progress occurred in the social science domain when the psychologist Mihaly Csikszentmihaly proposed that we should not ask who or what is creative but, instead, ask where creativity is. (pp. 116-118)

It is significant to note here that one of Gardner's historical models of creative thinking, Richard Wagner, has also written about, theorized upon, and consciously expanded the technology of interdisciplinary arts, which he called Gesamtkunstwerk (total art work). In the theatre that was custom built for him and his new ideas by King Ludwig II of Bavaria, Wagner introduced numerous features that revolutionized the interdisciplinary aspects of opera--among these were an enlarged orchestral pit sunken below the stage instead of in front of it, a water trough large enough for gondola and swans to float between the audience and the action onstage, and huge cauldrons of boiling water that created "steam curtains" to mask the scene changes and allow the music and action to continue uninterrupted during the visual transitions (Gutman, 1968).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It is also significant that Gardner, Simon, and Csikszentmihaly all tended to make the assumption that although creativity is absolutely essential to a healthy society, it is more helpful to examine what creativity is and how to create a social environment conducive to creativity rather than to emphasize the personality traits and characteristics of creative individuals. This is from Gardner (1999):

> We do not know enough about creativity to be sure what predisposes one creator to become an influencer and another a maker, or why some solve problems, others create new theories, and still others become performers of a ritualized or high stakes, nonritualized form. I suspect that there is a connection between intellectual strength and mode of creativity. For example, those with an affinity for interpersonal intelligence are more likely to become influencers or performers. Those with strong logical-mathematical intelligence are more likely to become masters and theory builders. (p. 124)

Creativity does not seem to want to be captured and forced into a three-dimensional frame of reference. I would venture to say that the reason it is so difficult to construct effective research around creative process is that creative process *is* research. How can one pioneer without exploring all the aspects of the unknown territory? How can one venture out and attempt to create something authentic and meaningful without learning everything possible about the related subjects? The best way to learn about creativity is to create something. The Lovewell Method encourages teachers who teach the arts to continue making art. Composing music, writing dialogue and lyrics, directing original works, and being a part of various creative teams doing artistic projects are activities that keep me informed and enthused about teaching interdisciplinary arts. The passion that a teacher feels for the subject is often transferred to the student as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

inspired and motivated learning. We all remember our teachers who were especially connected to the content they were teaching and, as a result, motivated us with the same enthusiasm.

What prevents someone from being creative? May's (1975) book, *The Courage to Create*, is a compilation of a series of lectures on creativity he delivered over the years at Harvard, Princeton, Yale, and the University of California. It is a seminal work in the exploration of the creative process. As a psychoanalyst, May was particularly sensitive to the deeper implications of the pathology of creativity, especially as it related to technology and to the serious potential for dehumanization of our culture as a result. May wrote about this intriguing subject:

> Such channeling of creativity into technical pursuits is appropriate on one level but serves as a psychological defense on a deeper level. This means that technology will be clung to, believed in, and depended on far beyond its legitimate sphere, since it also serves as a defense against our fears of irrational phenomena. Thus, the very success of technological creativity--and that its success is magnificent does not need to be heralded by me--is a threat to its own existence. For if we are not open to the unconscious, irrational, and transrational aspects of creativity, then our science and technology have helped block us off from what I shall call "creativity of the spirit." By this I mean creativity that has nothing to do with technical use; I mean creativity in art, poetry, music, and other areas that exist for our delight and the deepening and enlarging of meaning in our lives rather than for making money or for increasing technical power. (p. 68)

This issue of dehumanization through creative technology is of special interest to me, but as I further researched that area, I decided not to make it a major theme of this

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

discussion. It is a vast realm worthy of much further inquiry and dissertations of its own. It will undoubtedly be a theme in my postdoctoral studies. My point in citing May (1975) is the inevitable presence in creative process of what he calls creativity of the spirit.

Matters of the spirit are ever present in the worlds of art and creativity. Over the years, I have often personally wrestled with this issue, and Lovewell Institute and the Lovewell Method continue to explore ways of dealing honestly and effectively with the spiritual implications of art making and the creative process. Lovewell Institute is not in any way a religious organization. Students do get inspired as a result of the process, and religious barriers often dematerialize as unity consciousness naturally builds during the Lovewell experience. The Learning Meditations (as discussed in chapter 9) make Lovewell a target for those who are wary of possible veiled religious programs. They have every right to be cautious, and as a parent of four, I have exercised that right. The volatile process of addressing the human spirit in authentic arts education makes it extremely important for Lovewell Institute to clarify these issues as much as possible.

When I sensed that part of the effectiveness of the Lovewell Method included establishing a nurturing environment and an atmosphere of acceptance and mutual honor, I devised the Learning Meditations as a tool that enhanced creative flow and set the tone and energy for the working sessions. In a 1992 Kansas workshop, I dealt with concern from parents and arts executives over references in our script to tarot cards, Ouija boards, and palm reading. I was told that these things were used to communicate with the devil so I brought it up with the students. By the end of the damage control, most of the students decided that in their small and sensitive community, it was wise to cut all the "metaphysical references" out of the show. The Lovewell Method encourages freedom of expression and I pointed that out to them. But in this case, and to their credit, the students

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

decided they could express themselves without the references. Future projects would be different.

There is no religious agenda in the philosophy, mission, activities, materials, or policies of Lovewell Institute. There is, however, an undeniable connection to some related issues because of the nature of the creative process to the divine resources of the human spirit. To deny this truth would be to deny the integrity of the Lovewell Method. The challenge, therefore, is to allow the spiritual connections to occur without judging them or trying to make a ministry of them. Over the years, there have been several attempts by over-zealous staff members to make a personal ministry out of Lovewell. Those attempts have been resolved successfully by adhering steadfastly to the aesthetic core of Lovewell Institute's philosophy--the core of *creative process*.

Those experiences with religious enthusiasts taught me an important lesson about the Lovewell Method--that even though the process often opens the heart and liberates the spirit, Lovewell Institute must maintain an artist-driven identity. Spiritual connections made through the arts can transcend religious labels and theological categorization. I was recently awe-inspired on a tour of the Catholic cathedrals in Oaxaca, Mexico. I am not a Catholic, but the spiritual renewal I received from the sheer beauty of the art and architecture was unaware of religious credentials. In a meditation dome listening to a sitar playing ancient Hindu ragas, I was inspired in a way that could only be described as spiritual, but being so affected by the music did not make me a Hindu. I have had similar experiences in temples in Thailand, Japan, Italy, Peru, France, Germany, and Sweden under a host of diverse religious banners, and the art has always spoken directly to my spirit regardless of the culture, the language, or the nuances of the theology.

In November 2000, *American Theatre* devoted an entire issue to the relationship

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

between the art of theatre and spiritual experience. The opening quote of the feature article "The Spirit and the Flesh: Christianity, Judaism and the Theatre," was from an essay entitled "God on the Gymnasium Floor" by Kerr (2000):

> [The theatre] remembers, plainly, that it came out of a religious or ceremonial impulse, out of mythic rite, and sometimes out of god-induced ecstasy. To find itself again, to find a new way of being itself, it must go back to its sources, beyond Euripides as much as Albee, beyond form and even coherence into the dim intuitive gropings by means of which flesh became spirit and spirit flesh. (p. 17)

UCLA's Higher Education Research Institute recently conducted a study of 112,232 undergraduate students attending 236 diverse colleges and universities across the country entitled *The Spiritual Life of College Students: A National Study of College Students' Search for Meaning and Purpose* (Astin & Astin, 2004). The study was designed to help understand "how college students conceive of spirituality, the role it plays in their lives, and how colleges and universities can be more effective in facilitating students' spiritual development" (p. 2). The following statement is from the "Executive Summary" of this research project:

> The study revealed that today's college students have very high levels of spiritual interest and involvement. Many are actively engaged in a spiritual quest and are exploring the meaning and purpose of life. They also display high levels of religious commitment and involvement. As they begin their college experience, freshmen have high expectations for the role their institutions will play in their emotional and spiritual development. They place great value on their college enhancing their self-understanding, helping them develop personal values, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

encouraging their expression of spirituality. (p. 3)

These are the very issues the Lovewell Method addresses and weaves into the curriculum as outlined in chapters 9 and 10. At the present moment, most of our traditional educational institutions are not addressing these issues. Astin and Astin (2004), the principal investigators of the Spirituality in Higher Education Study, had more to say about America's institutional failure to meet students' needs in this area:

> The project is based in part on the realization that the relative amount of attention that colleges and universities devote to the 'exterior' and 'interior' aspects of the students' development has gotten out of balance . . . we have increasingly come to neglect the student's inner development--the sphere of values and beliefs, emotional maturity, spirituality, and self-understanding. (p. 1)

When the founders of the United States of America made the decision to separate the church and state, they did not imply separating the human spirit from public education. Lovewell Institute has developed innovative ways in which to deal with matters of the spirit within an educational context without getting into the controversy of church and state. The Learning Meditations (chapter 9) delve directly into these "interior" issues such as the meaning and purpose of life; the benefits of compassion; the questioning of personal values; and the development of emotional maturity, social awareness, and self-understanding.

The Yoon (2000) Study of Lovewell Institute

When I first met with Dr. Yoon in 1998 to discuss his proposed study of Lovewell Institute, I was deeply involved with the details of keeping an understaffed not-for-profit organization operating on a daily basis. I had little time to reflect on the history or academic significance of Lovewell Institute because I was consumed with the duties of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

directing the workshops, recruiting, marketing, negotiating contracts, writing proposals and preparing budgets. I was pleased that someone felt that the Institute and our activities were important enough to be the subject of a doctoral dissertation. Dr. Yoon set up a formal interview with me in January of 1999 during which I answered questions regarding my relationship to the Institute as the founder, and my observations of the effects of some of the Institute's activities.

In his dissertation, *Perceived Contributions of Educational Drama and Theatre: A case study of Lovewell Institute for the Creative Arts*, Yoon (2000) focused on 22 formal scripted interviews with Lovewell staff members, former student participants, and their parents. The purpose of the study was to examine Lovewell Institute's perceived contributions to the academic, vocational, and social development of the participants in the Lovewell programs (Yoon, 2000). Yoon's study was limited to the perceptions of the interviewees and the materials available for review at that time (videos and printed material produced by Lovewell Institute).

Part of the value of the Yoon (2000) study is that it made it abundantly clear that further research was needed on this subject – research that explored the inner workings of the Lovewell Method and the philosophy and pedagogy on which it is based. Yoon's work was an inspiration for this study and a significant contribution to the literature shedding light on Lovewell Institute and the educational, social and vocational value of its programs.

Summary of the Literature Review

This study relies on the integration of these four primary areas of inquiry:

1. Interdisciplinary arts (including the disciplines of theatre, music, dance, design, film, and creative writing).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. Education (including arts-based and nonarts-based).

3. Social sciences and psychology.

4. Creative process (including the spiritual and aesthetic aspects).

In the area of Interdisciplinary Arts, I have examined the literature of academic institutions with related programs such as Columbia College in Chicago, Ohio University's School of Interdisciplinary Arts, University of Washington's Interdisciplinary Arts and Sciences Program, Lesley University, Northwestern University's Weinberg College of Arts and Sciences (Integrated Arts Program), and California Institute of Integral Studies. I have also explored the philosophical nature of the emerging field of interdisciplinary arts through the works of Anderson (1995), Irwin and Reynolds (1995), Eisner (2002), and the Surdna Foundation (2002).

The educational aspects of Lovewell Institute and the Lovewell Method have been informed by the work of Sikes (1995), Gardner (1993/1999), Kushner (2001), Kinzer (2002), Phillips (2000), Boud & Feletti (1991), Dewey (1934), Campbell (1995), Steiner (1923), Piaget (1977), Sizer (2004), Eisner (2002), Yoon (2000), Alexander (1987), Krishnamurti (1981), Suzuki (1983), and Montessori (1948/1976). These educators have been cited throughout this document. Also, studies such as *Critical Links: Learning in the Arts and Student Academic and Social Development* (Arts Education Partnership, 2002) and *Powerful Voices: Developing High-Impact Arts Programs for Teens* (Surdna Foundation, 2002) have been valuable resources in this area.

The ways in which the social sciences and psychology interact with Lovewell Institute have been examined through the lenses of Rogers (1951), Jung (1964), Maslow (1970), Csikszentmihaly (1997), Cederborg (2005), Eisner (2002) and various organizations such as American Music Therapy Association, National Association for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Drama Therapy, American Dance Therapy Association, American Art Therapy Association, National Association for Poetry Therapy, American Society of Group Psychotherapy and Psychodrama, National Expressive Therapy Association, Society for the Arts in Healthcare, Arts and Healing Network, Art in the Public Interest, Community Arts Network (CAN), and the National Coalition of Creative Arts Therapies Associations.

The area of creative process has been explored by examining the works of Moustakas (1977), Simon (2001), Csikszentmihaly (1997), Torrance Center (1993), Gardner (1993/1999), May (1975), McNiff (1998), Kerr (2000), Wilber (2000) and a wide variety of individual creative artists with whom I have had the good fortune to collaborate. These individual creative artists are cited throughout this document and are appropriately listed in the reference section.

This review of literature revealed that although there are various individuals and organizations involved in the area of arts education linked to specific agendas, there were none found that synergize the specific areas of interdisciplinary arts, education, social sciences and creative process in the way that Lovewell Institute does. This study focuses on the unique integration and merging of domains and disciplines that define Lovewell Institute and the Lovewell Method.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 3: Methodology

Arts-Based Research

Throughout the course of my doctoral studies, and particularly in investigating the research methodologies that would be most appropriate for this project, I became familiar with the emerging field of art-based research. When my Core Professor, Dr. Penn, introduced me to the pioneering work in this area of McNiff (1998), the "artist-scholar concept" she had been discussing with me for some time became clear. The concept of the artist-scholar is rather absent from our current culture but, nonetheless, it has become a metaphorical home for me in my lifelong struggle to reconcile the mysteries of creative process with the seemingly intractable verification issues of academic inquiry and research. This journey has been a process of getting my academic persona to work *with* my artistic persona rather than against it. It has been a kind of internal reconciliation of intellect, passion and proclivity.

I was 18 years old and halfway through my freshman year at Carnegie-Mellon University when I had my first serious self-confrontation regarding the vital need to balance the seemingly conflicting elements of malleable artistic creativity with those of rigid academic scholarship. The internal conflict was overwhelming and the emotional fallout nearly put me in the hospital, but the experience effectively made the point that the *balance* of mind, body, emotions, and spirit would be a major theme in my intellectual, emotional and creative development. This theme of balance resurfaced in this research study and also in the subject being researched.

As a prominent scholar in the research field, McNiff (1998) commented in *Art-Based Research* on the need for new ways of conceptualizing research paradigms to include arts-based subjects:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> I feel that attempts to further variety through the creation of new typologies of 'qualitative' research contribute to the increasing emphasis being placed on teaching stock research methods. Establishing lists of types creates the impression that the categories are all-inclusive. When "phenomenological", "heuristic", and "hermeneutic" methods are designated as "qualitative research" methodologies, they are presented as aspects of behavioral science. These procedures are larger in scope. The effort to include them in an expanded scientific paradigm is a reflection of scientism which assumes that science is the only tool for understanding human experience. (p. 14)

Later in this discussion, McNiff went on to say,

> The greatest challenge presented by art-based research is the boundless possibilities. It is much easier to approach the design of a research project through a sequence of standard steps. In keeping with the nature of creative experience, art-based research may sometimes encourage immersion in the uncertainties of experience, 'finding' a personally fulfilling path of inquiry, and the emergence of understanding through an often unpredictable process of exploration. These values are quite different from the teaching of research through the planned implementation of a set of principles established in advance. Art-based inquiry, like art itself, may often include carefully calculated studies but the truly distinguishing feature of creative discovery is the embrace of the unknown. This way of research is clearly self-selecting and not for everyone. However, it must be made available for those artists who desire to use their skills and unique sensitivities to research their experience. (pp. 15-16)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Qualitative Research Paradigm

Some research methodologies seemed better suited to the educational components of this study while some seemed more appropriate to the social action component. The arts component offered yet another perspective when considering a suitable methodology. The essential interdisciplinary nature of this inquiry, which spans the arts, social theory, and educational theory, made the choice of research methodology particularly challenging. The paradigm of qualitative research emerged clearly as the umbrella under which this entire inquiry would be conducted. Shank (2006), author of *Qualitative Research: A Personal Skills Approach,* examined the value of qualitative research as it related to this type of inquiry:

> What are some areas for research in which meaning is much more important than verification? Following are just a few examples. In my own research, I have been very interested in how people find sources of informal learning to enrich their lives. In this sort of research, meaning is front and center. Other researchers have been interested in tracking down that one unique person who can help us reconceptualize a field, and these researchers have brought their findings back to the world at large. Finally, qualitative research is very useful in discovering heritage-in-use, or practices that convey a way of understanding the everyday world. Research efforts can simultaneously uncover and critique these "gold mines" of ordinary meaning that permeate our everyday worlds. The list of examples is endless, and they all have one thing in common. Most of their basic questions would not make sense, as stated and then researched, from a traditional quantitative perspective. To work in the quantitative research world, they would have to be operationalized, or theorized, or objectified. Being able to *not* have to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> do these things is one of the greatest strengths and promises of qualitative research. (p. 222)

Founding Lovewell Institute and developing the Lovewell Method have provided an unending series of "these 'gold mines' of ordinary meaning that permeate our everyday worlds" (Shank, 2006, p. 222). Breakthroughs occur everyday in Lovewell workshops as children discover new ways to learn, new ways to heal, and new ways to perceive life. Over the years, I have often wondered why more research has not been conducted in the area of the synergetic interplay between the arts, education, social transformation, and personal development. Now, I know why. Capturing these breakthroughs and converting them into useful research data is a subtle and tedious task. I now understand why so many practitioners in this field would rather just do the work than do the research. But the evolution of qualitative research has made this task a bit easier. According to Denzin and Lincoln (1994), "Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry" (p. 4).

It is important to point out that this PDE/dissertation pauses at the intersection of art and science. This can be a dangerous intersection for an artist/scholar. Eisner (2002) eloquently expressed the perils of this crossing:

> The influence of psychology on education had another fall-out. In the process science and art became estranged. Science was considered dependable, the artistic process was not. Science was cognitive, the arts were emotional. Science was teachable, the arts required talent. Science was testable, the arts were matters of preference. Science was useful and the arts were ornamental. It was clear to many then as it is to many today which side of the coin mattered. As I said, one relied

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> on art when there was no science to provide guidance. Art was a fall-back position. (p. 2)

Perhaps more research focused on this area might contribute to bridging the apparent chasm between science and the arts by pointing out scientific structure in the artistic process, as well as implementing more artful approaches to scientific inquiry. The study of Lovewell Institute calls for an interactive form of research to align with the philosophy of the organization predicated on empowering learners through the creative process. Many of the activities utilized in Lovewell workshops center on engaging the participants in exercises that focus on expanding creativity. According to Brearley (2000) in her article "Exploring the Creative Voice in an Academic Context," qualitative research permits the researcher to invite the reader to share the experience, as follows:

> To engage with research represented in creative form is a creative act in itself. The invitation to the reader in creative forms of representation is different from the invitation in a traditional piece of research. This is based on the belief that meaning is not encountered, but constructed and that the act of constructive interpretation is a creative event (Barone & Eisner, 1997). The use of the language of "writer" and "reader" does not fit in such a model. What were once passive readers can now be invited into an experience, through the lens of their own world.... Creative representation of research data seeks to explore a deeper understanding of the complexity of human experience through the use of a new vocabulary. It also challenges many of the conventions of the academy. (p. 1)

I have chosen to use several distinct but synchronous qualitative approaches to the design of this arts-based research project. The methods are synthesized in an effort to capture the nuances of the data and maximize the depth of the observations. The merging

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of several qualitative research methodologies resulted in a symbiosis that permitted the researcher to effectively and authentically unite with the research. According to Deacon (2000),

> Qualitative research can be systematic and rigorous and still be innovative, creative, and actively dynamic. . . . The goal is to make research engaging for everyone involved, while at the same time capturing the real experiences of dynamic, multi-dimensional, living systems. (p. 8)

Integrated and Layered Research Methods

This study was comprised of three research questions. The first question was, "What is Lovewell?" Chapters 4 through 9 of this PDE/dissertation endeavor to answer that question through a blend of historiography and autoethnography. The second research question was, "How does Lovewell affect its constituents?" The Lovewell archive contains a wealth of information concerning the effects of the Lovewell Method and process on students, parents, staff, and communities in the form of written evaluations, press, and editorial articles. This archive includes videos of interviews with parents, students, teachers, and community leaders discussing various aspects of the programs from numerous perspectives. Endorsement correspondence and grant applications also contain valuable data. Scripts, lyrics, songs, DVDs, CDs, and videos of the interdisciplinary artworks created by the students and staff through the Lovewell process contain valuable documentation of the issues being examined as well as the method and styles in which students articulate and confront those issues. Also, in regard to the second research question, I designed and administered a 5-point Likert Survey Questionnaire to the participants in a Lovewell summer workshop. This information was examined through a more conventional qualitative analysis; however, the integration and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

layering of historiography and autoethnography continued to play a part in the interpretation of this data.

The third research question was, "What is Lovewell's potential for growth and what new relevant theories can be derived from this research?" In Chapter 13, "Limitations, Recommendations, and Conclusions," I endeavor to answer the third question by synthesizing all the research data and fusing it into a discussion of the conclusions and recommendations that can be drawn from this study. It is an evaluation and interpretation of the combined data utilizing a blend of all of the methodologies previously employed in this study: historiography, autoethnography, and traditional qualitative methods.

Historiography and Autoethnography

As I contemplated the best approach to designing the research for this study, I realized that being the *primary* historiological source (Block, 1971), and having access to all the artifacts connected with Lovewell Institute, was only the beginning of my quest to understand and articulate what I had witnessed. Not only had I collected the history and documentation, but also I had *experienced* the events and the people who breathed life and infused creativity into the organization (Alexander, 1987; Campbell, 1995; Dewey, 1934). I needed a research design component that allowed me to fully utilize my knowledge *and* experience in an epistemological sense. Janesick (1994) shed light on this challenge in a passage from the *Handbook of Qualitative Research*:

> In addition, the qualitative researcher is very much like an artist at various stages in the design process, in terms of situating and recontextualizing the research project within the shared experience of the researcher and the participants in the study. Dewey sees art as the bridge between the experience of individuals and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> community. In other words, art forces us to think about how human beings are related to each other in their respective worlds. (p. 210)

Historiography raises questions about what constitutes an historical event. I am certain that the birth, growth, and influence of Lovewell Institute and the Lovewell Method is at least a story worth telling. Some historiographical narratives are more important than others and only time will tell where this story stands on a scale of importance. A sense of history has to start somewhere, and I have been compelled to capture some of Lovewell Institute's history in these pages. This was a story I had to tell. White (1987) explained why personal narrative is important to historiographical writing in his book *The Content of Form: Narrative Discourse and Historical Representation*:

> So natural is the impulse to narrate, so inevitable is the form of narrative for any report on the way things really happened, that narrativity could appear problematical only in a culture in which it was absent--or, as in some domains of contemporary Western intellectual and artistic culture, programmatically refused. Considered as panglobal facts of culture, narrative and narration are less problems than simply data. As the late (and profoundly missed) Roland Barthes remarked, narrative "is simply there like life itself . . . international, transhistorical, transcultural." (1) Far from being a problem, then, narrative might well be considered a solution to a problem of general human concern, namely, the problem of how to translate knowing into telling (2) the problem of fashioning human experience into a form assimilable to structures of meaning that are generally human rather than culture-specific. (p. 1)

Historiography also raises the question of whether the historiographer should seek objectivity or simply come to terms with his or her own subjectivity. This question

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

opened the door to autoethnography in which the researcher consciously enters the inquiry as an active participant in the research process well aware of the benefits and pitfalls of subjectivity. Ellis (1999), a leading expert in the field of autoethnography, described this methodology in her article, "Heartful Autoethnography," from the *Qualitative Health Research Journal*:

> Autoethnography is an autobiographical genre of writing and research that displays multiple layers of consciousness. Back and forth autoethnographers gaze, first through an ethnographic wide angle lens, focusing outward on social and cultural aspects of their personal experience; then, they look inward, exposing a vulnerable self that is moved by and may move through, refract, and resist cultural interpretations (cf. Deck, 1990; Neumann, 1996; Reed-Danahay, 1997). As they zoom backward and forward, inward and outward, distinctions between the personal and cultural become blurred, sometimes beyond distinct recognition. Usually written in first person voice, autoethnographic texts appear in a variety of forms - short stories, poetry, fiction, novels, photographic essays, personal essays, journals, fragmented and layered writing, and social science prose. In these texts, concrete action, dialogue, emotion, embodiment, spirituality, and self-consciousness are featured, appearing as relational and institutional stories impacted by history and social structure, which themselves are dialectically revealed through actions, feelings, thoughts and language. (p. 674)

Autoethnography, synthesized with historiography, emerged as the most effective design by which to answer the first research question, "What is Lovewell?" In retrospect, the process of founding Lovewell Institute and developing the Lovewell Method was a research project in and of itself. The first step in this inquiry was seeing myself in the role

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of an authentic "qualitative researcher" and accepting the responsibilities that accompany that role. In the introduction to the *Handbook of Qualitative Research* (Denzin & Lincoln, 1994), I discovered a research concept that articulated my relationship with this study:

> The multiple methodologies of qualitative research may be viewed as a bricolage, and the researcher as a *bricoleur*. Nelson, Treichler, and Grossberg (1992, p. 2), Levi-Strauss (1966, p. 17), and Weinstein and Weinstein, (1991, p. 161) clarify the meaning of these two terms. A *bricoleur* is a 'Jack of all trades or a kind of professional do-it-yourself person' (Levi-Strauss, 1966, p. 17). The *bricoleur* produces a bricolage, that is, a pieced-together, close-knit set of practices that provide solutions to a problem in a concrete situation . . . The qualitative researcher-as-*bricoleur* uses the tools of his or her methodological trade, deploying whatever strategies, methods, or empirical materials as are at hand (Becker, 1989). If new tools have to be invented, or pieced together, then the researcher will do this. (p. 3)

One of the "new tools" that I have invented for this study is the use of a non-APA style device in chapters 4 through 7. Interspersed throughout these historiographical chapters there will be indented sections in Arial font set aside by single spacing that express the autoethnographic perspective. In other words, the chronology of historical events and activities will appear in standard APA format in Times New Roman font; the contextualized reflective material will appear in Arial font, single-spaced, and indented. Occasionally, the distinction between the historiographical sections and the autoethnographic sections is blurred; however, in general, the autoethnographic sections break the chronological flow and reflect upon the contextual influence that the historical

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

events have had on Lovewell Institute and the Lovewell Method.

Sampling

In my study, identifying the appropriate informants was a relatively straightforward exercise. The history and literature of Lovewell Institute was created by people I know and to whom I have access. In the case of the Likert Survey Questionnaire, I selected participants who had just completed the 2004 Lovewell Summer Workshop on the campus of NSU in Davie, Florida. Lincoln and Guba (1985) stated, "All sampling is done with some purpose in mind. Within the conventional paradigm that purpose almost always is to define a sample that is in some sense *representative* of a population to which it is desired to generalize" (pp. 199-200). The purpose of this study is to derive information regarding Lovewell Institute and the Lovewell Method, and all of the informants selected for this study are familiar, in some way, with the institute and the method. In that sense, they certainly represent the population that have knowledge and experience in the area being studied. Denzin and Lincoln (1994) maintained that,

> A good informant is one who has the knowledge and experience the researcher requires, has the ability to reflect, is articulate, has the time to be interviewed, and is willing to participate in the study (Morse, 1986, 1991b). *Primary selection* of participants describes the opportunity for the researcher to sample informants using these criteria. (p. 228)

Although this inquiry utilized several different research methodologies, all of the informants generally fit into this category of *primary selection.* Informants in the historical and autoethnographical portions of this study were observed over an extended period of time and were familiar with Lovewell Institute and the Lovewell Method as they were developing. Participants in the Likert Survey Questionnaire had just completed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

an intensive 4-week workshop that was well-established and well developed.

Out of the 40 students in the 2004 Lovewell Summer Workshop who were offered the opportunity to participate in the Likert Survey Questionnaire, 29 students returned the Informed Consent Forms signed by their parents. Four additional students agreed to participate but did not meet the deadline for parental signatures and were not included in this study. Eighteen respondents were participants in the teen program and were between the ages of 13 and 18. Eleven respondents were participants in the junior program and were between the ages of 8 and 12. A description of the interdisciplinary art works they created during the 2004 Lovewell Summer Workshop appears in chapter 8. The teen program produced *Banned Together--A Musical Taking Liberties* (Lovewell Institute, 2004b), and the junior program produced *Art Divided--Art United* (Lovewell Institute, 2004a). The programs ran concurrently; however, they were staffed by separate Lovewell instructors in the arts disciplines (the administrator and technical director were shared by both programs). The survey was administered during the closure exercises on the day after the final performances.

The site selected for administering the Likert Survey Questionnaire was the cafeteria of NSU's Sonken Building where rehearsals for the workshop had taken place. It was safe, secure, peaceful, and familiar to the participants in the survey.

Data Gathering

I collected the data for this study in several different formats. The historiographical material was compiled from numerous appointment books; diaries; journals; newspaper articles; personal experience; observations; conversations with teachers, students, staff, artists, parents, board members, arts leaders, and experts in related fields; and a vast collection of interdisciplinary artworks, artifacts, and archives

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that I had accumulated starting in the early 1980s when I began to formulate the organization that would become Lovewell Institute. The autoethnographic sections layered over the history were added later in an effort to interpret and give meaning to the historical data.

The real challenge with the collected data was determining what was actually relevant to this inquiry. The raw data consisted of thousands of pages related to the Lovewell programs, such as outlines of activities, contracts, scripts, musical scores, lyric sheets, proposals, audition specifications, facilities requests, marketing materials, letters from students and parents, minutes of board meetings, budgets, financial reports, and playbills. Then there were hundreds of hours of video and audio recordings of the material written and performed by the students including postproduction interviews with staff instructors, student participants, their parents, and their teachers. Although 20 years of gathering this information had been stimulating, the sheer volume of data was slightly overwhelming when it came down to the issue of relevancy. Denzin and Lincoln (1994) stated,

> Productive data collection is the most exciting phase of qualitative inquiry; during this phase, out of confusion, order and understanding *emerge*. But the emergence of this understanding does not take place without effort. Only with diligent observation and conceptual work on the part of the researcher do the patterns of relationships become apparent. This takes time, determination, persistence, and perseverance. (p. 229)

By focusing on the research questions, order and understanding did eventually begin to emerge out of the sea of raw data. The data derived from this historical and autoethnographic information directly informed the first research question, What is

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lovewell?

The second research question was "How Does Lovewell Affect its Constituents?" and required a different method of data collection. I devised a second format for the purpose of collecting new data that addressed the second question. This instrument was a conventional 5-point Likert Survey Questionnaire (see Appendix A). I designed the survey with the guidance of Dr. Sherry Penn, my first core faculty advisor at Union Institute & University, and Dr. Alan Altman, a research professor and colleague at NSU. There were numerous planning sessions with Dr. Penn and Dr. Altman regarding the nature of the questions used in the survey. There were 22 items on the questionnaire. The first 21 items were designed to measure the participants' attitudes regarding the Lovewell experience on an affective continuum ranging from *agree strongly* to *disagree strongly*. Item 22 asked the respondents to write and answer their own question regarding their experience at Lovewell. In chapter 12, I examine each attitudinal statement on the survey individually and endeavor to interpret the meaning and significance indicated by the responses (see Appendix C for a full view of the Combined Statistical Data of all of the respondents).

I administered the Likert Survey Questionnaire to 29 students enrolled in the 2004 Lovewell Summer Workshop. After studying the Union Institute & University's *Handbook for Research With Human Subjects*, I took the online tutorial and sent my 16-page research proposal to the Union Institute and University Institutional Review Board (UI&U IRB) for approval. It was approved by the UI&U IRB on July 10, 2004. Because all the subjects were 18 years or younger, the UI&U IRB determined that I needed to distribute two written forms to each participant, one of which their parents was required to sign and return to me. The first was a "Your Rights as a Participant" form (see

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix D) that let the participants know the parameters of the study and what the expectations would be should they choose to participate. I explained the research study to the students as I handed out the form. I assured them that they were absolutely not required to participate; however, if they did, they would do so with complete anonymity. The second document required by the UI&U IRB was the Informed Consent Form (see Appendix E) that provided more detailed information regarding the research study and secured the signed approval from the parent for their child's participation in the study.

This Likert Survey Questionnaire provided a wealth of new data that proved to be very valuable in answering the second research question. There were, however, several other sources of data that addressed how Lovewell affected its constituents. Over the years, certain data were collected and analyzed in order to meet the requirements of grants awarded to the Lovewell programs, and some evaluations were conducted to gather information for Lovewell Institute and partnering organizations in an effort to improve the quality of programs. Professional research consultants from institutions such as Florida Atlantic University, NSU, Broward Cultural Council, the Boys & Girls Clubs of Broward County, and the YMCA of Broward County have examined and assessed several Lovewell programs.

The evaluations by Kline (1994) and by Rokicki and Rokicki (2000) both intended to determine overall program effectiveness. The NSU (1995) evaluation attempted other methods of assessing the effects of the Lovewell program on the students' self-esteem and self-discipline. This was accomplished by using the Piers-Harris Children's Self-Concept Scale (Piers & Harris, 1984), an 80-item standardized self-report survey designed to assess self-concept, and a 15-item rating scale designed to measure a participant's productivity within the program. Pre- and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

postprogram evaluations were administered and staff-artists were also interviewed. I was not the researcher in those projects, but I was the artistic director and project director of the Lovewell program being assessed and had access to the results of their findings. Some of the findings were relevant to this study and are examined in chapter 12.

Yoon's (2000) doctoral dissertation, *Perceived Contributions of Educational Drama and Theatre: A Case Study of Lovewell Institute for the Creative Arts*, although not directly focused on the same issues as this PDE/dissertation, also provided some insightful information and relevant raw data. Yoon used a qualitative research design for his dissertation--an observational case study focusing on interviews and data derived from Lovewell staff, students, and parents. Some of this data are contextualized and examined in chapter 12.

Triangulation and Tacit Knowledge

Triangulation and tacit knowledge both played a role in the data collection phase of this study, especially in regard to the third research question, "What is Lovewell's Potential for Growth and What New Relevant Theories can be Derived From This Research?" Denzin (1978) identified four basic types of triangulation: (a) data triangulation, (b) investigator triangulation, (c) theory triangulation, and (d) methodological triangulation. This inquiry utilized two of these types of triangulation. First, according to Denzin and Lincoln (1994), data triangulation implies "the use of a variety of data sources in a study" (p. 214). The wide variety of data sources already mentioned above provided the information synthesized in addressing the third research question.

The second type of triangulation employed in this study was methodological triangulation, which indicated "the use of multiple methods to study a single problem"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Denzin & Lincoln, 1994, p. 215). As mentioned earlier, I have used a combination of methods including historiography, autoethnography, and more conventional qualitative methods such as the Likert Survey Questionnaire. Lincoln and Guba (1985) suggested that the quality and veracity of an inquiry might be improved by using various research methods because "the imperfections of one are cancelled out by the strengths of another" (p. 306). Lincoln and Guda went on to poetically describe how this occurs: "It is as though a fisherman were to use multiple nets, each of which had a compliment of holes, but placed together so that the holes in one net were covered by intact portions of other nets" (p. 306). This resonated with the way I believe that the various methods used in this study have been integrated to better illuminate the subject.

Tacit knowledge refers to information that is gleaned from more internal and often nonverbal sources. Moustakas (1990) stated, "In obtaining information that will contribute to resolution of an issue, or illumination of a problem, the tacit dimension underlies and precedes intuition and guides the researcher into untapped directions and sources of meaning" (p. 22). Because of my lengthy and intimate relationship with Lovewell Institute, I bring a substantial amount of tacit knowledge into this study. I have merged this tacit knowledge with external information gathered from the variety of other resources referred to earlier. According to Moustakas (1990),

> From the tacit dimension, a kind of bridge is formed between the implicit knowledge inherent in the tacit and the explicit knowledge which is observable and describable. The bridge between the explicit and the tacit is the realm of the between, or the intuitive. In intuition, from the subsidiary or observable factors one utilizes an internal capacity to make inferences and arrive at a knowledge of underlying structures or dynamics. . . . While the tacit is pure mystery in its focal

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> nature--ineffable and unspecifiable--in the intuitive process one draws on clues; one senses a pattern or underlying condition that enables one to imagine and then characterize the reality, state of mind, or condition. In intuition we perceive something, observe it, and look again and again from clue to clue until we surmise the truth. (p. 23)

In reviewing the historical events of Lovewell, the individuals who have animated the Lovewell Institute and Lovewell Method, and the statistical data generated through this study, I have found that I must finally rely on a certain amount of tacit knowledge in order to contextualize and articulate the meaning of what I have found. Lincoln and Guba (1985) explained that the naturalist researcher:

> argues for the legitimation of tacit (intuitive, felt) knowledge in addition to propositional knowledge (knowledge expressible in language form) because often the nuances of the multiple realities can be appreciated only in this way; because much of the interaction between the investigator and respondent or object occurs at this level; and because tacit knowledge mirrors more fairly and accurately the value patterns of the investigator. (p. 40)

There was no way I was going to unlearn what I had learned about Lovewell, or "un-know" what I knew about how the organization and method had developed. What I could do was to make every effort to collect and analyze the old data *and* new data as a qualitative *researcher* instead of as a founder, artistic director, or board member. I used this study as an opportunity to take a fresh look at a familiar subject with an open mind to new perspectives and new possibilities. I have no desire to be a "salesman" for the Lovewell Institute or the Lovewell Method. There is no advantage to anyone in promulgating a method that is not effective or an institute that has no merit. This data

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

collection and analysis forced me to face hard questions concerning the real value and future of Lovewell Institute. With this in mind, I have come to value the contribution of tacit knowledge. According to Lincoln and Guba (1985), "Admitting tacit knowledge not only widens the investigator's ability to apprehend and adjust to phenomena-in-context, it also enables the emergence of theory that could not otherwise have been articulated" (p. 208).

Data Analysis

Bringing order and structure to the data collected in this study was largely a matter of focusing on the specific exigencies of each of the three research questions. A significant amount of data had been gathered before I designed the research model, so once the questions were devised, the analysis began immediately. Denzin and Lincoln (1994) stated, "The analysis of data begins shortly after the data collection commences and continues during the data collection and beyond" (p. 229).

My analysis of the accumulated data was predicated on the theory that the manner in which I had acquired knowledge and interfaced with the social world through creative process was not unique to me but applied to a much larger audience. Expressing myself creatively by writing songs, writing plays, and directing interdisciplinary productions were the means by which I learned history; social studies; human behavior; and discipline-specific skills in music, theatre, dance, and design. Creating realities on stage and then analyzing them empirically *and* through the lens of the audience, I was able to expand my knowledge of many subjects simultaneously. The joy I encountered through this method of learning motivated me to conceptualize Lovewell Institute in an effort to share that experience with others. My theory was that there were others who would benefit from this creative approach to learning and interfacing with the world.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Therefore, the analysis of this data was actually an extension of what I had been doing intuitively all my life. That is why this inquiry, in many ways, resembles a story. It is not a linguistic coincidence that this PDE/dissertation is entitled *The Story of Lovewell Institute: Its Vision, Theory and Method.* The historiographical and autoethnographic portions of this study could best be described as narrative analysis. Denzin and Lincoln (1994) explained as follows:

> To a striking extent, narrative analysis is rather loosely formulated, almost intuitive, using terms defined by the analyst (see Reissman, 1993). Narrative analysis typically takes the perspective of the teller, rather than that of the society, as in Propp's and Levi-Strauss's models. If one defines narrative as a story with a beginning, middle, and end that reveals someone's experiences, narratives take many forms, are told in many settings, before many audiences, and with various degrees of connection to actual events or persons. Thus themes, principal metaphors, definitions of narrative, defining structures of stories (beginning, middle and end), and conclusions are often defined poetically and artistically and are quite context bound. (p. 465)

Analysis of the Likert Survey Questionnaire was achieved through an interpretation of the statistical results of each of the 22 items included on the questionnaire. My interpretation of the numbers, percentages, and statistics involved an organizational strategy that required me to break down the results from the Likert Survey Questionnaire into categories and examine the data from a more conventional qualitative perspective. According to Shank (2006),

> The term analysis comes from the Greek verb analyein, which means "to break apart" or "to resolve into its elements" (Reese, 1996, p. 18). When we are looking

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> at analysis in terms of coding and meaning generation, this is a particularly apt term. What is coding, other than the breaking down of data into its relevant parts or elements? But we have also seen data handling and synthesis that strives to keep the data whole. Here, we are interested in seeing how phenomena can be understood on their own terms, and at their own levels. (p. 165)

Item 22 on the Likert Survey Questionnaire asked the respondents to "Write your own question regarding your experience at Lovewell and answer it" (see Appendix A for the full Likert Survey Questionnaire). Four major themes emerged from the responses to Item 22: (a) acceptance, (b) the value of creative process training and transfer, (c) friendship, and (d) confidence building.

Trustworthiness

Having investigated the research methodologies of historiography and autoethnography, I am well aware of the potential dangers of introducing *self* into the inquiry. McNiff (1998) shed light on this issue:

> The introspective nature of artistic inquiry increases the problems of self-immersion. This pitfall is accompanied by the fear that a more personal approach to research will fail to generate information that is useful to others. Our personal voices, beliefs, backgrounds, and interests are critically important contributors to experiential inquiry, but we must use these attributes to connect to others, the traditions of knowledge, and the current needs of our profession. (p. 151)

Since I have stepped back from the daily activities of Lovewell Institute and no longer receive any remuneration from the organization, I have become more circumspect than I was during the formative years. My genuine desire to "generate information that is useful to others" (McNiff, 1998, p. 151) has hopefully overpowered any inclination to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

prejudice the results of the study. My primary goal in answering the third question (What is Lovewell's potential for growth and what new relevant theories can be derived from this research?) was to derive meaning from the research data that would have some value to Lovewell Institute and to the domains of interdisciplinary arts, education, and social action. The issue of *meaning construction* was addressed in the *Handbook of Qualitative Research* (Denzin & Lincoln, 1994):

> Qualitative evaluation á la Eisner or Guba and Lincoln is unabashedly subjective, unapologetically imbued with the individual perspectives and frames of the inquirer. No apologies are offered here for two main reasons. First, along with many in and outside of interpretivism, these theorists maintain that objectivity--understood as distanced detachment and neutrality intended to guard against bias and thereby to insure the attainment of truth--is not possible and therefore should be rejected as a regulative ideal for social inquiry. Second, from an interpretivist perspective, it is precisely the individual qualities of the human inquirer that are valued indispensable to meaning construction. In fact, Eisner's evaluation theory directly calls upon the substantive expertise of the individual connoisseur or expert. With a conjoint grounding in the arts, this theory highlights the enlightened eye and the seasoned judgment of the inquirer, along with his or her expertise in representation or in making public what has been seen. (p. 539)

During my investigation into autoethnography, I discovered that two colleagues at NSU were experts in the field and had taught courses and published articles on the methodology. Dr. Douglas Flemons and Dr. Shelly Green provided me with valuable resources that helped clear the path for this study and provide regulatory guidelines that assure trustworthiness. They suggested a book that I have frequently cited in this study,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Naturalistic Inquiry by Lincoln and Guba (1985). One of the relevant topics discussed in their book is establishing trustworthiness. This information was especially meaningful as I labored with answering my third research question:

> The basic issue in relation to trustworthiness is simple: How can an inquirer persuade his or her audiences (including self) that the findings of an inquiry are worth paying attention to, worth taking account of? What arguments can be mounted, what criteria invoked, what questions asked, that would be persuasive on this issue? (Lincoln & Guba, p. 290)

Lincoln and Guba (1985) went on to suggest that in order to assure trustworthiness, inquirers ask themselves questions based on these four construct areas: (a) truth value, (b) applicability, (c) consistency, and (d) neutrality. These questions gave me some helpful guidelines as I set about the task of authenticating and assessing the acceptability of this study (Dey, 1993; Rossman & Rallis, 2003). Denzin and Lincoln (1994) described these same four areas in slightly different terms: "Trustworthiness consists of four components: credibility, transferability, dependability, and confirmability (these are the constructionist equivalents of internal and external validity, reliability and objectivity" (p. 508). In the following paragraphs, I will discuss how I addressed the issue of trustworthiness within the construct of these four components.

Credibility (truth value). Guba and Lincoln (1989) suggested that there are several techniques that increase the probability of credibility. Among those techniques are prolonged engagement, persistent observation, peer debriefing, negative case analysis, progressive subjectivity, and member checks. I have employed some of these techniques. In terms of prolonged engagement, I have engaged in ongoing conversations over the span of 20 years with educators, arts professionals, lawyers, health professionals, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

social activists regarding the philosophical and epistemological underpinnings of Lovewell Institute and the Lovewell Method. Knowing that my autoethnography is a work in progress, I have poured over journals, letters, appointment books, and random expressive writing samples in an effort to separate the facts from the fiction and the personal bias from the universal truths.

Persistent observation has been a way of life for me on practically a day-to-day 24-hour basis over the last 20 years. All four of my children have attended many Lovewell workshops and my oldest child, after interning for several years, is now becoming a full-fledged staff member for the summer workshop. My wife has played in the orchestra for numerous Lovewell productions. The staff members often meet at my home to discuss programmatic and staffing issues. I meet with the board of directors frequently to discuss strategic planning and financial issues. I have observed the Lovewell process from various perspectives including founder, instructor, board member, parent, and audience member.

I have also had the privilege of peer debriefing with several colleagues on the faculty of NSU. Guba and Lincoln (1989) defined *peer debriefing* as

> The process of engaging, with a disinterested peer, in extended and extensive discussions of one's findings, conclusions, tentative analyses, and, occasionally, field stresses, the purpose of which is both testing out the findings with someone who has no contractual interest in the situation and also helping to make propositional that tacit and implicit information that the evaluator might possess. (p. 237)

It was helpful to discuss certain issues with peers who were outside of the context of Lovewell because they could offer a more objective viewpoint of my relationship to the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

data and the inquiry.

Guba and Lincoln (1989) considered member checks to be "the single most crucial technique for establishing credibility" (p. 239). This technique involves testing and verifying the data and interpretations with the individuals and groups from whom the data were originally provided. I have had the opportunity to share data related to this study with Lovewell staff members, board members, and parents. They have verified certain data and made adjustments to some of my interpretations. The spirit of Lovewell has always been highly collaborative so this process of member checking has been a fairly natural extension of the procedure normally used in internal evaluations of the organization.

The *truth value* of this study has also been enhanced by the utilization of triangulation as described earlier in this chapter: According to Lincoln and Guba (1985), "The technique of *triangulation* is the third mode of improving the probability that findings and interpretations will be found credible" (p. 305).

Transferability (applicability). Transferability, sometimes referred to as applicability or external validity, is the process by which the findings of an inquiry might be generalized to other situations or used with a different population (Lincoln & Guba, 1985; Merriam, 1990). In the case of Lovewell Institute and the Lovewell Method, there are many arts-based educational programs looking for ways in which to become more effective and more creative. If some of the data in this study are applicable to other situations, those decision makers will ultimately determine the transferability. Lincoln and Guba stated that

> if there is to be transferability, the burden of proof lies less with the original investigator than with the person seeking to make an application elsewhere. The

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> original inquirer cannot know the sites to which transferability might be sought, but the appliers can and do. The best advice to give anyone seeking to make a transfer is to accumulate empirical evidence about contextual similarity; the responsibility of the original investigator ends in providing sufficient descriptive data to make such similarity judgments possible. (p. 298)

According to Guba and Lincoln (1989), providing sufficient descriptive data is also referred to as "thick description, a term first attributed to anthropologist Gilbert Ryle and elaborated by Clifford Geertz (1973)" (p. 241). Descriptive data and thick description are prevalent in this study and provide ample information to those seeking contextual similarity.

Dependability (consistency) and confirmability (objectivity). Shank (2006) stated "Dependability refers to our ability to know where the data in a given study comes from, how it was collected, and how it was used. Lincoln and Guba (1985) saw dependability as the qualitative correlate of reliability" (p. 114). In this study, I have addressed the issues of dependability and confirmability by describing in detail the process of where and how I collected the data, as well as how I have used these data to answer the three research questions. I have left an extensive "audit trail" (Lincoln & Guba, 1985, p. 319) and archived a substantial "residue of records" (p. 319) including scripts, videotapes, evaluations, and all original copies of the Likert Survey Questionnaire results. According to Lincoln and Guba, "Two other techniques (triangulation and the keeping of a reflexive journal) suggested by Guba (1981) for confirmability will be seen to dovetail with the audit process and hence are no longer discussed independently" (pp. 318-319). Other techniques such as prolonged engagement, persistent observation, and member checks as discussed earlier in this chapter contribute to the dependability, confirmability, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

reliability of this study. In chapter 8, the themes chosen by workshop participants are examined and the scripts and videos of the productions that the participants created are available for examination by readers who wish to verify the findings. The Likert Survey Questionnaire results and the "other assessments" referred to in chapter 12 are also archived and available for verification.

Ethical Considerations

In sections of this study I have used direct quotes or references related to students, parents, and Lovewell personnel. Sometimes these individuals' real names are mentioned. In a few instances, I have changed the names because of the sensitive nature of the content. In cases where the actual names were used, I secured permission from the individuals by having them sign the Permission to be Referenced in Dissertation Form included in Appendix F. The Lovewell Method requires participants in the workshops to use their personal experiences as the raw material out of which to create their original interdisciplinary artworks. This part of the creative process encourages the students to examine and reflect upon certain possibly disturbing events in their personal history that would inform the theme of the production being created. Consequently, the staff is trained to deal with the strong emotions that occasionally arise out of this kind of self-scrutiny. In the telling of some of these stories, I have endeavored to maintain the participants' anonymity by changing the names or simply referring to each as "the student."

I felt that this section on *trustworthiness* was not complete without an explanation of the efforts I have made to assure that this study was ethically conducted. Rossman and Rallis (2003) stated,

We have observed that widely used texts on qualitative methods separate out

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> ethics discussions of reliability and validity. Our position is that these cannot be separated. For a study to be trustworthy, it must be more than reliable and valid; it must be ethical. (p. 63)

In the Likert Survey Questionnaire, total anonymity was achieved with all 28 respondents and their questionnaires. As stated earlier, I archived Informed Consent Forms (see Appendix E for the blank form) signed by the parents of all 29 of the respondents. Some of the Lovewell board members referred to in this inquiry are now deceased, but permission for any unpublished references or quotations from living persons has been secured with the Permission to be Referenced in Dissertation Form (see Appendix F).

Crystallization

A compelling isomorphic phenomenon occurred while researching and constructing this study. The Lovewell Method itself utilizes techniques that are parallel to many of the techniques utilized in the design of this inquiry. The similarity of techniques involves the way reflexive writing becomes an engaging and valid method of examining internally and externally generated data simultaneously. The Lovewell Method uses autobiography and reflection as sources of content for the dramatic productions created through the process, much as I have used autoethnography and my own development as an artist to create certain sections of this study dealing with learning styles and the ways in which I absorb and integrate data. I have learned much from the plays I have written and directed. The students of Lovewell are informed by the plays they write about their lived experiences. Ethnographic drama was identified by Richardson (1994) as a legitimate method of inquiry in a way that aptly describes some characteristics of the Lovewell process:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> Originating in the lived experience, encoded in field notes, transformed into an ethnographic play, performed, tape-recorded, and then reedited for publication, the printed script might well be fancied the definitive or "valid" version, particularly by those who privilege the published over the "original" or the performance over the lived experience. What happens if we accept this validity claim? Dramatic construction provides multiple sites of invention and potential contestation for validity, the blurring of oral and written texts, rhetorical moves, ethical dilemmas, and authority/authorship. It doesn't just "talk about" these issues, it *is* these issues. (p. 522)

Earlier in this chapter, I discussed triangulation as a technique I used to assure trustworthiness and validity in this study. This was the traditional explanation. Richardson (1991) proposed an entirely new approach to the subject of triangulation that seems to capture the depth and breadth to which this inquiry aspires:

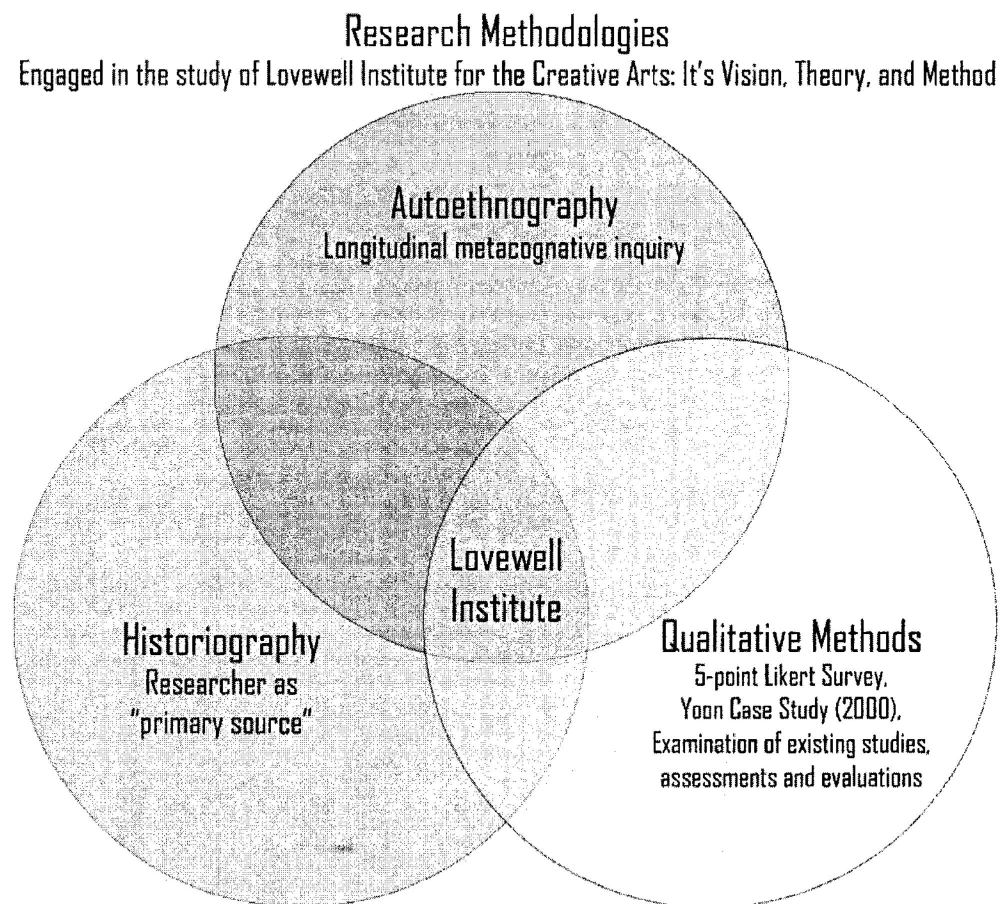
> I propose that the central image for "validity" for postmodernist texts is not the triangle--a rigid, fixed, two-dimensional object. Rather, the central image is the crystal, which combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach. Crystals grow, change, alter, but are not amorphous. Crystals are prisms that reflect externalities and refract within themselves, creating different colors, patterns, arrays, casting off in different directions. What we see depends upon our angle of repose. Not triangulation, crystallization. In postmodernist mixed-genre texts, we have moved from plane geometry to light theory, where light can be both waves and particles. Crystallization, without losing structure, deconstructs the traditional idea of "validity" (we feel how there is no single truth, we see how

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

texts validate themselves); and crystallization provides us with a deepened, complex, thoroughly partial, understanding of the topic. (p. 522)

This explanation resonates with my tacit knowledge regarding the need for a new research paradigm calibrated to capture the nuances and validity of dramatic ethnographic writing. The concept of crystallization applies to the subject being studied in this inquiry as well as the process by which I have observed the data generated by this study.

Here is a diagram that illustrates the blending of the various research methodologies used in this study:



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 4: Developmental Foundations

Introduction on Form

Starting in this chapter, the chronology of historical events and activities will appear in standard format double-spaced; the autoethnographic and contextualized reflective material will appear single-spaced and indented. This style choice is intended to help the reader identify the primary autoethnographic portions of the study. The historical sections set the conditions for observation while the autoethnographic sections synthesize the data into the critical thinking that has lead to many of the foundational constructs of Lovewell Institute and the Lovewell Method.

Early History: The Seeds are Planted

When I reflect upon the origins of Lovewell Institute, my own development as an artist is inextricable from the early development of the methodology. The following historiography will examine the roots of Lovewell Institute and the Lovewell Method as they intertwined with the roots of my personal conscious and unconscious creative development during the formative years. Certain sections of this and the following chapters will appear in an Arial font, single-spaced, indented format to indicate the more reflexive autoethnographic discoveries I have made as I look retrospectively at the early developmental period.

As a child growing up in the small isolated agricultural community of Belleville, Kansas, I felt a strong sense of destiny. Even though it was a kid's version of destiny, I envisioned a future involving the arts, deeper levels of communication, and education that has endured the test of time and is still the foundation of my life plan. My mother told me she knew that from an early age I was always reaching out beyond the city limits of my small hometown. She joined a record club that specialized in illustrated books

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

accompanied by well-performed classical music. We did not have a television until I was 5 years old, so those early years were filled listening to music, creating characters, scripts, costumes, and sets for elaborate puppet shows and building three-dimensional still-life scenarios out of blocks and miniature animals and human figures that I then photographed.

Bible stories intrigued me but I was never quite satisfied with the explanations of my Sunday school teachers concerning God, Jesus, and how all those miracles happened. I often interrogated them on theological issues to the point of mutual frustration. And who were these religious figures we never talked about in Kansas such as Buddha and Mohammed? Vague allusions and textbook explanations only made me more determined to find some spiritual answers that made sense. Was spiritual truth as arbitrary as grown ups made it seem? I cannot help wonder if I am genetically predisposed toward spiritual questioning. My great great grandfather, Christian Schwendener, emigrated from Switzerland in 1846 and was a Calvinist evangelist in Wisconsin and Minnesota before moving his family to Kansas. Perhaps inspired by him, over the course of my life I explored many religions, and it seems that my quest keeps leading me further inward for answers. It continues to be a fulfilling journey with no end in sight and most definitely a major theme being played out in this lifetime.

Some of my earliest memories are of sneaking off after Sunday school to a small room in the church basement with an old pump organ that bellowed out a terrific sound if the feet pedaled fast enough and one learned to pull out the right stops. I felt like the little "Phantom of the Church" as I composed music that rattled the door and soon led my parents straight to my secret hiding place. Seeing my interest in music, my mother bought an old piano from the church for $5 and stored it in our garage. After the piano had been

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

painted, and repainted, things got a bit more serious. I came home from the Blair Theatre every Saturday and played the movie themes on the old piano. My mother, hopeful that she might have discovered a prodigy, immediately signed me up for piano lessons with my Great Aunt Florence. Florence was an accomplished trained musician and a very sweet woman. The problem was that it took her a long time to realize that I was not reading the notes. I would ask her to play the new song several times and then I memorized the way it sounded.

Playing by ear was a gift and a nemesis. I preferred writing my own songs to struggling through the theory books and endless finger exercises. However, as the music I encountered became more complex and extended, it became necessary for me to buckle down and get the basics (learn to read the notes; learn and apply the theory). I spent the next 30 years exploring the balance between learning to follow the rules and breaking them to pioneer new ideas and to find (and develop) my own style. The interplay between tradition and innovation was to become a major theme in my life.

> This was my first encounter with learning style issues. The feeling that I was not a "normal learner" would follow me all of my life and would eventually become a theme of the Lovewell Method. Now I can look back and say that I was clearly a visual and auditory learner (Gardner, 1993, 1999) who listened to the contours and textures of the music and watched the hand positions on the keyboard rather than reading the notes on the paper. Aunt Florence was gentle in her punishments but future teachers would not be so understanding. The teachers thought the issue was that I did not like to practice. The truth is that I sat at the piano for hours playing music that I heard in my head. I would listen and watch my fingers and eventually, when I was satisfied, reproduce the music over and over just as if every note had been written down. Subsequently, I did learn how to read and write music. The Lovewell Method now embraces students who learn best through a variety of learning styles and, through those entry points, find motivation to expand their knowledge concentrically outward to include larger aspects of the discipline.

There was another defining moment in those developmental years. Once again, this experience did not involve school or an organized curriculum. It was just every day

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

life offering an opportunity to learn and grow. When I was 9 years old, my father purchased a barren little piece of prairie on the proposed shoreline of a lake being built by the Kansas Corps of Engineers as an irrigation project. The concept was to flood a valley that unfortunately had the small town of Lovewell situated at the bottom. Some called it "big damn foolishness," while others were thankful for the irrigation opportunities during those hot and dry Kansas summers. It was to be called Lovewell Lake. A section of the shoreline was reserved for privately owned cabins for those landlocked Kansans who enjoyed fishing, boating, swimming, and water skiing. I asked my parents if I could design the cabin. They wanted to see what I came up with before any commitments were made. I went to work furiously measuring, cutting cardboard, and finally building a model to scale of a compact two-bedroom, two-story cabin. Much to my amazement, my father and I built the cabin (almost exactly to the model I designed). It was a thrilling opportunity to track the whole creative process of that cabin from conception through physical manifestation, from the idea to the reality. I saw and felt evidence of my creative power. I experimented with organizational techniques. I learned about the importance of patience and collaboration in a large-scale project. The cabin is still standing on the shores of Lovewell Lake. This empowering experience at a young age became a cornerstone of the Lovewell Method.

On our family trips to the lake, we would drive past a schoolhouse situated on a bluff overlooking the former town of Lovewell now at the bottom of the lake. It was a bit eerie seeing this handsome brick building complete with gym, offices, second floor classrooms, and a cafeteria with a stage sitting alone and isolated like a sentinel on the vast empty prairie. This stark vision of potential concentrated and focused learning in a peaceful, naturalistic environment made a deep impression on me.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> One of the most frequently asked questions about Lovewell Institute is "Where did the organization get the name?" Obviously, spending reflective time as a child in a structure that I had designed and helped build translated into significant creative empowerment. The name Lovewell represented that experience to me. Sensing that the concept of Lovewell was larger than me, I decided that it was neither wise nor prudent to use my own name in the title of the organization or the methodology.
>
> The cabin-on-the-lake story was only one interpretation of why I wanted to name the organization Lovewell Institute for the Creative Arts. The alternative and more metaphysical interpretation appealed to me because it would serve as a reminder of the social and spiritual implications of the philosophy underlying the Lovewell organization and method: to love well.

There were also some stimulating opportunities offered during school hours. I was the conductor of my kindergarten rhythm band. I know it does not sound like a big deal, but in Belleville, Kansas (population 2,000), it was a big deal. We had uniforms and hats; wonderful instruments that made all kinds of sounds; public concerts; and, best of all, a teacher dedicated and committed to making sense of all that banging and thumping. Ironically, her name was Miss Whipp. She taught my father and my brother and, knowing some of my family history, she was not going to let me get away with anything. In spite of my esteemed position as the conductor of the rhythm band, she made me sit in the corner with a dunce hat for failure to keep my mouth shut. I appreciate Miss Whipp more every time I think about her.

As I progressed through elementary school, I took part in every chorus, band, and drama event offered. In middle school, my choice of trumpet in the marching band was denied. They needed trombones and I had long arms so I played trombone. Meanwhile, during those years, I saw several films that made lasting impressions. Among the standouts were *Porgy and Bess* (Gershwin, Heyward, & Nash, 1959), *Oklahoma* (Rodgers & Hammerstein, 1955), *Can Can* (Porter & Burrows, 1960), and the classic *Wizard of Oz* (Baum, Arlen, Langley, & Harburg, 1939). At the Blair Theatre, a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

purchased ticket was good all day. Consequently, I attended the first show in the early afternoon and watched the movie over and over until I had to be home for dinner. By the time I arrived home, I was filled with the songs, the characters, the dialogue, and the sense that I took a long and magical journey to another time and place. I wanted to know how these things were put together. What did it take to create a story that moved and delighted the audience on so many levels? How did all that talent, creativity, and technology come together to create those artistic masterpieces?

> New worlds were opening up that I had never known. "Interdisciplinary" had not yet entered my vocabulary, but I was already absorbing and integrating the concept. I remember asking my parents where they made all that magic; I knew it had to be a long way away from Kansas. They said all of the major music, theatre, movie, and artistic projects were produced in either New York or Hollywood. I remember wondering if it was some sort of cruel joke that I was born and stuck in an isolated little farm town in the middle of Kansas, as far away from either New York and Hollywood as one small aspiring interdisciplinary artist could get. The yellow brick road did not run by my house.

When I was 13 years old, there was a dramatic change in my life situation that swept me into a new arena of challenges and opportunities. My parents went through an intense and painful divorce. Suddenly, literally overnight, I was "the man of the house." My mother and I moved to a slightly larger farm town in Kansas where her mother and sister lived. Salina had a community theatre, a youth symphony, modern dance classes at the local college, and a modest foreign film series. I was soon involved with all of them. My world and my consciousness of the arts were expanding. I had to make some choices. I was on the football and track teams. As our football team's Captain of the Year in seventh grade, I began to take a real interest in sports. But there I was in a larger town with all these new cultural opportunities. I was so busy between school, sports, and outside arts activities that I could not do all the things I wanted to do. Something was going to have to be eliminated. My grandfather, father, and older brother were renowned

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

athletes in our area, winning medals, praise, and scholarships to the point of starting a family tradition and expectations of male sports achievers. This included football, basketball, baseball, track, shooting (guns not film), racing, and hunting (fishing was too passive). With my brother off to college, and my father no longer in my daily life, I was free to break away from the mold and pursue my real passion--the creative process and expressing a social vision through the arts.

I quit football, stopped trying out for sports teams, and concentrated on music, theatre, dance, and design. This decision was at the same time liberating and terrifying. Dr. Parker was a wonderful instrumental music instructor who allowed me to branch out from my trombone into other instruments such as French horn during concert season and string bass in the orchestra. Knowing my artistic aspirations, Dr. Parker asked me to sing selections from classic American musicals at our concerts. It was exhilarating to stand up and deliver a song with a live 50-piece orchestra at the age of 15.

This was also the era of great comedy albums; LPs with sketches written and performed by Bob Newhart, the Smothers Brothers, Mike Nichols and Elaine May, Shelly Berman, and other popular comedians. I memorized these routines and performed them for school assemblies and social gatherings. It was great fun and a chance to get the feel of live comedy and a live audience.

> This was when an awareness of the communicative power of live performance entered my consciousness. The audience was there to be entertained, informed, and enlightened. If the performing artist did not deliver material clearly and engage the audience, everyone knew it and there would be consequences. "Delivering the material" and "engaging the audience" are skills that apply equally to the art of acting and the art of educating. I learned that the power of the pen was paralleled by the power of the stage. I saw that people wanted something that they could relate to, get involved with, and laugh at, and learn from. These were great lessons for a teenage boy whose parents had just split up and who needed to create realities that were manageable, benevolent, and laced with humor. This experience and knowledge has transferred into the Lovewell Method,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> and over the years I have witnessed many students in Lovewell programs who have benefited from the arts emotionally, intellectually, and socially in the same way that I did.

I spent several long sessions in the Salina Middle School assistant principal's office trying to convince him to let me take more arts courses ("Why can't I take chorus *and* orchestra *and* journalism instead of vocational shop, Latin, and algebra?"). These were battles I seldom won, but I did get a certain satisfaction in attempting to construct a solid argument for a young artist with a focused agenda. I knew what I wanted but the academic administrators seemed to know what I needed. Some things never change.

While in Salina, I started performing locally with two musical groups: The Starbounders (a folk trio) and The Intruders (a rock group). With many public performances for each group, I had the opportunity to present my music in every Moose Club, Lions Club, Elks Club, and Knights of Columbus in central Kansas. It was a great education in rehearsal techniques, scheduling, time management, human relations, logistics, collaboration, changing flat tires, quick costume changes, and a number of other skills that would prove useful over the years. During this time, Lieutenant Governor Harold Chase of Kansas asked me to write the theme song for his gubernatorial campaign. Our folk trio toured 300 Kansas villages playing the campaign song and other popular favorites at political rallies and public gatherings. We traveled with Lieutenant Governor Chase and his entourage for several months. It was a real slice of Americana mixed with politics, popular culture, and entertainment that introduced me to a whole new world of possibilities.

Relocation took me to Denver when I was 15 years old. My mother enrolled me in George Washington High School, which had a fine choral music department run by Violette McCarthy (only interested in opera), a fine instrumental music program run by a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

trumpet player (only interested in band music), and a fine English department with an extraordinary teacher (only interested in Shakespeare). By the time I was a senior in high school, I was bold enough and still young and stupid enough to attempt the impossible--to write, direct, and perform in a school-wide original production. Interdisciplinary was not yet a popular word, but the high school needed a spring show and the talent came in all varieties. In hindsight, it is easy to see the path that was clearly unfolding for me.

Until that time, George Washington High School had made numerous half-hearted attempts to produce an annual All School Show. It was open to almost anyone with enough audacity to prepare something for audition and perform it onstage. It was a "fend for yourself" variety show and garnered very little interest or support from the student body or faculty. I proposed my idea for a centennial celebration of the Broadway musical to the respective teachers and promised to take on all the responsibilities they would give me. They liked the idea and permitted me to run with it. I did the research and created *A Century on Broadway* (Spangler, 1966) that followed the development of the American Musical Theatre from its inception in 1866 through 1966. Talented students performed pieces in all styles from all eras of the Broadway musical. Word got around about our show, and a local television station featured us as a "junior achievers" news story (Channel 7, 1966).

The show was an unqualified success that galvanized the student body and, for the first time, generated school spirit in the arts to a level that rivaled sports. There was an unprecedented cast party, a feeling of pride and accomplishment, and a new standard of cooperation between the various arts components of George Washington High School. It was very encouraging that the teachers had trusted me with the idea and empowered me to carry it off. There were some tense moments during the final rehearsals, but we all

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

gained more respect for each other and the creative process by the time the audience left the theatre.

> This was the prototype of what would eventually develop into the Lovewell experience. It was the first time I witnessed the potential positive energy generated by an interdisciplinary arts event centered on the interests and proficiencies of teenagers. The artistic achievement was deeply gratifying, but the social and leadership aspects were equally inspiring to me. It was my first taste of learner-centered arts education. I was so wrapped up in the work, activities, and emotions that I was not able to process it as a budding methodology. I now can see that it was the kind of all-encompassing peak experience that begged for further examination. It was my first lesson in how an interdisciplinary arts event could positively influence the morale and cohesiveness of an arts program, a school, and a community.

The high school college counselor saw our show and decided to take a personal interest in my college admissions process. Even though I had already received notice of a music scholarship to Colorado University, he researched the top national theatre and music schools and set up an audition for me at CMU. I traveled to Pittsburgh for the audition and was accepted into both the music and theatre departments. Because CMU was not yet a leader in cross-disciplinary studies, I would soon have to make a decision.

While enrolled in my senior year in high school, I auditioned and got a part in an ongoing professional production of *The Highlights of Broadway* (McHale, 1966) at a popular Denver dinner theatre. We performed 11 shows each week, and I was very pleased to join the American Guild of Variety Artists and to be saving some money for college doing a job I enjoyed. I arranged my school schedule with a study hall last period from which I got excused. There was a school policy stating that good grades and a regular job qualified a student for skipping study hall. I would go home, take a nap in the afternoon, and work Tuesday through Saturday evenings from 7:00 p.m. until after midnight. The value of this experience was that I was working with dedicated professionals in the areas of music, theatre, and dance. Bill McHale was the local

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

entrepreneur who produced and directed the shows. At this time, he also founded the Denver Academy of Theatre Arts. As a performer in his productions, I received scholarships to the academy in acting and dance. I quickly realized the dedication and commitment a professional career required. My circle of friends now included professional actors, singers, dancers, musicians, and theatrical technicians. This was not the high school crowd.

While in Denver, I recorded my first record for CLW Records entitled *Near Me* (Spangler, 1964). It was a small local studio and label that hired me to play piano for their other recording acts in return for releasing a single (two sides) of my own. It was small-time stuff but it fueled big-time dreams. My father's words from years before echoed in my head: "You'll never be able to support a family if you go into music."

> That admonishment became more of a curse than a warning. My father was not supportive of my artistic pursuits until near the end of his life. After the record was pressed, I took some copies back to Kansas where he lived. His parents had owned and operated jukeboxes in central Kansas and it seemed appropriate that I surprise him with a song of my own on the old jukebox at the local truck stop. I asked him if I could borrow a dime, dropped it in the slot, and watched his face as he listened to my first record. When I reminded him that he had once commented that he would rather listen to a jukebox than hear me play the piano, he did not remember ever saying it. And those echoes of his warning that a life in the arts would mean poverty linger years after his death. I am still not totally clear about what effect my parents' divorce had on me or the formation of Lovewell, but I do know that many students in the Lovewell workshops are from broken homes and find value in having the opportunity to express their feelings regarding divorce and dysfunctional family experiences. Numerous Lovewell productions have featured songs, scenes, or characters focused on an examination of the consequences of divorce. The students have created some very powerful theatrical moments based on this theme.

My senior year of high school and the following summer passed very quickly. Soon, I was off to CMU in Pittsburgh, Pennsylvania. Without any financial support from my family, I was also off to a very shaky start at a college career. I made the decision to register first for the music degree but include as many elective classes in theatre and film

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

as were allowed. My reasoning was that there are physical requirements and muscle memory issues involved in music training that could be more readily acquired at a younger age. CMU was not yet a leader in interdisciplinary studies or cross-curricular academics and at that time there was no cooperation between the theatre and music departments.

In retrospect, I realize that I had a substantial stage fright condition. My acting and performing experience had not improved the condition. I must have known intuitively that my stage fright would require time and processing on an emotional level. Even more importantly, I would soon realize that my authentic interest and passion were taking me beyond the performing arts (interpretative arts) to a level of increasing creative control by writing, directing, and producing--focusing more on content than interpretation (creative arts).

> This was the beginning of my deeper level of observation regarding the difference between the *interpretive arts* and the *creative arts* (as explained in chapter 1). It was only the first stage of identifying the need to bring a better balance to the way the arts are perceived and taught in our culture. Beginning to feel the weight of this distinction, I was faced with choices that would force me in one direction or the other. Music, theatre, visual art, dance, social service, healing, spiritual development, education--where was the balance in combining those themes into a meaningful life? Why did I soon lose interest in initiatives that offered no creative challenge? The seeds were being planted for the conception of Lovewell Institute for the Creative Arts. I had greatly enjoyed my high school experience but I was ready to move on.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 5: Academic Foundations

The College Years

At the age of 18, I abandoned my midwestern and western roots to head east for college. Carnegie-Mellon University in Pittsburgh, Pennsylvania, was a very different environment from anything I had experienced in Kansas and Colorado. Most of my new classmates were from northeastern upper-class urban areas and seemed better prepared, more secure, and somehow more sophisticated. I had been accepted as a music composition major based on a choral piece with two-piano accompaniment that I had composed, performed, and recorded while at George Washington High School in Denver. However, freshmen in CMU's Music Department were not allowed to take any composition classes. We were required to be either a voice or piano major and only concentrate on theory and basic fundamentals of the discipline during our first year. This was somewhat traumatic for me because I did not wish to sing opera and had a lot of catching up to do in classical piano. I opted for the piano and went to work reviewing all the rudiments and repertoire of someone training to be a classical pianist.

This resulted in a major surge in my growth and expansion as a musician and as a student in general. I began to manage my time so that practicing and homework took a new precedence in my life. I had forfeited my scholarship to the University of Colorado to attend this very expensive private Ivy League College without a scholarship on a gamble that by my sophomore year, I would somehow earn one at CMU. The pressure was on, and I was up for the challenge. Applying myself as never before, I taught myself to take short naps so that I could return to work for long hours after dinner. The janitor in the Fine Arts Building and I made a deal that he would leave the door to the practice rooms open if I would lock up when I left (usually around 1:00 or 2:00 a.m. every

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

morning). It worked out very well because when I finished my schoolwork, I could stay in the practice room and switch to writing songs for the school musical until late into the night. The work paid off because I did earn scholarships every succeeding year.

Subjects like solfeggio, eurythmics, counterpoint, and orchestration became familiar to me. Dr. Rinaldo's stunning course in the History of Arts and Civilization exposed me to new cultures, classic artistic achievements, and numerous sources of ancient philosophies and wisdom. His course gave me insight regarding important connections between social, political, intellectual, and artistic movements. He used music, projected photographs of signature artworks, quotes, and riveting stories that humanized the iconic figures that shaped our history. This was the first time I comprehended the value and vibrancy of historical inquiry. I also witnessed the way that a good professor could ignite a classroom full of learners with his passion for the subject and an interdisciplinary approach to pedagogy.

The Pittsburgh Symphony, Pittsburgh Playhouse, Pittsburgh Grand Opera, and the Carnegie Museum of Art all brought artistic masterpieces alive in a way I had never before experienced. I took an enlightening course in the art of mime taught by the highly esteemed Professor Jewel Walker (who had studied with Marcel Marceau in Paris). Mr. Walker was quiet and intense and introduced me to yoga and a whole new approach to nonverbal narrative storytelling. Most of the professors were stimulating and dedicated to guiding us to a higher level of thinking and intellectual capacity. The most notable exception was the primary advisor on my degree track, my composition teacher. It is worth noting that he was a Russian-born, German-trained classical musician. He condescended to every form of music but the most technical and cerebral. He openly detested all art that was popular or sentimental. I had never experienced this depth of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

cynicism.

> Dwelling on this deeply painful and oppressive mentor-student relationship is not productive except to say that this was my opportunity to experience the difference between humility and humiliation. I also became cognizant of the devastating effects mentors can have on their students. This was the late 1960s when popular music was emerging as a potent and powerful vehicle for social and political transformation. Music was evolving, and although I was respectful of musical tradition, I was also interested in where it was going. This composition professor had the right to hate the Beatles and musical theatre and Leonard Bernstein, but I wonder what he hoped to accomplish when he called the varsity musical that I had written "very entertaining, but musical pornography."
>
> The value of this relationship was that it made me vividly aware of the wide range of teaching styles employed in education. This professor clearly knew his content. He taught me much about music theory and composition. Perhaps he felt he needed to be tough to get through to me. His harsh criticism did force me to take a close look at the kind of music I was writing and the kind of composer I wanted to be. More importantly, he forced me to look at teacher-student dynamics and examine what style of teaching elicits the best work from the student. Although I learned much in his courses and private instruction, I do not feel that he brought out the best in me. This atmosphere of contention and antagonism was something I wanted to avoid within the Lovewell context. I would be on the lookout for verification that a warm and nurturing learning environment could elicit better academic achievement than one in which students were demeaned and intimidated.

The other excursion into disquieting teacher-student dynamics involved my freshman English teacher. The course was called Thought and Expression and was designed to provide first-year Fine Arts majors with training in contemporary literature, creative writing, and self-expression. It carried the most weight in terms of freshman grade units and, in theory, it was a great concept. However, the course became a very unpleasant challenge and a rude awakening to the absolute abuse of power by an inexperienced dysfunctional English instructor over an insecure dysfunctional freshman music student. I agonized through those classes as he criticized my writing without explaining how to correct it. I may not have learned how to write in that class, but I did learn how to take criticism.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Most of my other professors were truly high caliber if not inspiring. I was at the same time awestruck and intimidated by the excellence of artistic achievement and creative expression surrounding me. The stimulating concerts, forums, art shows, and lectures created a rich interdisciplinary atmosphere. CMU was well-known for highbrow cultural events and rigorous conservatory training requirements. Students in Fine Arts were not automatically accepted back into the program each semester. We were "invited" back only if we were making the grade. It was always traumatic waiting to see who survived the cuts at the beginning of each new semester.

I started working evenings and weekends for some of the professional theatrical entrepreneurs in the Pittsburgh area such as Fred Rogers (1967) of *Mr. Rogers' Neighborhood*, Don Brockett, and Bob McCully. My first jobs were as a stage manager and a lighting technician, both of which were good experiences but not what I really wanted to be doing. It was not long before I got involved with performing and writing. My experience in Denver with Bill McHale's productions (1966) prepared me well for these jobs. It was not easy balancing the academic world with the commercial world in the late 1960s. This was a continuation of my fascination with and exploration of the relationship between the arts, entertainment, and education.

> Observations made during these years at CMU still inform me as I continue to examine these issues and inherent conflicts through the lens of Lovewell Institute. Working on projects unrelated to CMU was greatly discouraged if not forbidden by both music and theatre departmental policy. But where else could I work my way through college doing something I enjoyed while getting valuable experience? In the conservatory atmosphere of the music and theatre departments, there was no sense that these "outside jobs" might one day contribute to interdisciplinary career options. In those days, there was little or no attempt by the university's music or theatre departments to coordinate or cooperate with the top local professionals in theatre, music, and entertainment fields (with the exception of a few adjunct instructors who were musicians in the Pittsburgh Symphony). These struggles to maintain an interdisciplinary balance during my college career illuminated this issue and informed many later decisions concerning cooperation

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

between competitive disciplines.

I spent the summer between my freshman and sophomore years at CMU performing in a Don Brockett Musical Theatre Revue at the Hershey Hotel in Eastern Pennsylvania. The performers lived and ate in a ramshackle dormitory with the illegal aliens who were the kitchen help and gardeners for the resort (one had been murdered in a game of craps the week before we arrived). During the last 3 weeks of the summer, I had the opportunity to tour the United States in a Don Brockett CBS musical industrial show selling radio advertising time to media buyers and marketing executives. The cast of the show stayed in luxury hotels from Beverly Hills to New York; ate on an expense account in top restaurants; and were chauffeured between the airports, the hotels, and all of our rehearsals and performances. It was an eye-opening experience for a 19-year-old that sent me plunging into my sophomore year a week after classes had started. The realities of a life in the performing arts became vividly clear during this time. It was dramatic and often fun but nothing that would encourage or resemble stability. I did not know it yet, but stability was what I needed most as I returned to school.

Many Ivy League colleges had developed a "mask and wig" tradition in the form of a student organization that sponsored original student-written productions as an extracurricular activity during the school year. Harvard had the famous "Hasty Pudding" review, Princeton had the "Triangle," and CMU had "Scotch N' Soda." Involvement in this organization was unquestionably the most valuable and joyful activity of my college career. The annual production my freshman year had been *Pippin* (Schwartz & Strauss, 1967), the first version of what later became the successful Broadway musical that won five Tony Awards (Schwartz, Fosse, & Hirson, 1972). I played the role of Pippin's brother. That experience inspired me to start writing a show that I hoped would be

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

produced by Scotch N' Soda. In the spring of my freshman year, I submitted ideas for two musicals with the hope that one would be chosen for the following year. Stephen Schwartz, who had co-written *Pippin* (Schwartz & Strauss), also submitted an idea. I was shocked and delighted when the Selection Committee asked me if I would consider writing my musical as a one act. They asked Stephen to do the same. This resulted in *Twice Upon A Time* (Schwartz & Spangler, 1968), Stephen's one act about Voltaire combined with my one act based on Shakespeare's life and the authenticity issue of his plays.

I wrote the book, music, lyrics, and directed the one-act production in the spring of my sophomore year. Stephen did the same with his one-act musical. Our production was an unqualified success. My one-act musical won third place in the National Broadcast Music Incorporated (BMI) Varsity Show Contest. I was surprised that my musical could gain national recognition when so much of my writing and directing had been intuitive. Who were those other kids out there writing musicals and how could I be as good at it as they were? What was their training and where did they acquire it? What role had intuition and instinct played in writing, composing, and directing my first musical theatre piece? At the age of 19, it suddenly occurred to me that some of my dreams might actually be coming true. I must have had some bravado but no idea what real confidence was. This was confusing to a young man who felt that just a year ago he was so very far behind his peers in training and abilities.

Stephen and I grew to appreciate each other's musical styles and different approaches to creating musical theatre while collaborating on *Twice Upon A Time* (Schwartz & Spangler, 1968). Looking for another opportunity to work together, we decided to form a singing group, write our own material, and pursue a recording contract.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Stephen had just graduated with a Bachelor of Fine Arts degree and was ready to go out and conquer the world. I had 2 years left at CMU. His first job after college was working in summer stock at the Barn Theatre in New London, New Hampshire. Stephen suggested that I come and experience what real "summer stock theatre" was. He had worked at the theatre before and arranged a job for me in the box office. After I was there a few weeks, the producers moved me into more creative jobs like choreography, musical staging, and performing in the Straw Hat Revue (a small show that toured to all the resorts and hotels within driving distance of New London drumming up business for the main stage productions). It did not take me long to learn that summer stock was all about doing the most possible war-horse crowd-pleasing musicals in the least amount of time on the smallest possible budget. It was fun for awhile. I created the choreography for *Pal Joey* (Rodgers, O'Hara, & Hart, 1940) and the musical staging for *Do I Hear A Waltz* (Rogers, Sondheim, & Laurents, 1965).

> I was growing restless and impatient with summer stock. My interest was in creating new works that reflected current social, ethical and political issues. It was good experience in staging musical numbers but I knew I was not a choreographer. My interpretive arts experience was once again out of balance with my creative arts experience and it was time for me to return to my writing and conceptualizing, but where could I do this and support myself financially?
>
> It is partly because of this summer stock experience that I later decided that the Lovewell Method would emphasize the creation of new works in all of the programs. It seemed to me that there were enough performing arts organizations dedicated to producing existing works. The creative content-oriented approach to musical theatre was simply a different focus that I felt was needed to balance the playing field.

While still in high school, I had begun to write a musical version of *The Catcher in the Rye* (Salinger, 1951) but slowed to a halt when I realized what a tremendous undertaking it would be. Coincidentally, during my freshman year at CMU, I learned that a student majoring in playwriting had adapted the novel into a play as his senior project. I

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

talked him into letting me score the incidental music for his production. It was an opportunity to use some of the music I had written and learn more about adapting a classic to the stage. In my research, I discovered that J. D. Salinger lived near New London, and I remembered a passage in *The Catcher in the Rye* (Salinger) wherein Holden made a case for contacting the author directly if the reader had any questions regarding the book. That was all I needed. I bought a rusty old car, quit the summer stock company before the season was over, and headed off into the mountains of New Hampshire to find J. D. Salinger.

I will not go into the details of the search for his secluded house, but I will say that the whole adventure gave me some faith in my investigative abilities. I stood on his porch and knocked on the door with more than a little trepidation. When he opened the door, I blurted out something about speaking directly with the author like Holden Caufield had recommended in his book. His response was to turn and walk away from the door (leaving it open) and grumble about how “a man can’t even do his work!” (J. D. Salinger, personal communication, August 12, 1968). I said I understood, apologized for the intrusion, and started to leave. He turned back around and said, “I was about ready to take a break anyway, come on in.” The next hour was surreal. I was amazed that this notoriously reclusive author was so receptive to being ambushed by a young stranger in search of some classic coming-of-age answers. The mythically foreboding J. D. Salinger proved to be kind and funny and extremely helpful. I thought I tracked him down to get his permission or blessing to continue writing my musical of *The Catcher in the Rye* (Salinger, 1951). I never mentioned it. After hearing what a bad experience he had with a movie adaptation of one of his short stories and how even Elia Kazan had walked away from that well-publicized meeting at the Plaza Hotel convinced that Catcher should never

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

be made into a film, I was not going to utter a word about my little work in progress.

> We talked instead about writing, life choices, his children (who now lived across the road with his ex-wife), and some arcane Chinese poetry he showed me. When it was time to leave, he said he felt there was some reason I had searched him out. He wanted to offer some sort of mentor-to-student advice. I am happy he did because it was exactly what I needed to hear and, to this day, some of the most valuable advice I have ever received. He said that ultimately I should do in life what I loved to do. And that people who do what they love doing usually do it well, consequently they usually get paid well for it. How simple--and yet how difficult. J. D. Salinger certainly lived up to Holden Caufield's expectations of an author. But the story was not quite over. As I was backing out of his long new gravel driveway, my car slipped into a ravine and got stuck. He immediately came to my rescue with his 4-wheel jeep and a heavy chain to pull me out. The metaphor was almost ridiculous. I was humbled, invigorated, and enlightened by my encounter with J. D. Salinger.

> The sage advice from Salinger about doing what one loved to do inspired another component of Lovewell Institute's philosophy. The Lovewell Method encourages interdisciplinary artists to follow their dreams as they broaden their skills. This philosophy draws from the theory that education should focus on quality-of-life and character-building issues every bit as much as marketplace skill-building-type training (Csikszentmihalyi, 1997; Dewey, 1934; Eisner, 1998, 2002; Krishnamurti, 1981). The Lovewell Method endeavors to build confidence in utilizing the creative process as a method of problem solving. Lovewell students are given the opportunity to design new paradigms by exercising their imagination and creativity and channeling that energy into organized collaborative arts-based projects. With their intuitive skills validated, these students learn to trust themselves in their general efforts to achieve their goals and realize their dreams.

My junior year was one of the most difficult of my life. I was brooding from an unresolved situation with a girl I nearly married, and the Scotch N' Soda Board had rejected my idea of a new musical for their next production. The writers of the show that was selected called me months later in a last-minute panic to provide a few songs and orchestrations to doctor their show. I wrote some songs and orchestrations for them and remorsefully accepted the fact that the pressure was not on me to control the fate of their show. Characteristically, I had one foot in the academic track and one foot in the commercial track. Meanwhile, I had no money, my car gave out, and the National Armed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Forces draft lottery was being held to determine if I was going to be called up for service in Vietnam.

I was highly motivated to finish college and get my degree. I had worked very hard to get this far and was beginning to have paranoid thoughts that there was some cosmic conspiracy preventing me from finishing. I signed up for counseling offered through the university, and things got worse. The counselor, a psychology professor, was writing a book on the sexual practices of college students and all he wanted to do during the counseling sessions was interrogate me on "what happened in bed this week?" He prescribed Ritalin *and* Elavil, and I spent the following weeks accelerating the emotional roller coaster I was already on with free prescription drugs from the college pharmacy. Finally, out of desperation, I stopped going to that counselor, threw away the pills, and started planning the show I hoped to write for Scotch N' Soda for my senior year. Focusing on what I loved to do in the midst of all the chaos proved to be my best temporary salvation. J. D. Salinger's advice had been valuable. The show, *Something Personal* (Spangler & Pirolo, 1970), was accepted for production my senior year, and I once again had an achievable goal that excited me, motivated me, and would keep me in school.

Lawrence Carra, head of the theatre department's directing program, asked me to compose, arrange, and record incidental music for CMU's upcoming production of Shakespeare's *Troilus and Cressida* (Shakespeare, 1966). This was a welcome challenge and a delight to work on. Never mind that Mr. Carra used my music the following summer in his Cincinnati Playhouse in the Park production without ever notifying me, giving me credit in the playbill, or recompense. This was one of my first opportunities to examine ethical issues involving the creation of new works in an academic setting.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This was the year our classical rock group, The Pipedream, landed a major recording contract with RCA Records. Stephen Schwartz had family connections in the arts and entertainment industry, a good agent, and a great job working for RCA Records as a staff producer. I was commuting from Pittsburgh to New York recording our first album. This is when the clash between college and career became most profound and damaging. I would agonize over each announcement of a CMU concert date. Attendance at rehearsals and performances was mandatory. These were evening and weekend events when I would be scheduled to be recording at RCA Studios in New York. Sometimes the conflict was with a local production job; the only thing paying my bills (RCA only paid royalties on records eventually sold). I was accustomed to conflicting commitments, but this level of intensity and intractability was becoming intolerable. The music department was not interested in hearing any excuses or making any special arrangements for my unique situation. I was recording an album for RCA, and my chorus teacher *and* composition professor were threatening to dock my grades for attendance and aesthetic differences.

Some of my compositions and musical arrangements were going to be recorded by members of the New York Philharmonic, and I was frantic to create an impressive and professional orchestration. When I laid the arrangements out on my composition professor's piano, he commented that he would not look at that "trash." My chorus teacher gave me a conditional failure because I could not make all the choir rehearsals. This is the first time I had ever failed a course. There was no way to make it up. I had received an A the previous semester, and I received A's the following two semesters. At this point, I questioned the value of grades. Ironically, this is the same year I was elected into Omicron Delta Kappa, the Collegiate Junior Honorary Society.

The summer following my junior year was all about finishing the album. I spent a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lot of time in New York rehearsing and recording. This was the summer of Woodstock and finding myself in production in a major studio was a fantasy come true. I felt as though I had found where I truly belonged. I still feel that way about being in a recording studio working with music, words, sound technology, and talented artists. Being creative and productive certainly lifted my spirit. I was ready for my senior year.

My experience in New York had impressed upon me the importance of studying up on the latest technology in music composition. It was the early days of electronic music, and one of the great pioneers in electronic composition was Morton Subotnick. He had recently been hired to teach composition down the street from CMU at the University of Pittsburgh. I arranged to take private instruction with him and receive credit toward graduation at CMU. The University of Pittsburgh created a very different learning environment than CMU, and I was very pleased to have some fresh perspectives on art, music, and technology. The "Buchla" was a cutting edge music synthesizer named after the electrical engineer who invented it. Subotnick was the musician who helped Buchla develop the musical interface with the synthesizer. The music department had acquired a state-of-the-art model of the new synthesizer, and soon I was integrating electronic effects into many of my compositions. I composed music for my friends who were giving senior recitals, such as *Theme and Variations for Piano* (Spangler, 1970b); *Intermezzo for Woodwinds* (Spangler, 1969); and *Aeolus Sacrifice "A Song Poem"* (Spangler, 1970a) for soprano, flute, cello, piano, and prerecorded musical and sound effects. I also composed and arranged musical underscoring for theatre department productions of *Woyzeck* (Buchner & Spangler, 1969) and *Dracula: A Rite* (Katz & Spangler, 1970) written and directed by professors or visiting artists.

RCA released our record on November 11, 1969, and it began doing well. *Variety*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

("Top Singles," 1969) listed us as having a top single, and the Gavin Report ("Bill Gavin's," 1970) put us on their "top hits" list. This forced me into one of the toughest decisions of my life. RCA Records wanted us to go on tour immediately. This was January, and I would have to drop out of school midway through my senior year. I had already damaged my grade point average the previous year by commuting to New York for the recording sessions. But for some reason, given this choice of dropping out or going on tour with the band, I opted to stay in school. The tour was canceled, the group disbanded, and the record fell into relative obscurity.

During my sophomore year, I had been offered a music publishing deal (a $10,000 per year advance against royalties) with Motown Records that would have required me to move to Detroit. I also turned down that offer because of my determination to finish college. These are only two examples of the many times I was forced to make a decision between academic achievement and commercial success. This was forming a pattern. My decisions could be interpreted as either wise choices or acts of colossal self-sabotage.

So far, I was managing my time better, keeping my grades up, and making a little money working for local entrepreneurs in industrial shows. The most compelling activity of the year was writing and directing *Something Personal* (Spangler & Pirolo, 1970). Mark Pirolo, a theatre design major, was my collaborator on the book and lyrics and designed the set and costumes. I composed the music and collaborated with Mark on the lyrics and dialogue. Mark and I shared an apartment on the top floor of an old mansion near the campus. We were determined to make our senior Scotch N' Soda production the most elaborate and well-produced show in campus history. Mark and I worked very hard writing, designing, and staging the production. We built a rotating stage, devised complicated projections to enhance the scenic effects, and used electronic music to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

heighten the orchestrations. Both of us were stretching our talent and training to the limits. We had the opportunity to share insights and skill sets that crossed many disciplinary boundaries. The show opened on April 10, 1970, to overwhelming response. Word got out and it was "standing room only" every night. *Something Personal* won first place in the 10th annual National BMI Varsity Show Competition (E. M. Cramer, President, BMI, personal communication, October 3, 1970). I signed a publishing contract with Chappell Music in New York and started receiving a modest but steady advance against future royalties. This alleviated some of my financial problems as I moved on to graduate school.

My father showed up at one of the performances. The show had some powerful antiwar (Vietnam) material that closed the first act. He came all the way from Kansas to perform a drunken tirade at intermission in the student union café. Evidently, he ranted on about how his son was a communist and disrespectful of the United States. Although I missed his performance, I thought it was pretty bold for a man who financially cut me off when I was 13.

> I had no family at my graduation from CMU. I had put myself through college (with the help of large student loans) and did not feel lonely until the actual commencement ceremony. My mother and aunt had come to see my shows when they could. Since travel time and money were limited, I insisted that it was more important to see the shows than to attend my graduation. Graduation was more of a quiet personal triumph. The summer after graduation was spent going on another first-class whirlwind national industrial tour and performing in another Brockett production at the Hershey Hotel in eastern Pennsylvania.
>
> The concept of the Lovewell Method was well established in my subconscious by now. I would have dreams and isolated moments of clarity regarding the vision of a cultural community of the future involving the fusion of education, social transformation, and the creation of interdisciplinary works of art. There was so much to know and so much to learn about how to fit it all together. I had no conscious awareness at this point of how to frame this big idea or what my role would be in manifesting the vision. I had just completed 16 straight years of education, so part of the academic picture was clear. The worlds of industry and the marketplace were still a mystery to me, and the notion of community was still circumscribed by my family and school friends. I knew I lacked a strategic plan or

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

vision of how these separate worlds could eventually interface.

> The immediate most compelling motivation was my desire to create another interdisciplinary artwork that resonated with the culture, touched the soul, and connected with the spirit. The formation of Lovewell Institute would have to wait until more of the pieces were in place. All I wanted to do right now was write and direct another production so I could experience the thrill of reality building all over again.

Studying electronic music composition with Morton Subotnick convinced me to transfer to the University of Pittsburgh for my master's degree. Mark Pirolo continued at CMU for graduate work. This would qualify us to create the Scotch N' Soda production for the following year. Coming off such a success, we were selected again to create the new production. I was obsessed with the idea of turning the ancient myth of Orpheus into a musical theatre piece. Researching the origins of the myth was enjoyable and thoughts of how to translate the story into contemporary musical theatre flowed easily. The dramatic themes and events in classical mythology lent themselves well to the passion and lyricism I wanted to express through the music, lyrics, and dialogue. Mark also was intrigued with the idea and so we went to work.

Meanwhile, Dr. Leon Katz, on the CMU Theatre faculty, had written an adaptation of S. Ansky's classic *The Dybbuk* titled *Toy Show* (Ansky, Katz, & Spangler, 1970). Rena Yerushalmi was a visiting director from Israel with whom I worked on *Woyzeck* (Buchner & Spangler, 1969) and *Dracula: A Rite* (Katz & Spangler, 1970). They had arranged to produce the show in New York at the legendary off-Broadway theatre LaMama, ETC. We opened on November 5, 1970, in the heyday of avant-garde theatre. The famous Broadway producer and director, Hal Prince, was in the audience. After the performance, he complimented me on my work, and I remember thinking this New York theatre thing was going to be easier than I thought. How wrong I was, but at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

21 years of age, that kind of ignorance was bliss.

As a graduate assistant in the master's program at the University of Pittsburgh, I taught an undergraduate History of Jazz course to several classes of nonmusic majors. This helped with my tuition and gave me experience in the classroom at the college level. The professor of jazz handed me a syllabus of the course at our first meeting and I never saw him again--literally. I really enjoyed most of the classroom sessions. I could soon tell that most of the students took this course with the expectation of very little work and an easy grade. Evidently, over the preceding years, the course had acquired that reputation. I did not entirely dispense with the tradition, but I did try to give the students an experience that would honestly challenge them and enhance their appreciation and knowledge of music.

I asked the students to bring musical instruments to class (anything that made a sound) and taught them the simple 12-bar blues structure by actually playing it instead of just reading about it. I played them examples of current popular music that had been influenced by jazz, and I staged a New Orleans voodoo ceremony to help illustrate the cultural origins of American jazz. The major challenge was that the course was cosponsored by African American studies, and some students understandably did not like the idea of a young White man teaching them about their music. It was a difficult situation but one that demanded I communicate on higher and deeper levels than I had previously. The University of Pittsburgh campus is located near the Hill District depicted in the classic TV series, *Hill Street Blues*. During the 1960s from the CMU campus (only a few blocks away), I had seen smoke rising from this neighborhood more than once. Racial tension was something I had never encountered at close range until now. Being raised and educated in a predominantly White middle-class and midwestern agricultural

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

environment had not prepared me for the world that was unfolding around me.

> The contemporary concept of diversity as a social construct was taking shape in my consciousness. This would become a guiding force in the development of my vision for the Lovewell Method. There was no sense of cultural diversity in Belleville, Kansas. A few Catholics were the only minority. Things changed a few years later after moving to Denver where many of my best friends were Jewish. I now had many more opportunities to become familiar with diverse cultures. At CMU, I dated a classmate from an Orthodox Jewish family and learned much by being accepted into her home for special holidays and occasions.
>
> Another friend in Pittsburgh who opened my awareness of cultural diversity was Josephine Cuccaro. Her cousin was a fellow music major at CMU, and her parents had emigrated from Italy when they married. They were a large embracing Italian family who never failed to include me in every family function they had--weddings, birthdays, and more holidays than I knew existed. Going home to Kansas was usually not an economic option so I spent a lot of time with the Cuccaro family. They effectively adopted me during my years in Pittsburgh, opened my eyes to the immigrant America that was emerging, and gave me an inside look at the struggles of cultural assimilation. I loved the food, the music, the "old world" celebrations, and the strains of ancient Catholic mysticism that were still alive and functioning within their family traditions. Several years later, Josephine and I went to Italy to visit her relatives, thus ending a family estrangement that had lasted over 50 years. These personal experiences, along with teaching the jazz course at the University of Pittsburgh, opened my eyes to how much more I needed to learn. These new awarenesses also alerted me to the way the arts enliven and facilitate interaction between diverse cultures as exemplified by Lovewell Institute's successful international cultural exchange programs in Sweden (Lovewell Institute, 1996a, 2003c, 2004c, 2005b).

While at the University of Pittsburgh, I took graduate courses in electronic music composition, analytical techniques, acoustics, opera, avant-garde music, and research methods. If CMU was the classic conservatory atmosphere, then the University of Pittsburgh was the laboratory for contemporary studies. Most of the professors were stimulating, and the courses were enlightening. I was not only allowed by my professors to experiment with new forms and structures, I was encouraged. It was a different story with my classmates.

> Fellow graduate music students frequently ridiculed me for composing pieces that were too programmatic, too emotional, too romantic, or too commercial. Other music composition majors could usually easily intimidate me, but there was a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

point when I felt that defensiveness was not the appropriate response. I had attended their concerts and shared seminars and classroom discussions where I detected a palpable lack of awareness of the audience who would be hearing their music. The students seemed more interested in stylistic techniques or technical delivery methods than they were in what their composition was saying or how their audience would be affected by their creations.

I designed the Lovewell Method to create an accepting interdisciplinary arts learning environment where students could share stories that were meaningful to them while learning to exercise awareness as to what effect their stories might have on their audience and their community. I honestly did not know how to respond to the criticism of my peers who insisted that my music was too accessible or trapped by the stories it told. There were some moments of encouragement that helped me *hold my own.*

The chair of the University of Pittsburgh Theatre Department asked me to write the score for his production of *A Midsummer Night's Dream* (Shakespeare, 1936). This was a delightful experience and well received by the audience and press. In an excerpt from his review in *The Pittsburgh Post-Gazette*, Miller (1971), drama critic, stated,

> Add to this the splendid accompaniment, composed, arranged and conducted by David Spangler, through the courtesy of the Pitt Department of Music. The music is nothing short of brilliant, with an Elizabethan air but also a strong beat and melody which do much to get us over the dry spots on stage. (p. 16)

It was encouraging to be appreciated for extra departmental activities. At CMU, I never received course credit for any work done outside the music department (which was, in fact, more work than I had done inside the department). The same was true at University of Pittsburgh, but at least they acknowledged my efforts.

One professor challenged us to conceptualize a composition without any regard for limitations or restrictions. My experience had always forced me to face compromise on budget, size of the orchestra, number of performers, and time limitations. Here was a man asking us to think beyond the boundaries. He was a big balding hippie with a long

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

beard and sandals. He had a profound effect on me as an artist and on my future work developing the Lovewell Method. I did not really know him well or what he had accomplished, but he had a gift for inspiring and igniting my creativity in a way no one else had.

I took his challenge seriously and conceived an interdisciplinary piece called *The ReCreation* (Spangler, 1971). It was a composition written for one person as a reflection of the life he or she wished to live based on the life actually lived. It would allow the person (who commissioned the piece) to relay the relevant facts of a dramatic series of personal events to the composer, then edit, amend, delete, or enhance them as they are transformed into a work of art. The concept of the piece requires that the composer and the "commissioner" work together to create a piece of dramatic musical theatre wherein the events and emotions are refashioned to form a desirable conclusion. The process gives the commissioner the opportunity to rewrite his or her personal history--hence *The ReCreation.* This process involves revisiting one's past, taking control over one's reactions (or potential reactions), and facing the truth of one's life situations with the understanding that whatever happened in the past can be re-experienced, redirected, and reinterpreted in the present. These were the themes I explored in this liberating exercise. This concept became one of the fundamental building blocks of the Lovewell Method.

Dr. Marvin Tartak, a musicologist, taught us how to use the library and other resources to research our papers. Most of my writing and directing projects required research and that was always one of my favorite parts of the process. Dr. Tartak's class gave me some tools that made my research even more thrilling and productive. Dr. Tartak loved research and passed his enthusiasm on to his students. The University of Pittsburgh had just opened a beautiful new library but this was still before the use of computers or

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Internet. I applied these new research skills directly to my Orpheus project, *Festival--A Rock Myth* (Spangler & Pirolo, 1971) that was to open at CMU on April 16, 1971. I found that the Orpheus myth occurred in various forms throughout many civilizations. Comparing the details of the different interpretations provided me with numerous options as I conceived the play. Mark Pirolo and I had been working through the year to create this musical on an even more elaborate scale than the year before.

I have very fond memories of *Festival--A Rock Myth* (Spangler & Pirolo, 1971). It was one of those nearly perfect moments of expression in one's life where all the elements come together to form a sort of miracle--the birth of a beloved brainchild. Chappell Music, my publisher, was very happy with the results and sent a producer to Pittsburgh to record some of the songs as demos to help sell the show in New York. Samuel Liff (David Merrick's associate producer and an alumnus of CMU) came from New York to see the show. Mr. Liff and the publishers arranged to secure a good literary agent for me and explore the possibilities of taking *Festival--A Rock Myth* (Spangler & Pirolo, 1971) to Broadway or off-Broadway. My third trimester in graduate school was altogether somewhat magical.

The summer of 1971 was full of activities involving running back and forth between Pittsburgh and New York following up on the dizzying series of events resulting from the successful productions over the past year. My agent was Flora Roberts. I was repeatedly told how fortunate I was to have the same agent who represented Stephen Sondheim and several other luminous Broadway icons. She arranged for a promising young playwright in her stable to rewrite the book for *Festival--A Rock Myth* (Spangler & Pirolo, 1971), making it a more valuable commodity on the "Great White Way." Thus began my sojourn into the world of high-powered agents, producers, and publishers.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

What I was to learn on this sojourn would prove to be valuable when the time came to apply it to the formation and development of Lovewell Institute.

I was happy to return to school for the final trimester required for my master's degree. The structure was comforting and working toward a well-defined achievable goal was helpful. New York, exciting as it was, did not seem like a place that I wanted to live. I liked the trees, hills, unique neighborhoods, and parks of Pittsburgh. Schoolwork was more demanding than it had been in undergraduate school, and as I look over my assignment books for those years, I wonder how I handled it all.

I also did occasional projects for local advertising agencies. I won an award for Creative Excellence in Communications for a radio campaign for Point Park College. I came up with the concept and wrote the music and lyrics for the *Knowing Where You're Going* commercials (ACE Awards, 1971). This was my first encounter with educational marketing. The sheer volume of activities and serious deadlines helped prepare me for what was to come.

On October 8, 1971, only a few weeks into my last trimester in graduate school, I received a call that would permanently alter the course of my life. John-Michael Tebelak had written and directed the classic American musical *Godspell* (Tebelak & Schwartz, 1971) as his master's thesis at CMU the previous year. It became a big hit in New York, and he was in London on another project when he called. J. Tebelak (personal communication, October 8, 1971) said he wanted me to come to New York and compose the score for his production of *Elizabeth I* (Foster & Spangler, 1972) by Paul Foster who had recently written the off-Broadway hit *Tom Paine* (Foster, 1967).

I finished my final trimester with the question of my thesis deadline up in the air. I had completed all the hours required for the master's degree. I thought that perhaps this

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

new project could be part of the thesis. Chappell Music Publishing was eager for me to move to New York and they were being very helpful in setting up all my living arrangements. I would report to New York right after the first of the year to sign a lease, sign the new contract with Chappell, and start work on the score for *Elizabeth I* (Foster & Spangler, 1972) scheduled to open that spring off-Broadway (it would actually open on Broadway). There was no turning back now.

> CMU and the University of Pittsburgh offered much to my training and experience in interdisciplinary arts. The high level of professionalism and the intense learning curve made an indelible impression on me. I had been able to write and direct numerous original works during these 5 1/2 years in the form of musical theatre, concert pieces, music for television, and incidental music for dramatic plays. The intellectual and psychological value of creating these new works would transfer to the Lovewell experience as a solid philosophical foundation that creative process was beneficial in many ways to the individual, to the organization sponsoring the creative activity, and to the community touched by the issues being examined.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 6: Professional Foundations

Theory Becomes Practice

I moved to New York and started a new life in a very strange city. Chappell Music secured an apartment for me in the London Terrace complex in Chelsea near the Hudson River. It was a monumental architectural structure with an indoor swimming pool, underground garage, and an observation deck on the roof overlooking the river. All of my energy was focused on getting *Elizabeth I* (Foster & Spangler, 1972) written and up and running off-Broadway by spring. When I was not working on the show, I went to theatre events and performances and tried to network with recent graduates of CMU seeking their fame and fortune in New York City.

Elizabeth I (Foster & Spangler, 1972) was scheduled to open off-Broadway at the Sheridan Square Theatre the end of March. However, the production already running in that venue was extended, and suddenly this off-Broadway theatre for which our production was designed was not available. The backers came to a rehearsal and decided the show was so promising that we would take it directly to Broadway where the Lyceum Theatre was available. We opened for previews on March 28, 1972, and the pressure was on. The set and staging as designed for the thrust (three quarter in the round) stage at the intimate Sheridan Square was no longer feasible. How were we to fit that production into a large proscenium situation? We rehearsed long and hard to bring back the intimacy lost in the transfer. I was not responding well to the stress. My mother journeyed from Kansas for the opening into an extremely tense situation. The show closed on April 8, 1972, after a 2-week run and a part of me died that night. I may be better off without that part, but nonetheless, it hurt deeply at the time and for years to come.

I laughingly referred to myself as a "has-been" at 22. Sadly, I *felt* like a has-been

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> at 22. Working so hard and frantically for so many years to get to this point, then seeing it all disappear so quickly was too much. Tired and empty, I did not even know how to assess the damage. So I did what any neurotic young artist would do--I went into denial.
>
> The music had been well received, but there was some limiting element of the interdisciplinary mix that I did not understand from the perspective of the critics and the audience. The director and playwright seemed to be confident and in control until immediately after the opening. I worried about how the closure would affect my publishing contract, my self-esteem, and my future in New York. I was most concerned that I felt that nothing I could have done with the music in that situation would have had any effect on the success of the show. That feeling of helplessness was part of what motivated me to strive for more creative control over all of my projects. I have never been sorry that I made that decision. It is also part of what has transferred into the Lovewell philosophy of always striving to give maximum ownership and artistic control to the participants who create the Lovewell productions.

Because my stipend from Chappell Music was not enough to live on, I was soon hunting for a job along with Ann, my girlfriend from college, who had accompanied me to New York. I preferred writing to performing but, as any starving artist knows, you take what you can get. Soon I had a role in the premier of the decidedly interdisciplinary production of *Mass: A Theatre Piece for Singers, Players, and Dancers* (Bernstein, Schwartz, & Bernstein, 1971). Stephen Schwartz was commissioned to write some of the lyrics with Leonard Bernstein and helped me get an audition for the upcoming production. I was hired as a soloist so the pay was good and the experience was priceless. We opened on June 5, 1972, at the Kennedy Center in Washington, DC.

> I had one memorable encounter with Leonard Bernstein that contributed to my ongoing examination of style versus content. He stopped a full dress rehearsal at the Kennedy Center (nearly 150 people onstage plus a full-pit orchestra) to ask me if I was playing the exact piano notes that he had composed. During my vocal solo in the "Confiteor" section of the Mass, I accompanied myself on an onstage piano. Because of the theatrical staging, we were not permitted to have copies of the music. I replied to the Maestro that I had taken some liberties because Stephen Schwartz told me that the music in this section was to sound like authentic rock and pop (which was true). I quickly added that I would happily and respectfully return to the practice room and learn each note exactly as he had written it if he preferred. I waited an eternity for his response. Finally, out of the dark depths of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> the new Kennedy Center Opera House his voice boomed, "That's fine. Keep doing it like you're doing it" (L. Bernstein, personal communication, June 4, 1972). Later, in the hallway, his press secretary commended me on the way I "handled the Maestro."
>
> I had not handled anything. I had always felt musically inadequate and Bernstein's music was difficult. The quality of musicianship surrounding that project would intimidate any musician. Now I simply felt that I was getting away with something even though I knew that I would have learned the notes if Bernstein had requested it. Had my sense of self-worth been permanently damaged in childhood, or was I simply living and learning in the world of professional arts?
>
> Fragile self-esteem and low levels of confidence are common conditions with many young artists in Lovewell programs. Examining what I needed as a young insecure artist to get through these rough spots has helped inform the Lovewell Method about the importance of nurturing and empowering the nascent creative artists.

The same company of actors, singers, and musicians went on to perform limited engagements of Bernstein's (1971) *Mass: A Theatre Piece for Singers, Players, and Dancers* (1971) at the Academy of Music in Philadelphia and The Metropolitan Opera at Lincoln Center in New York. Meanwhile, my agent was negotiating an option on *Festival--A Rock Myth* (Spangler & Pirolo, 1971) with a Broadway producer, and I was in the process of switching publishers from Chappell to Tommy Valando Music. The producer was Ed Padula. He arranged to have me play the score of *Festival--A Rock Myth* for Michael Bennett, a brilliant director/choreographer and a rising creative star on Broadway. He had choreographed *Promises, Promises* (Bacharach, David, & Simon, 1968) and *A Little Night Music* (Sondheim & Wheeler, 1973) and codirected *Follies* (Sondheim & Goldman, 1971) with Hal Prince. In 2 more years, he would revolutionize the musical theatre world with his production of *A Chorus Line* (Bennett, Hamlisch, Kleban, Kirkwood, & Dante, 1975). This production proved Michael Bennett to be a world-class master conceptualist of interdisciplinary arts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Michael Bennett liked my music but did not connect with the myth of Orpheus. Mr. Bennett was interested in other projects I was writing and wanted to keep in touch. I was soon on my way to Detroit to compose the dance arrangements for his production of *Seesaw* (Bennett, Coleman & Fields, 1973) in out-of-town tryouts at the gigantic Fisher Theatre. This was truly the big league. The original book was by Michael Stewart, who did *Hello, Dolly!* (Stewart & Herman, 1964); the music was by Cy Coleman, who did *Sweet Charity* (Coleman, Fields, & Simon, 1966); and the lyrics were by Dorothy Fields, who did *Annie Get Your Gun* (Fields, Fields, & Berlin, 1946). The cast included Michelle Lee, Tommy Tune, Ken Howard, and Anita Morris. *Seesaw* opened on Broadway at the Uris Theatre on March 8, 1973, and had a respectable run of nearly 3 years, followed by a national tour. It was a good opportunity to get to know and work with these icons of American musical theatre.

In May of 1973, I began composing the score for *Houdini* (Rukeyser & Spangler, 1973) with book and lyrics by the international award-winning poet, Muriel Rukeyser. It was directed and choreographed by another interdisciplinary master, Grover Dale, and starred Christopher Walken, Anita Morris, Richard Cox, and Neva Small. It opened July 5, 1973, at the Lenox Art Center in the Berkshire Mountains of Massachusetts. Once more, good reviews and a promising start, as reflected in the following review by Bass (1973):

> There comes a time in every poet's life when she can't stand working alone another second and needs collaborative assurance. Miss Rukeyser is fortunate in having fallen in with composer David Spangler and director Grover Dale rather than the usual assortment of theatrical thieves, and they have fashioned a musical allegory that verges on breaking the locks that so inspired and infuriated Houdini

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

himself. (p. 7)

Norman Mailer lived nearby and invited several of us to a memorable dinner at his home after seeing the show. Spending an evening with him was another step in demystifying celebrity artists.

In New York, I started piano lessons with a master teacher named Sanford Gold. My agent, Flora Roberts, seemed to have lost interest in moving the *Festival--A Rock Myth* (Spangler & Pirolo, 1971) project along, so I switched over to the literary agent, Shirley Bernstein (Leonard's sister). Grover Dale and Muriel Rukeyser were at odds over the rewrites of *Houdini* (Rukeyser & Spangler, 1973), and it appeared that the project was falling apart. Meanwhile, a trip to Denver to visit my brother and friends, and to Kansas to visit my mother, was a welcome relief from the relentless uncertainties of New York. On arriving back in New York, I discovered that my girlfriend had been featured in a national Burger King commercial and had left me to move in with the Burger King account executive.

In November, I went to London with a friend who was coproducing Noel Coward's (1972) *Design for Living* in the West End starring Vanessa Redgrave. It was my first trip to England and a wonderful introduction to European culture. We had Thanksgiving Dinner with Miss Redgrave, toured the National Gallery, the Tate, the Victoria and Albert Museum, St. Paul's Cathedral, and saw many plays and musicals in London's West End. The most notable productions that provided my first impressions of the culmination of 400 years of theatrical tradition were the original *Rocky Horror Show* (O'Brien, 1973), *Gypsy* (Sondheim, Laurents, & Styne,1973), *Coriolanus* (Shakespeare, 1936), and *Absurd Person Singular* (Ayckbourn, 1973).

As part of my first journey to Europe, I was determined to make a pilgrimage to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Richard Wagner's home of Bayreuth, in the Bavarian region of Germany. Wagner's music intrigued me and his concept of Gesamtkunstwerk (universal artwork) is extremely appealing to me as an interdisciplinary artist (Gutman, 1968). Gesamtkunstwerk is the idea of combining all art forms including literature, music, dance, drama, and design into one grand theatre of sensory experience. The concept was inspiring and provocative. How could learning through storytelling not occur in such a persuasive atmosphere? As stated by Gutman, "these arts had the power to transport auditors into an ecstatic state in which inquiries were no longer made and all answers given" (p. 291).

> This is the earliest historical reference I have found that describes the concept of interdisciplinarity in the arts. This concept was to become an important aspect of Lovewell Institute's philosophy. I had studied Wagner's life and artistic accomplishments in college, and by observing landmark productions of his operas, now it was time to see his home, grave, museum, and theatre in the Bavarian countryside. I took a ferry from England across the Channel to Hamburg, then a train to Nuremberg. Bayreuth was like a dream. There was the house and theatre that King Ludwig had built for Wagner. The unheated museum was locked, but I talked the administrative staff into letting me walk through the exhibition since I had traveled so far to learn more about this controversial artist. I found that Wagner was working on an opera based on the life of Jesus Christ and was also writing an essay on equality for women when he died.
>
> I had read some very disparaging things about Wagner regarding his alleged anti-Semitism and emotional excesses (Gutman, 1968). I wondered how could that sublime music come from such an ogre? I wanted to somehow reconcile the imperfect person with the inspired music and theatre that he created. I visited his grave in the snow and contemplated the soul of this great artist. I concluded that an artist's most exquisite work might more often reflect the person the artist endeavors to be rather than the person that he or she is capable of being.

Back on New York's Madison Avenue, I wrote and produced jingles and musical campaigns for the advertising industry. This was compelling at first, working in New York's best studios and with New York's best musicians; utilizing my skills as a composer, lyricist, arranger, and salesman; and getting to know how Madison Avenue operated. At the same time, I worked as the musical director for *The Magic Show*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Schwartz, Dale, Randall, & Spangler, 1974) headed for Broadway. Grover Dale was directing and choreographing, and Doug Henning and Anita Morris were starring in this offbeat new musical. Coming off the success of *Godspell* (Tebelak & Schwarz, 1971) and *Pippin* (Schwarz et al., 1972), Stephen Schwartz wrote the score. I did not particularly like the role of music director. As the rehearsals progressed, I received an offer from AC&R Advertising (a division of Ted Bates Inc.) to go to Italy and record a series of TV jingles I had written for the International Wool Bureau. There was just enough time for me to compose the dance arrangements before I left for Italy, but Paul Schaffer would have to be hired to take my place as the musical director. *The Magic Show* opened and ran for several years on Broadway. The small but steady royalties were very welcome over the next few years.

Rome was impressive. All the beauty and history of that ancient city came alive to me as I walked through the Forum and the Coliseum. I intuitively was drawn to the people, the architecture, and the food by an inexplicable familiarity. The advertising agency was producing this series of TV commercials in Italy to avoid the prohibitive union rates for musicians and actors in America. This was common practice in the advertising industry. The recording sessions in Rome were a pleasure and I observed that the recording engineers and musicians were particularly sensitive to the artistic process, even if it was only TV commercials. The union rules were more relaxed than in New York and the whole endeavor was artistically fulfilling and culturally enlightening. I even appeared in one of the commercials when they could not find enough actors who looked American. When our work was finished, Jo Cuccaro flew over from Pittsburgh and joined me for several weeks of touring the other great destinations in Italy. We went to Venice and Spoleto (during Menotti's Festival) and on to Genoa, Capri, and southern

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Italy. As I mentioned earlier, Jo was the first member of her family to visit the "old country" and her Italian relatives since her father left there as a young man. It was a warm and lasting reconciliation and a rare chance to catch a glimpse of Italian culture from the insider's point of view. This kind of interface with a foreign culture would serve me well when Lovewell started developing international cultural exchange programs. After 5 weeks in Italy, I was renewed, refreshed, and seeing the world in a different light.

The next few years of my life resembled a Forrest Gump-like farce (Zemeckis, Roth, & Groom, 1994) with overtones of Woody Allen's (1983) *Zelig*.

> As I look over my appointment books and field notes for those years, I can hardly believe the parade of extraordinary characters and events that passed through my life. Experiences such as going to the movies with Gayla and Salvador Dali, rehearsing a TV special with Shirley MacLaine and another with Shelly Winters, producing a TV jingle featuring Ethel Merman, helping Katherine Hepburn load her luggage into her car, having dinner at Stephen Sondheim's house, and acting in a commercial with Margaret Hamilton, the Wicked Witch of the West in *The Wizard of Oz* (Baum et al., 1939) kept my head spinning and my phone ringing.
>
> This was heady stuff for a kid from Kansas who grew up thinking these were legends, not people. How could I tell these true stories to my friends without being labeled a name-dropper? I fell into a literary crowd that included Arthur Laurents, Terrence McNally, Jimmy Kirkwood, Fred Ebb, and Larry Kramer. We had dinner parties, cocktail parties, and opening night parties where friendships developed and creative ideas and feelings were exchanged. These were highly intelligent, enormously talented writers who were forging new directions and new paradigms in theatre, musicals, and movies. Of course, at that time, I did not realize the full extent of their impact on our culture. I did know that I was witnessing first-hand information regarding the inner workings of the business and the craft from the experts. These were lessons that would prove invaluable to the development of the Lovewell Institute. I listened and learned from these consummate professionals and occasionally played them a song I had written.

Longing to get closer to nature, I rented a little house in the potato fields of eastern Long Island. The quiet house in rural Wainscott was a welcome relief from the persistent din of the city. Just a 3-hour drive on the Long Island Expressway and I could relax in a cottage with a yard, a fireplace, and a big sky with real stars (not Broadway

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

stars or Hollywood stars). All of this atmosphere reminiscent of my roots was only 2 miles from the Hampton beaches. It was a perfect place to concentrate and write. I was a little lonely and still searching for spiritual answers. I took some courses in Scientology, studied The Course in Miracles, looked into Maxwell Maltz's psycho-cybernetics, and consulted a leading astrologer named D. J. Sullivan and a well-known clairvoyant named Frank Andrews. I also explored Yoga and eastern philosophies. Renting this peaceful little house for a year was such a powerfully positive experience that I soon bought a similar house in the nearby village of Sag Harbor. I was finally able to take a little time for reflection.

I took on two new musicals during the mid-1970s. One must deeply trust the content, the motivations, and the collaborators before making any commitment to such a complex and intense process as cocreating a musical theatre piece. Untold amounts of time, effort, and money are put into developing new musicals before they ever get to the production stage with still no guarantee of success. Yet, some of us continue to take these risks because we love the creative process and we love the art form.

Christopher Gore was a young playwright and lyricist who had also recently experienced the quick closure of his much-heralded musical on Broadway. We commiserated on the fate of his *Via Galactica* (Gore, MacDermot, & Hall, 1972) and my *Elizabeth I* (Foster & Spangler, 1972). We were both looking for another project and agreed to start work on the story of Nefertiti and Akhenaten, the two young leaders who revolutionized art and politics in Egypt's 18th dynasty in the 14th century BC. Christopher wrote a first draft of the play, and I liked the romance and passion of his Camelot-in-Egypt story. In less than a year, I wrote the music and directed a production of *Brothers* (Spangler & Gore, 1976) at the La MaMa E.T.C. Theatre off-Broadway. That

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

production opened on April 29, 1976, and was just the beginning of my "Nefertiti" saga.

Meanwhile, I wrote the score for a musical adaptation of Carlo Goldoni's (1752) *La Locandiera* by the distinguished playwright Ira Wallach who had written the successful play, *The Absence of a Cello* (Wallach, 1964). *Sweet Mistress* (Wallach, Spangler, & Dias, 1976) opened on September 8, 1976, at the Barter Theatre in Abingdon, Virginia. Once again, the customary rewriting battles began to occur. The director and the playwright fired Susan Dias, the lyricist, and Ira Wallach attempted to take over those duties. Susan Dias was a good friend of mine and this subsequently placed me in another very difficult situation. Things got ugly between the director and my collaborator just as they had with *Houdini* (Rukeyser & Spangler, 1973) a few years earlier.

> Ego battles between members of the creative team had once again destroyed a perfectly good project that was extremely close to producing a viable product. I watched these disputes occur and saw both sides of the argument but was powerless to do anything other than choose sides or withdraw from the projects. Out of this atmosphere of ego-driven catastrophes and untold waste of money and resources came a resolve to create a cultural family or community wherein differences could be resolved in a less destructive way. These were the real-life experiences that inspired me to look for some kind of acceptable ethic that would establish a benign and nurturing creative environment in which to develop new works of interdisciplinary art. The Lovewell Affirmations (now called the Learning Meditations) were born out of this desire. The significance and application of the Lovewell Learning Meditations will be examined in detail in chapter 9.
>
> Working on a new musical is always a big gamble. Getting a musical written and produced is a monumental undertaking and there is still such a slim chance of real success. We all know the ever-changing but always dismal statistics of the failure rate of new musicals, but there are those who do it successfully. How much is skill? How much is marketing? How much is luck? We will never know. Faith is the only weapon against all of the resisting forces. If nothing else, this next period of my life was about testing my faith--in myself and in the self I did not yet know.
>
> Measuring my life in terms of opening nights had made me well aware of the sacrifices involved in pursuing this field of endeavor. One could say that it had become an obsession. On a daily basis, I witnessed so many talented, ambitious

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> artists working on countless projects with uncanny skills in music, writing, directing, designing, and performing. Why were there no skills in collaboration? What school taught anything about getting along with your cocreator? Where was a course on the ego-free pursuit of a common vision with equal components of respect, encouragement, synthesis, and compassion? I did not know it yet, but these thoughts were forming part of the fundamental philosophy that would become the Lovewell Method.

There was one project that was particularly outstanding in its lesson to this aspiring artist. Shirley MacLaine was an inspiration to me since I had seen her in the movie of Cole Porter's *Can Can* (Porter & Burrows, 1960). Due to my work on *Seesaw* (Bennett et al., 1973), Cy Coleman asked me to work on the Shirley MacLaine TV special. Cy was a famous Broadway composer and why he would ask me to musical direct this special was beyond me. I was intimidated by Cy and terrified of making any mistakes in front of my childhood legendary heartthrob Shirley MacLaine. It was the perfect set up for a real self-esteem disaster. Sure enough, one day Cy announced at rehearsal that he had an appointment with his "shrink" and had to leave. We had just decided on a medley of his tunes in various keys (still up for grabs), and Shirley was feeling very insecure about her singing. When Cy left, I was there alone in this difficult position. In true star fashion she wanted to try every song in the medley in every key with intricate dance transitions. When I told her it would take me a few moments to work out the keys, she was annoyed. She had every right to be. Cy could play any song he had ever written in any key, and I just could not do it. I was so mortified by this experience that I quit my job as musical director, but not without playing Shirley a song I had written about a relationship of mine that had recently ended. I wanted to believe her when she said she wished she could feel that way about somebody (Shirley MacLaine, personal communication, May 29, 1976).

To make a living wage, I started working regular hours at AC&R Advertising as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

an assistant television producer and music director. This was my first "real job" where I was required to be in the office all day from 9:00 a.m. to 5:00 p.m. The upside was that I received a regular paycheck. It was a shock and a whole other world of responsibility, security, and life style. I had written jingles independently but never had I been responsible for how the music was actually used in the commercial. This was a new adventure and most decidedly a plunge into an examination of the corporate power structure of Madison Avenue and how the situation could give me some control over how my music was being used. Being the artist *and* producer had distinct advantages.

Something occurred on June 16, 1976, that altered the way I perceive reality. I had never dreamed about my Grandmother Spangler. She appeared to me that morning in a dream wearing a bright red dress and looking like Angela Lansbury in a Broadway musical. She seemed to be saying (singing) everything was all right. Later that morning, I got a call at work that she died a few hours earlier. My Grandmother Forman had appeared to me a few years earlier on the day she died, but her death was so traumatic that I virtually shut it out.

> These dream experiences were more than mere coincidence and gave me greater faith in the functional existence of unseen realities. They represented a kind of practical "faith" and power of intention that was going to keep me sustained during some of the future dark days of Lovewell Institute--just because people could not see or comprehend the potential in the Lovewell Method did not mean that it did not exist.
>
> The creative process requires any serious artist to maintain vigilant faith in an abstract reality that has not yet been manifested. I have observed that creative artists often become quite adept at developing the type of faith that assures them that their visions, concepts, and ideas will one day be realized. This is bigger than just faith in oneself. That is part of it, but the type of faith I'm speaking about includes an intense interaction with the unseen (quantum) universe. Perhaps creative process is an oasis at which science and art can meet and mutually replenish. The concept in any observation, even scientific observation, that the data being observed are always affected by the observer is no longer a concept exclusive to physics (Chopra, 1993, 2003). Csikszentmihalyi (1997) also

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

examined quantum theory as it applies to various other domains:

> An intellectual problem is not restricted to a particular domain. Indeed, some of the most creative breakthroughs occur when an idea that works well in one domain gets grafted to another and revitalizes it. This is certainly the case with widespread applications of physics' quantum theory to neighboring disciplines like chemistry and astronomy. Creative people are ever alert to what colleagues across the fence are doing. Manfred Eigen, whose recent work involves the attempt to replicate inorganic evolution in the laboratory, is bringing together concepts and experimental procedures from physics, chemistry and biology. (p. 88)

Aspects of quantum theory can and should be applied to creative process. One application is deceptively simple. The creative artist has a vision or concept of something new, original, and yet unrealized. The artist then reaches into the unseen universe to coax and craft the abstraction into manifestation. The artist elicits all possible resources from the visible *and* invisible realms in order to bring his or her idea into reality. We, as artists, learn that the data we gather and depend upon for our creations (whether it is waves or particles) are clearly affected by the artist-observer who is gathering the data. The artist (researcher) will become a cocreator of the outcome (results) during the process of manifesting the concept (product). This is the basis on which my creative process functions and the basis on which the Lovewell Method approaches creativity. The period of my personal history described in this chapter attests to one of the most productive and enlightening creative outpourings in my life. Reflecting on it now gives me a deeper comprehension of the confluence of forces and development of awareness that contribute to the creative process.

On January 1, 1977, I moved into my co-op brownstone apartment on the upper West Side. I was beginning to make some steady money for the first time (at least enough to get another mortgage). Grey Advertising, a much larger company than AC&R, offered me the position of Associate Music Director. This included a substantial pay raise and an opportunity to get included on more union contracts that would mean continuing royalties over and above the salary. I accepted the job and moved up to the next rung of the commercial music ladder. My boss was Michael Cohen, a gifted composer, who had written some musicals but seemed resigned to a career as an advertising musical director on Madison Avenue.

One of the greatest joys during this period of my life was having the opportunity

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to travel and work in so many diverse locations. In June of 1976, I went to Mexico to produce the Spanish language version of *The Bugs Bunny Follies* (Hess, Spangler, & Dias, 1976) for Warner Brothers. I wrote the title song and produced a recording of some of the greatest stars of Mexican television as they overdubbed the voices of the Warner Brothers cartoon characters into Spanish. On my day off, I went to the Aztec Pyramids outside of Mexico City. That night I had vivid and dramatic dreams of walking down the Camino Real and witnessing an ancient Aztec ritual. Similar feelings and dreams had arisen in Italy after visiting the Forum and the Coliseum.

In August of 1977, rehearsals began for *Nefertiti* (Spangler & Gore, 1977). This was an outgrowth of the production I had composed and directed of *Brothers* (Spangler & Gore, 1976) at La MaMa ETC Theatre the previous year. The 1977 version was produced by Sherwin Goldman and directed by Jack O'Brien, the team who had recently brought the stunning production of *Porgy and Bess* (Gershwin, Heyward, & Nash, 1935) to Broadway. *Nefertiti* (1977) was a large-scale first-class production on its way to Broadway. The talented cast included Andrea Marcovicci, Michael Nouri, Marilyn Cooper, Robert Lupone, and Jane White. This was the first time I heard my music played by a full professional orchestra, and it proved to be an indescribable thrill. The production opened on September 20, 1977, at the Blackstone Theatre in Chicago to mixed reviews. Once again, the rewriting began and the creative team started to fracture. Family and friends flocked to Chicago to see the show. By this time, my father had actually stopped drinking and we experienced true reconciliation. The emotions of this period are disturbing to revisit. It felt like being on another sinking ship, and there was nothing I could do to save it. This time I knew there was something wrong with the show. The focus all went to rewriting the book. Christopher was suddenly turning over his duties to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Albert Innurato, then to Joe Masteroff who long ago had great success with *Cabaret* (Masteroff, Kander, Ebb, & Prince, 1966). We closed down the show on October 29, 1977, to rewrite. The following year we recorded the album in New York with the original cast.

In November, I resumed my old job at Grey Advertising and threw myself into creating a club act performing my original songs with a live band and back-up singers. It occurred to me that I was not supposed to write for the theatre. There were records and movie scores and television. I enjoyed working directly with singers and musicians. We had engagements at Tramps, Reno Sweeney, The Copacabana, and a few other New York showcases. It was a unique experience but exhausting combined with a day job.

> It was difficult living in two different professional worlds simultaneously. Sometimes the choices were overwhelming. I was approaching 30 and felt that I still had so much I wanted to do and express. This was an era in American history that encouraged us to "do it all *and* have it all." That idea was not working for me as well as it had in college. If I was going to live in New York City, I wanted some roots and access to nature. Until now, New York City was a place where I worked, made money, did deals, and occasionally played, but it was not the place I *lived.* Sag Harbor had now become my home even if was just on weekends and holidays. There was something missing in my life, and I was determined to find out what it was.

In 1978, Cynthia Adler and I married at St. John the Divine in New York City. It was a big wedding with peacocks, celebrities, several groups of live musicians, and a penthouse reception. We were both busy working at good jobs and decided to take our honeymoon in segments when we could get mutual time off. Whether traveling to Italy, Japan, Quebec, Thailand, or Los Angeles, we both enjoyed absorbing different cultures.

In January of 1979, I went to work on the supply side of Madison Avenue. MZH Music was a music production house with two beautiful state-of-the-art recording studios. My job as the new in-house writer and producer was to put together music packages for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

advertising agencies that wished to outsource their creative music projects. In retrospect, I see what a unique environment this provided for me to learn some major lessons about the persuasive power of the arts and also about the perversion of these powers in the interest of consumerism. However, the creative tasks such as conceiving the lyrics and music based on the storyboards, composing the musical arrangements, hiring the artists, and recording with high-caliber professional studio singers and musicians were real challenges and extremely educational. The business transactions, contracts, and finances were handled by other individuals in our small company. Being free of these tasks, I managed to express more creative individuality with fewer artistic and time restrictions at MZH Music than in the larger more corporate bureaucratic structure of Grey Advertising. The creative freedom was exhilarating; but it was, at the end of the day, still advertising.

An idea for a new musical was presented to me that I could not resist. I enjoyed working with Ronn Robinson and found some resonance in our personal parallel journeys from small rural communities to the theatrical bright lights of the big city. So I took the plunge and made a commitment to collaborate on *Play It By Heart* (Spangler & Robinson, 1979) and entered creatively and legally into a new project.

> Working passionately on a new work of art was a way to offset the feeling of futility that I began to develop about writing jingles. I never intended to write music for the purpose of selling products to people who probably did not need them. The money was good and the creative atmosphere was stimulating but where was it all leading? With this new show I could at least put my ideas and dreams into characters that had souls. These decisions helped me clarify some of the issues in my eternal struggle for balancing art, education, and the commercial marketplace. This sense of balance became an important issue as I began to develop the Lovewell Method.

Always drawn toward a certain area of research that integrated anthropology and archeology into a theory of creation and connection to a spiritual source, I read many books explaining relationships between the human and the divine. One such book was

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Secret Places of the Lion by Williamson (1977). His words rang so true that I wrote him a letter and soon found myself meeting with him in Los Angeles to plan a trip to Peru to search out the Brotherhood of the Seven Rays at a monastery high in the Andes. George was too ill to travel but gave me a letter of introduction that connected me to some very impressive resources in the ancient Incan culture and its relationship to extraterrestrial activity in the Andes. As an anthro-archeologist, George spent his professional life studying and writing about historical patterns and spiritual connections not widely accepted by much of the scientific community. From the Amazon River to Machu Picchu, I observed evidence of what he had told me. Flying over the Lines of Nazca in Western Peru, and contemplating their origin, seemed to alter my consciousness in that I could actually feel it expanding. I never found the monastery but I learned much from well-informed Peruvians about the ancient Peruvian cultures, and I discovered a source of inspiration and connection to South America that is still with me to this day.

Back in New York, the marriage with Cynthia did not work out but the friendship did. I have continued to benefit from our lasting and enriching friendship. The commercial advertising business continued to be lucrative, and I was deeply involved in recording demos of all the new songs Ronn and I had written for *Play It By Heart* (Spangler & Robinson, 1979). A few big projects appeared on my radar screen. First, Tommy Valando, my new publisher, set up meetings for me with Alan Jay Lerner, who was searching for a composer for a new musical he was writing. I was very impressed with his dialogue and lyrics for *My Fair Lady* (Lerner & Loewe, 1956) and *Camelot* (Lerner & Loewe, 1960) and eager to see if we could work together. After meeting with Alan several times in New York and London, he finally told me that the producer insisted that it would be easier to raise investment capital for the show if Charles Strouse wrote

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the music (A. J. Lerner, personal communication, December 12, 1980). Charles Strouse had written the music for the very successful musical, *Annie* (Strouse, Charnin, & Meehan, 1977). Lerner and Strouse's (1983) new musical, *Dance A Little Closer,* was not a success. It was Alan's last musical. I have fond memories of him and our discussions of where the American musical was headed.

So Fine was a film written and directed by Andrew Bergman (1981) starring Ryan O'Neal and Jack Warden. Grover Dale was doing the choreography for the film and asked me to write the music for a TV commercial within the film. Grover and I came up with a catchy little tune that was recorded and filmed as a production number as part of the plot. The producers liked it. Warner Brothers flew me out to Hollywood to produce and record an extended version of the jingle as the title song of the film. I was still working full-time at MZH Music and the owners were thrilled with the notoriety and visibility this brought to their company. Another opportunity materialized that took me completely by surprise and dominated my professional career for the following decade.

Stepping out of the subway on 57th Street, I bumped into Stan Catron, an artist-relations executive at BMI who still remembered me from winning the varsity show competition at CMU. *Romper Room & Friends* (Claster & Claster, 1981), the syndicated children's television show, had just been purchased by Hasbro Incorporated and they were searching for a songwriter to write and produce an entirely new music package. There was a short interview and the executives listened to my reel of song demos. Soon, I was signing papers and meeting with Sally Claster Bell. She had hosted the popular children's TV show and was the daughter of the originator, Bertram Claster. My assignment was to write, arrange, produce, and record 30 new children's songs over the next 3 months. They all needed to be approved not only by Sally and her brother John

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(the executive producers) but also by a child psychologist who would determine what was age-appropriate and suitable for their target audience. The fact that I had never written a children's song did not deter me for a moment. I assembled a team of talented young writers that I had worked with in the studio. As head writer, I laid out plans for the lyrics and music for all 30 songs and a strategy on how to get them recorded on time and on budget. MZH Music was a very good support system, especially Jack Zimmerman, one of the partners. He wrote out the arrangements from tapes of me performing piano/vocal demos of the completed and approved versions of the songs. Once again, an infrastructure was in place and it worked like a charm. I wrote and supervised the creative elements; Jack handled the details of arranging and copying the music and scheduling the studio; and the other partners (Morris Mammorsky, Tommy Hamm, and David Forest) handled the payroll, contracts, and business affairs. It was a smooth running machine and one of the most rewarding creative (and financial) endeavors of my life.

> This whole episode helped me formulate a very important piece of the foundation for the Lovewell Method. I hired children to sing the vocals on some of the songs. A top talent agent in New York who specialized in children recommended some very bright and capable young singers. My friend Jo Cuccaro took an interest in this project and arranged for Joey Lawrence to be featured on two albums I was producing for *Romper Room & Friends.* He was a rising star on television and Jo had been impressed with his recent performance on the Johnny Carson show.
>
> I felt that young people should be directly involved in creating the programming aimed at their market. I believed that given the time and resources, I could work with imaginative young people and create songs and stories that would speak to them in their own language. During the writing process, I was careful to avoid "kiddy" clichés and "talking down" to the children. We experimented with new ways to communicate with a young audience. I had always loved kids but had few opportunities to interact with them in my New York lifestyle and career-driven circle of friends.
>
> It was while working in the studio with these talented kids that the idea for a creative arts-based methodology occurred to me. This was how it was going to happen--a group of kids who loved the arts together in a studio with an artist who wanted to help them tell their story. The Lovewell Method would evolve from

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that seed.

The financial independence that I experienced when the new *Romper Room & Friends* (Claster & Claster, 1981) hit the airwaves was a curse and a blessing. Suddenly, I could go anywhere, do anything I wanted to do, and schedule my time to better suit my interests and passions. This was a liberating and dangerous situation. The unfortunate miscalculation made at this time is that my mind no longer connected my daily activities with making money (or the need to make money). Those royalty checks just regularly appeared in my mailbox and all I wanted to do was create interdisciplinary artworks and share the joys of the creative process with anyone who had a passion for it.

There were several things I had wanted to do for a long time. I longed to once again experience the liberating and mystical feelings I had felt in Mexico and South America and, at the same time, I wanted to escape the bitter cold New York winter. Taking a leave of absence from MZH Music, I rented a villa in Acapulco for the winter. This was the perfect place to regroup and go deeper into identifying my life purpose and mission. I knew it was not writing jingles.

In March of 1982, I returned to New York and went back to work at MZH Music, wrote and produced more TV jingles, and composed the incidental music for two off-Broadway plays, *Booth* (Morse, 1982) and *Looking Glass* (Sutton & Mandelberg, 1982). The house in Sag Harbor was still my safe haven. I built a deck on the back and remodeled a bit. The cottage was back in the woods on a lake, and the sheer beauty and solitude were always rejuvenating and creatively inspiring.

The *Romper Room & Friends* songs were now being released as records and tapes on the Caedmon Record label. MZH Music was becoming concerned that I was not spending enough time in the office. But there was something else I had intended to do for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a long time, drive across America in my Volkswagen camper bus. On December 9, 1982, I drove west out of New York City headed for California with no set plans except to meet my friend John Hart in Los Angeles for Christmas. I will never regret making this journey. I was still young enough to enjoy the once-in-a-lifetime adventure with minimal responsibilities and yet old enough to appreciate it. I visited family and friends, stayed in unusual places like the Hopi Reservation, went to theatre events, made some new friends, and explored an America I had never seen.

Back in New York, there were more jingles to produce, more meetings, and more offers of theatrical projects. While I was gone I had won another award for a musical campaign from the New York Market Radio Broadcasters Association (the Big Apple Radio Awards). I returned to New York with a new perspective. I was now prepared to turn down offers for projects with which I did not resonate. In 1983, Ronn Robinson and I signed an option on *Play It By Heart* (Spangler & Robinson, 1979) with Warner Brothers Theatre Division. It was to be directed by Joe Layton and produced by John Hart, Mr. Layton, and Warner Brothers. This was destined to become another ongoing saga.

The First Lovewell Pilot Programs

Meanwhile, in the interest of developing a methodology around learner-centered, arts-based creative process, I persuaded a kindergarten-Grade 8 private school near my home in Sag Harbor to let me experiment with a project allowing the students create their own show. The headmaster, Kevin Brennan, a graduate of Bank Street College of Education in New York, had some very progressive ideas about arts education and jumped at the opportunity, especially because I offered to spend 5 weeks with no pay working with the teachers and students. *The Haunted Zoo* (Spangler & Students of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hampton Day School, 1984) opened at The Hampton Day School in Bridgehampton, New York, on October 26, 1984. It was an unqualified success for the students, for the school, and for my theory that the Lovewell Method could be effective educationally, socially, and therapeutically,

The leading role was played by an eighth-grade boy who had a wonderful sense of humor and a rambunctious demeanor. His teacher cautioned me that he was a problem in class, did not test well, and that the other students often ridiculed him. The teacher felt that the boy was highly intelligent but she had no way to prove it. Standardized tests were totally misleading in indicating this boy's high intelligence. She did not tell me he was dyslexic until much later. The boy worked very hard and was brilliant in the role he devised as the zookeeper. As we were developing his role, I encouraged him to use his slapstick instincts to create a character who could physically relate to his zoo animals. On his own time, he worked out comedy routines that contributed to the narrative content of the play as well as to his character portrayal. His performance won him respect and admiration from his peers and teachers. Until his teacher and peers saw his performance, he had been perceived as an underachiever, a troublemaker and class "cut-up"--now he was a school hero based on a significant and legitimate achievement. Based on the success of this program, the school sponsored a summer workshop centered on the same concept. The summer workshop produced *The Deadly Joke* (Spangler and Students of Hampton Day School, 1985), which was also a success.

Kevin Brennan and I tried to initiate a teacher training course at Bank Street College of Education but we did not have enough proof that this method of arts education was valid and effective. This was my first encounter with not having the proper credentials to enter the arena of professional education. My bachelor of fine arts degree

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from CMU was valueless in this environment, and I had not completed my master's thesis at the University of Pittsburgh partly because I had not planned on teaching in any traditional educational institution, and partly because I already had a promising future in New York. I thought perhaps my Broadway musical could have been my thesis, but the University of Pittsburgh Music Department was not open to that possibility.

Kevin was willing to team-teach with me at Bank Street College because he believed so strongly in what we were doing. His son had been actively involved in both of my Lovewell pilot programs at Hampton Day School and Kevin saw the benefits from the perspectives of both an educator and a parent. He applied for grants to finance the continuation of the program at his school, but they were rejected because panelists failed to see how just "putting on a show" had any real impact on education. This was a rude awakening for all of us who had witnessed the power of this program to inform young minds, motivate young divergent thinkers, and transform young lives. We had experimented with a method of addressing alternative learning styles that seemed to work. The methodology was still primitive and unrefined, but the two pilot programs had proven what a tremendously positive effect it had on students and the morale of the school.

Kevin resigned from the Hampton Day School and entered the New York City Public School System as principal of one of their Magnet Schools. I returned to New York City to work on recording some new *Romper Room* albums, writing some new songs, and creating a children's musical out of the 35 songs we had written, *Two Left Feet* (Spangler, Elliot, & Arts School of Philadelphia, 1985). Marc Elliot (one of the cowriters of the songs), Jo Cuccaro, and I worked out characters and a rough storyline utilizing many of the existing songs. Soon, through a social connection, we were planning

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a production of *Two Left Feet* at the Performing Arts School of Philadelphia. Dr. Carlton Lake, headmaster of the Philadelphia school, sponsored an all-school assembly to assess student interest in doing a workshop of the musical that would give the teenagers input into the story and character development. The students were enthusiastic about the idea. Dr. Lake gave me access to the facility, the students, the rehearsal spaces, the performance space, and the technical resources.

> During this project at the Performing Arts School of Philadelphia, I observed limitless imagination and endless untapped creativity swirling around the hearts and minds of these young focused artists. Talking with their teachers and administrators, I discovered that many of the students had not fared well in standard academic settings. At the Performing Arts School of Philadelphia, the creative atmosphere and incentives to participate in the artistic activities appeared to motivate them towards higher achievement in their academic subjects. How had this important resource of effective pedagogy gone undetected for so long in the academic community? Why had no one devised a system to harness and channel this boundless creative energy into some sort of widely accepted educational strategy or methodology? It occurred to me in Philadelphia that this might eventually become part of my job description.

In 1985, while in the Florida Keys recuperating from a mild case of pneumonia, I met a man determined to create a musical about the true untold life of Mary Baker Eddy (founder of the Christian Science religion). He thought I should write the songs. I thought this was the worst idea I had ever heard. Then we had our first meeting. He was a retired lawyer with all the facts and figures one could possibly assemble concerning this controversial woman. Her long and turbulent life was a triumph of spirit and perseverance no matter how skeptical one was of her theology. Something in me resonated with the purpose and passion with which she lived. Soon I was writing a new musical with Hugh Key and his brother-in-law, Jerry Taylor, a Nashville songwriter and record producer.

Fully recuperated and back in New York City, I met a musician at the new

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Romper Room recording sessions who had an unexpected effect on me. Her name was Martha Obrecht and she was from Iowa. On July 19, 1986 (about 10 months later), we were married on the front porch of her parents' home in Iowa City. Her father is Eldon Obrecht, a composer, music professor, and bass instructor at the University of Iowa. Her mother, Maxine, was a voice teacher and choir director. Martha and I lived for the next year in New York City, Sag Harbor, and Sugarloaf Key, Florida. I continued meeting with the Papermill Playhouse about developing three of my musicals: the Mary Baker Eddy musical, *MotherEddy* (Spangler, Taylor, & St. Germain, 1986), *Nefertiti* (Spangler & Gore, 1977), and *Play It By Heart* (Spangler & Robinson, 1979). We recorded fine demos of the new songs Jerry Taylor and I had written using Martha's rock band as the musicians. The arranger was Godfrey Nelson, also the leader of the band and the friend who had first introduced me to Martha.

Soon after settling into our rental house in Sugarloaf Key (17 miles from Key West), I got a call from Mrs. Rhea, a friend in Kansas who was now the Executive Director of the Salina Arts and Humanities Commission. Her organization and the Salina Public Schools were sponsoring an arts education program that commissioned a professional artist to compose an opera or musical that would involve the participation of interested students in area middle schools and high schools. Would I be interested? My challenge was to convince the local steering committee of the educational benefits of their students writing this large-scale musical theatre piece with my guidance, instead of me writing it for them. If they accepted the idea, this would be the first large-scale multischool Lovewell pilot program.

The proposal was accepted. I made several trips to Kansas including a final 5-week residency during which the massive production was actually staged and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

performed. There were over 150 students participating in the writing and production of this show. It was an invaluable experience working with these young Kansas artists engaging in creative activities I only dreamed of when I was a teenager growing up in the same town. *Showdown at Haunted High* (Spangler & Students of Salina School District, 1987) opened on March 12, 1987, to unprecedented enthusiasm and community spirit. The Arts and Humanities Commission and the Salina School District realized that they had done something very important for their community even though they did not know quite how it had happened.

> This 5-week residency was the last time I saw my mother. It seemed oddly appropriate that this was the last production of mine that she ever saw. She had struggled as a single mom in this same Kansas town to afford me every opportunity to realize my dreams in the arts. Her sacrifice had, in a very significant way, made this community arts project possible. She told me she loved the production. I was back in Salina just 2 months later for her funeral.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 7: Social and Organizational Foundations

Content and Form: A Method Takes Shape

The production of *Showdown at Haunted High* (Spangler & Students of Salina School District, 1987) caught the attention of the community and laid the groundwork for a Lovewell Summer Academy Program from 1990 through 1996 in cooperation with the Salina Public School System (Kansas Unified School District 305) and the Salina Arts and Humanities Commission. Parents, teachers and arts leaders were now interested in the method we used to create and implement the show. The feedback was very good, and some of us who were observing the process as a possible model were interested in taking this concept to the next level of organizational development.

Mary Koch was the widow of a wealthy Kansas oilman and a generous patron of the arts in Wichita. Mary and I had first met in Charleston, South Carolina, at the Spoleto Arts Festival. We stuck up a friendship and, consequently, I was invited to be her houseguest in Wichita for a few days each time I came home to visit my family in nearby Salina. She threw lavish parties during my visits and encouraged me to play and sing my songs and talk about my dream of Lovewell Institute for the Creative Arts.

Mary brought a van full of her friends to Salina to see our production of *Showdown at Haunted High* (Spangler & Students of Salina School District, 1987) and we talked of how the project had been cosponsored by the school system and the local arts commission. Soon after seeing the show, she connected me with her lawyers and encouraged me to start the process of forming a not-for-profit organization that would continue to develop my concept and theory of the Lovewell Method. She vowed to help make this happen.

I was a musical and theatrical artist currently living in Florida who had never

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

taken a business or accounting class in my life. There was that moment of panic when I realized that Mary Koch saw the value in this new brand of community arts education and was determined to institutionalize it. Suddenly I had to become someone I had not yet been in order to help manifest this vision. Soon I was in the Wichita College Law Library researching similar arts organizational structures and filling out IRS forms to secure Lovewell Institute's 501(c) 3 tax exempt status. The Wichita lawyers did not know enough about the proposed Lovewell program or arts-based not for profits to be very helpful except to supply the appropriate application forms and proforma articles and by-laws.

It took me 2 years to define the organization in legal and corporate terms and complete the process of obtaining our approval as a not-for-profit corporation from state and federal authorities. During this process, I learned more than I really wanted to know about the IRS and not-for-profit corporate structure. A theme of new birth emerged out of this period.

After our daughter Marjorie Ann was born in 1987, all priorities in my life changed. For me, there was no turning back or quitting this job of fatherhood. Here was my opportunity to have the family I always wanted. There was no instruction book but there was something inside me that said if I had learned anything about love from all the spiritual reading and processing I had done, now was the time to put it to the test. I was about to learn the practical application of all those lofty ideals of selflessness, stewardship, and unconditional love. This was my opportunity to grasp principles of sustainability and the evolutionary process that would get me through the next phase of my life. It was a test that I chose to take.

Martha and I purchased a little house in Big Pine Key (29 miles northeast of Key West), moved the grand piano down from New York City, bought our first computer, and set up a home and an office. Collaborators on my three active musicals loved coming to the Florida Keys for work sessions. I still occasionally flew to New York to produce TV jingles. Caedmon Records commissioned me to write and produce a children's record based on my own stories and music. *Dancing Animals* (Spangler, 1988a) was a creatively rewarding project involving the authentic sounds of animals being electronically "sampled" and integrated into the musical fabric of the story-songs. All of the recording and mixing was done at a small studio in Key West utilizing the talent of my local musician friends. Martha and our new child helped inspire these songs and stories.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In May of 1988, I got a call from a representative at BMI that the York Theatre in New York City was interested in speaking with the authors of *Nefertiti* (Spangler & Gore, 1977) regarding a possible production. They told me that Christopher Gore had just died and I would need to make some legal decisions regarding the future of that project. Chris had been nominated for an Academy Award for his screenplay for *Fame* (Gore & Parker, 1980) and had been actively involved with writing the TV series spun off from the hit movie. We had not been in touch with each other for a few years. Christopher's brother, Rick, was a lead writer and science editor of National Geographic Magazine. Rick and I met and decided to revive *Nefertiti* by developing a new script based on Christopher's work and staging a reading of the retitled *Children of the Sun* at the York Theatre in New York (Spangler, Gore, & Gore, 1989). This was the rebirth of a project that had been abandoned a decade earlier.

In 1989, Martha and I had our second child, Catherine Helen. Big Pine Key had been a culture shock for us after living in New York City. My income was dropping dramatically to around one quarter of what I had been making in New York. We sold my studio co-op in New York City and eventually the house in Sag Harbor. It was good for our children to have a big yard and trees to play in, but it occurred to me that maybe we had gone too far. My original idea had been to get out of the big city, finish up the three musicals on which I was working, and start making some royalties. Income was still coming in from *Romper Room & Friends* (Claster & Claster, 1981) but not enough to support our growing family.

I was regularly flying to Kansas for Lovewell Board meetings and to produce an informational and promotional video explaining the Lovewell program. The Salina School District and I were also setting up the Summer Academy that was to begin in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1990. After several exploratory trips to Miami and Orlando, I realized that making an income from jingles in Florida was going to be more difficult than I thought. The jobs were few and far between, and many of the clients were either naïve, unscrupulous, or both. In New York, the commercial advertising industry was very centralized and professional with strong unions to protect the rights, income, and benefits of the musicians, singers, and actors. Protecting the rights of artists was a subject that interested me and continues to be a theme of the Lovewell philosophy.

The York Theatre reading of *Children of the Sun* (Spangler et al., 1989) went well, so we scheduled a full production at the Tennessee Williams Fine Art Center in Key West. It was produced by Mark Leonard Simmons who had put together the staged reading for the York Theatre in New York. Rick Gore and I worked hard on the new script and lyrics. We cast the leading roles in New York, brought in a fine musical director, and opened the show on October 14, 1989. I directed the production and it was informative to see it please the audience and receive positive response from local reviews, but Rick Gore and I knew there was still work to be done. Directing the show had been very rewarding, and I became more interested in seeing the vision through--from the conception to the writing to the directing. Years of rewriting to suit the whims of the directors or producers was beginning to make me weary and wary. What often happened was that my collaborators and I would expend enormous effort to get a show in shape just to be sent back to the drawing table because the current producer decided the show should focus on something entirely different. This happened too often. Even if we were paid a fee for the option on the material, it was never enough to cover the time and effort put into the rewrites.

Directing my own material was very appealing. I had fond memories of writing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and directing my shows in college. The clarity of my intention as a writer was intact because as the stage director I built that clarity into the production. There is a myth in our business that an artist loses his or her perspective by performing the duties of both author and director. Although it can and has happened, that fear of losing perspective is more a superstition than a fact. My experience was teaching me that there were many ways to secure the integrity of a vision. I wanted to grow as a director so I could learn how to better communicate with professional designers, actors, and technicians. I wanted to know what went wrong so often between the vision in the writer's head and the reality that ended up on the stage. Was it an inability of the creative team to communicate with each other? Was it a lack of skills in consensus building? Or was it overinflated clashing egos on a destruction course?

I was motivated to create, through the Lovewell concept, a nurturing environment where creativity and self-expression could thrive. The Lovewell Method could be a vehicle by which to teach and encourage collaborative skills--things such as honoring differences, achieving synthesis, surrendering to the vision as it unfolded no matter whose idea it was. These are values and practices that are teachable and can be learned.

Even though writers and directors are stewards of a common vision, being a writer requires different skills than being a director. It occurred to me that students of interdisciplinary arts needed to be well aware of those distinctions, especially if they endeavored to do both. The best way to learn about the real differences between creative arts skills and interpretive arts skills was to be actively involved in a project that required both types of skills to be integrated on a continuum. During a Lovewell Workshop, students would have a chance to see where their specific skills and interests situated them on that continuum. This idea would become a cornerstone of the Lovewell workshop structure.

The Official Lovewell Programs Begin

On July 17, 1990, the first official Lovewell Summer Workshop was held in Salina, Kansas. Careful planning and preparation helped make it happen but I still came down with a rare case of shingles because of the stress on my nervous system. Students came from Florida, New York, and Kansas. They lived in the dormitories at St. Johns Military Academy and attended workshop sessions and rehearsals at the Salina Community Theatre. This was the first of eight successful summer workshops in Salina. As Lovewell grew, we incorporated more community partnerships and activities. We formed a cultural community out of the students, parents, teachers, and local artists who

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

recognized what we were doing and wanted to be a part of it.

Back in the Florida Keys, I was adjusting to my new life with Martha and our two children. Traveling to and from Big Pine Key was costly in terms of money and time. It is literally at the end of the earth. There were no job opportunities in Monroe County that would suit me and support my family. I had worked as an actor and director at the Red Barn Theatre in Key West. The average pay for an actor in that theatre at that time was $18 per performance. This included a 60-mile round trip to every rehearsal and performance. *Sesame Street* (Henson, 1969) and other more current children's shows were displacing *Romper Room & Friends* (Claster & Claster, 1981). Once syndicated on 200 television stations, it was now playing on far less. Soon after returning from the 1991 Lovewell Summer Workshop in Kansas, Martha and I moved our family to Ft. Lauderdale, Florida. There were more employment and cultural opportunities, and we thought there would be better schools for our children.

In February of 1992, I signed a contract as Artistic Director of the Drama Center in Deerfield Beach, Florida. It was a private for-profit theatre owned by a doctor who wanted to get involved in the local cultural scene. Even though it was a small theatre that needed many improvements, we did some wonderful work there. I directed plays, set up a youth theatre, began an outreach into the community, and built an audience. Unfortunately, running a quality theatre cost more than the doctor had anticipated. He was not the type to give up control to a not-for-profit board in order to obtain grants and donations. Every time there was a bad week at the box office he panicked and my salary was renegotiated, then Martha and I panicked about how to pay the bills. I quit my job when the doctor's unethical treatment of the artists who worked in his theatre started to reflect on me. I had enough of defending the unappreciated artist to the inexperienced

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

producer. One can learn a lot about diplomacy by being stuck between management and labor. This is one reason larger theatres try to keep the artistic activities separate from the business activities.

Traveling from Ft. Lauderdale to New York, Washington, Kansas, and Los Angeles was much easier than it had been from the Florida Keys. My musical projects kept inching along--more rewrites, more meetings, more readings. Cleaning up from Hurricane Andrew took some time, and I remained busy recruiting for the following summer's Lovewell Workshops. At the same time, the community of Ft. Lauderdale was beginning to hear about the Lovewell program.

In 1993, our third daughter, Isadora Maxine, was born just before it was time to leave for the fourth annual Lovewell Summer Workshop in Salina. I made very little money from Lovewell but our family always looked forward to the summer trek halfway across the country. We visited family and friends in Texas, Kansas, Iowa, Pennsylvania, Tennessee, Virginia, and Florida. There were over a 100 applicants to the Lovewell Workshop, and we ended up with 45 students onstage (including 2 students from Sweden). We had stretched enrollment to the limit so we expanded the staff to 17. *Tribe* (Lovewell Institute, 1993) was a powerful show, and we had a number of distinguished visitors who traveled from New York, Florida, and Sweden to observe our production. I began to develop some procedural policies and elements of curriculum based on evaluations and lessons we had learned from past programs. The workshop activities and training were clearly evolving into an interdisciplinary arts education methodology. Directing and guiding the students and staff through the creation of this elaborate theatre piece was one of the high points of my life. The sheer volume of performers onstage and technical and support staff backstage posed logistical and organizational challenges I had

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

never encountered. The endeavor was successful and gave me a sense of achievement I had never before experienced. After the production of *Tribe,* I felt that we were on the right track in developing a viable interdisciplinary arts education methodology.

Bettie Clark, a board member of the Boys & Girls Clubs of Broward County, Florida, traveled to Kansas to observe the summer workshop. I had met previously with David Hughes, Executive Director of the Boys & Girls Clubs, during which he expressed interest in establishing a cultural arts program for their 10 clubs and nearly 10,000 kids in Broward County within the sixth largest public school district in America (National Center for Education Statistics, 2005). Not wanting to reinvent the wheel, David Hughes embraced our prepackaged cultural arts education program. Bettie Clark's mission in traveling to Kansas was to determine the legitimacy and applicability of the Lovewell Method to the Boys & Girls Clubs. Clark and Hughes were impressed and had no problem convincing the Boys & Girls Clubs' Board of Directors to implement a Lovewell Program in Broward County by March 1994.

On June 2, 1994, we opened *Keep On Movin* (Lovewell Institute, 1994a), an inner-city musical telling the story of rival gangs coming to a truce and transforming their ghetto into a real community. This was another enlightening lesson in the practical application and integration of the arts into a social situation starving for the authentic benefits of culture. Most of the students in the program would be labeled "at-risk." The students were 90% African American, economically deprived teenagers, and I was a middle-aged, middle-class White authority figure. I had learned a little about this type of challenge while teaching at the University of Pittsburgh as a graduate assistant. The Lovewell/Boys & Girls Clubs partnership quickly became an opportunity to further explore diversity issues and how they related to the Lovewell concept.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Up until my 6 years of directing a Lovewell partnership with the Boys & Girls Clubs, I did not realize how ignorant I had been regarding diversity. I had not been born and raised in a diverse population. Teaching a history of jazz course in a Black studies program, traveling around the world as a tourist, and living in New York City had given me a false sense of confidence regarding my own prejudice. I suddenly realized that those experiences, as enlightening as they were, had not taken me deeply enough into the real anthropological, sociological, and personal realities of diversity. This experience provided me the opportunity to closely observe and participate in the process of telling important stories of a culture very different from my own.

The most important thing I learned is that talent, motivation, inspiration, and imagination occur naturally to young artists regardless of their socioeconomic profile, their educational experience, their race, gender, or grade point average. During the 1st year of this project, we worked for 4 months in an afterschool format, wrote the dialogue and songs, and told the stories these kids wanted to tell about their neighborhood and their dreams for a better life. Then we rented the most attractive state-of-the-art theatre in Ft. Lauderdale and presented their creation to the community. *Keep On Movin'* (Lovewell Institute, 1994a) was the first of many productions for the Boys & Girls Clubs written by the kids with the guidance of a trained Lovewell staff employing what we were now calling the "Lovewell Method." A new cultural community was established in Broward County, Florida. The Lovewell staff, the board, and I struggled to adapt and refine the Lovewell process to serve the at-risk population.

The Accumulation Factor

The Lovewell Summer Workshop of 1994 in Kansas produced a remarkable piece of theatre about a group of art students who become radical activists in defense of free expression and continued governmental support of the arts. Many students who had been in the previous Lovewell summer programs now had the confidence and skills to bring the production to a new level of artistry. *State of the Art--The Musical* (Lovewell Institute, 1994b) was a triumph of what I call the accumulation factor--more faculty and more students with more experience in the methodology.

My professional career was going well with two unexpected projects racing into production in the last few months of 1994. The Miami Shores Performing Arts Center asked me to direct the world premier of a new musical about the life of Charlie Chaplin.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

With the composer living in New York, the book writer in Los Angeles, and the lyricist in Miami, it was an interesting collaboration. Miami Shores Performing Arts Center assisted me in putting together a great cast and production team for *Chaplin--The Musical* (Anderson, Goldsmith, & Kinroy, 1994). Our production won a Carbonell Award (South Florida's most prestigious theatrical award) for "Best New Work" of 1994.

The other project was a unique concept put together by two entrepreneurs from Key West. I was hired by them to direct and cowrite *Flamingo Follies* (Spangler, Osolinski, & Kephart, 1994), a contemporary social and political satire using familiar songs with new lyrics. I never had so much fun and enjoyed so much laughter putting together a production. Often accused of being too lyrical or too serious, I took this as my opportunity to share a sense of humor I rarely got to exhibit. The producers spared no expense in providing a brilliantly designed set, lavish costumes, and first-rate lighting and sound equipment. We held auditions in New York and hired the best performers available. This was one of my first opportunities to hire a former Lovewell student who had also become a Lovewell staff member. Tamir Hendelman became our musical director and arranger. Good musical directors are hard to find, and it was very nice to employ a former student and staff member who was enormously gifted and could help me apply the Lovewell Method in the professional arena. *Flamingo Follies* ran for 3 years in Key West.

In 1995, Grace Mitchell invited me and several prominent South Florida educators for a short cruise to celebrate receiving her Ph.D. from Union Institute & University. I remember admiring her energy and determination to earn a graduate degree so late in life. It gave me hope that it was not too late for me. The following month, *Cry No More* (Lovewell Institute, 1995b) opened at the Parker Playhouse. It was the second

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

production of the Lovewell and Boys & Girls Clubs afterschool partnership. It proved to be another success and another step closer to establishing the value and applicability of our interdisciplinary arts education methodology.

The next several months were difficult. Ronn Robinson, my collaborator on *Play It By Heart* (Spangler & Robinson, 1979), died in May of 1995, and Martha's mother, Maxine Obrecht, died in June. I was scheduled to conduct a short informational workshop in Sweden in preparation for a full Lovewell cultural exchange program for the following year. Martha was pregnant with our fourth child. Upon returning from Sweden, I was scheduled to immediately leave for Kansas to direct the Sixth Annual Lovewell Summer Workshop in Salina. Our family stayed in Florida that summer and I went alone to Kansas. One week into the workshop, Hurricane Erin was bearing down on Florida and I returned home to evacuate our family.

This was the first time I ever turned over the direction of a Lovewell production to anyone. Gary Wayne did a fine job of directing the show with the help of our experienced choreographer, Leslie Bennett, and our music director, Tamir Hendelman. My lesson was that Lovewell Institute now had a staff that could conduct a successful workshop without my constant supervision. This was an unsettling but liberating thought. Now we really could expand. The hurricane passed, I returned to Kansas to see the performance, and soon we had our fourth daughter, Sheridan Rose.

In November, Lovewell Institute took a difficult step. Certain members of the Lovewell Board in Kansas felt that I should move to Salina and continue to expand the program there. There was a considerable amount of community ownership after 6 years of highly visible summer workshops. Meanwhile, the expansion that was taking place in Florida with the Boys & Girls Clubs was of little or no interest to the Kansas contingent.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Salina program had never paid me enough to even cover my expenses, and I had never complained. But now I was depending on the Florida afterschool programs to help support my family. The parochial viewpoint of the Lovewell Board in Kansas made it impossible to meet the needs of an expanding program in Florida, Sweden, and beyond. I guess I knew that one day we would arrive at this dilemma. The crisis reached the point where the treasurer in Kansas would not even grant access to the financial papers to board members in Florida.

On November 10, 1995, Dorothy Gallagher, a hard-working Salina board member, and Bob Jones, a prominent Salina attorney active in the local community theatre group, came to Ft. Lauderdale to negotiate a deal that would allow Lovewell Institute to move forward and function as a truly national organization. I advocated a simple concept similar to the "national headquarters with local chapters" model employed by the YMCA, Boys & Girls Clubs, and the International Thespian Society. Each local chapter would be responsible for securing the facilities and setting up the logistics and marketing of their specific program. The Lovewell "National" organization would be responsible for maintaining and developing the philosophy, policies, curriculum, staff training, trademark, and legal issues. The outcome of this difficult negotiation was that Lovewell Institute would move its headquarters to Ft. Lauderdale, and Bob's wife, Pam Jones, would be elected onto the board to represent the Kansas program specifically. This was only a temporary solution.

From January to May of 1996, I revised and directed the latest edition of *Flamingo Follies* (Spangler et al., 1994) for the new season in Key West, flew to Sweden for another preliminary Lovewell Institute teacher training workshop, and directed a production of *Mame* (Herman, Lawrence, & Lee, 1970) for the grand opening of the Jerry

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Herman Ring Theatre at the University of Miami, Florida. At the same time, we were preparing for the May opening of *Something Within Us* (Lovewell Institute, 1996c), the third annual production of the Lovewell/Boys & Girls Clubs afterschool partnership program. That summer included the much-anticipated cultural exchange program in Sweden and the Seventh Annual Lovewell Summer Workshop in Kansas. We took 9 students and four staff members from America to join 13 Swedish teenagers in Oskarshamn, Sweden, for 3 weeks where we created a bilingual musical titled *Backstage Story* (Lovewell Institute, 1996a). It was a splendid undertaking, and many lives including my own were transformed by this educational experience. Lovewell Institute could now confidently offer an effective international cultural exchange program. I can think of no better way to get to the heart of cultural differences than to create and present a large-scale production focusing on working out those differences onstage through artistic expression. The Kansas production, *Speakin' Easy* (Lovewell Institute, 1996d), was also successful, although I sensed the Salina Lovewell Institute contingency was having difficulty integrating all the exciting activity in Florida and Sweden.

CMU was producing a homecoming event honoring Scotch N' Soda alumni and invited me to perform some of the songs from my college shows. Stephen Schwartz, Mark Pirolo, Josephine Cuccaro, and many other friends were there to either participate in, or attend the performance. It was also nice to keep building a network with several Lovewell Institute alumni who were attending CMU's Theatre Department. For some reason, that experience gave me a much-needed boost--I think it had something to do with revisiting some of the most rewarding creative experiences of my life and reinterpreting some personal history.

During the following year, Lovewell Institute secured its legal trademarks,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Flamingo Follies (Spangler et al., 1994) opened a third edition in Key West; *Yo, Juliet* (Lovewell Institute, 1997b) became the fourth annual production of the Lovewell/Boys & Girls Clubs partnership; and *All Fall Down* (Lovewell Institute, 1997a) was the eighth annual summer production in Kansas. *Yo, Juliet* (Lovewell Institute, 1997b) was memorable because it dealt head-on with issues that were timely and pertinent--Ebonics and AIDS. Both were in the national news. We faced these themes daily in training our young artists not only to maintain their artistic and cultural integrity but also to communicate effectively with a diverse audience. The show was impressive and extremely relevant, and the publicity and ticket sales were tremendous. It clearly spoke straight to the heart of the community that had created it.

Several writing trips to Nashville produced a finished score of the new *Play It By Heart* (Spangler, Taylor, Hugill, & Robinson, 1999). After Ronn Robinson's death, I had invited Jerry Taylor to write some new songs with me for the production. Jerry had been doing well in the music business and could bring an authentic country sound to the songs in this new version with a book by Randy Hugill. I was also working on a smaller scale musical with Rick Gore titled *Surviving the Moonlight* (Spangler & Gore, 1996). Every musical I had written up to that point required a large cast that increased the budget and greatly reduced the chance of getting it produced. *Surviving the Moonlight* was conceived as an intimate story told in a very theatrical style. I experienced real joy in the hours spent actually creating these shows.

Florida passed charter school legislation in 1996, and I immediately formed a Lovewell committee to work on an application to the Broward County School District. After over 2 years of meetings, research, and writing, our application was denied. The superintendent said our charter school would be in competition with, and a threat to, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

district's existing performing arts magnet programs. Like so many decisions made by CEOs of large school systems, it was pure politics. There is also a fatal flaw in Florida charter school legislation, putting the fox (local school district) in charge of the hen house (local groups seeking autonomous schools and in competition with the district for public financing). The Broward County Public School System serves over 250,000 students. With an impenetrable bloated bureaucracy at the top and overcrowded classrooms, crumbling schools, and underpaid teachers on the bottom, the local school district had the reputation of actively ignoring or discouraging creative or innovative educational ideas that threatened the superintendent's political agenda.

The summer of 1998 saw the dawn of a wonderful new partnership for Lovewell Institute. The YMCA of Broward County wanted to get involved in the arts and decided to cosponsor the first Lovewell Summer Workshop in Florida. Focus had now moved from Kansas to the Ft. Lauderdale area, and our first production was *On The Blink* (Lovewell Institute, 1998b), a look at how the media affects politics and the private acts of public officials. It was a powerful statement by students voicing their concerns on the issues of privacy and morality in public office. The critical thinking surrounding that project was equal to any formal academic challenge involving students from 13 through 19 years of age. I had selected the staff for that program from outstanding young artists who had started out as Lovewell students in their early teens in Kansas. They had been involved in the program as students and interns and were now ready to achieve the status of full staff. Nathan Tysen (stage director), Ryan McCall (music director), and Joel Bicknell (script director) had grown up with the Lovewell Method. They told me that their college professors had noticed a difference in their training and attitude. These *home grown* staffers became an integral part of the evolution of the Lovewell process.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The autumn of 1998 was a flurry of creative activity with writing several songs for *Chapter Zero* (Mendelsohn, 1998), a movie being shot in the Ft. Lauderdale area and recording demos of some new songs for *Surviving the Moonlight* (Spangler et al., 1996). The Florida State Department of Cultural Affairs asked me to serve as an on-site evaluator for state cultural grants. I paid on-site visits to four cultural institutions and interviewed board members and staff of the Palm Beach Opera, the Ft. Lauderdale Film Festival, The Caldwell Theatre Company in Palm Beach County, and the Actors Playhouse at the Miracle Theatre in Miami. This was an education in itself and led to being appointed as a State Theatre Grant Panelist the following summer in Tallahassee. I loved being a part of rewarding cultural organizations for years of good work and service to the community. The experience gave me more understanding of public support for the arts and how that system works. I learned that there was more support for the arts than I had realized, one just needed to know where to look. As a Lovewell board member, this information became vital to me, as I was now able to more clearly comprehend the system that could eventually help make Lovewell Institute more financially stable.

The year of 1999 was a busy year for Lovewell and for me as an independent artist. It started with a workshop I conducted at the Kansas State Thespian Conference in early January. One of the participants of my workshop was a young Korean student attending Kansas State University in Manhattan. Yoon heard about the Lovewell Method and wanted to make it the subject of his doctoral dissertation. He and I had many conversations and e-mails relating to his work. Yoon's (2000) dissertation, *Perceived Contributions of Educational Drama and Theatre: A Case Study of Lovewell Institute for the Creative Arts* was a traditional case study containing the results of numerous interviews held with students, staff, and board members concerning the structure and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

operating procedures of the Lovewell Institute and the Lovewell Method. Yoon's dissertation on the Lovewell Process is one of the most valuable documents in the Lovewell archive. It is examined further in chapter 12.

By February of 1999, Lovewell Institute had two afterschool programs up and running: the sixth annual Lovewell/Boys & Girls Clubs program and another afterschool program at an exclusive local private prep school, Pine Crest School.

> The contrast between these two diverse groups of students taught me many lessons. I learned that socioeconomic status has nothing to do with potential, motivation, or attitude. It does, however, affect content, subject matter, and style. The thrill of accomplishment and the paralysis of insecurity know no boundaries. It was further proof to me that the Lovewell Method was effective in a wide variety of applications. In May, our Boys & Girls Clubs program presented *Up In Lights--An Original Musical* (Lovewell Institute, 1999i) and our Pine Crest School program presented *Getting Away With Murder--An Original Musical* (Lovewell Institute, 1999c). These were two full-length musicals conceived and written by young artists in two vastly different styles, but both honestly represented commonly shared themes of hope and triumph over adversity.

During this same period, Rick Gore and I put together a reading of our musical *Surviving The Moonlight* (Spangler et al., 1996) at the MCC Theatre in New York City. The MCC had recently produced the first New York production of the Pulitzer Prize winning *Wit* (Edson, 1998), and it was a privilege to direct some fine New York actors in this reading. Friends, old business associates, Lovewell alumni currently studying in New York City and Lovewell Institute board members attended the event. It felt like a family--the core of my cultural community.

Lovewell Institute produced three more original musicals during the summer of 1999: *Operation Generation--A Musical on the Rocks* (Lovewell Institute, 1999e), directed by Gary Wayne at the Tennessee Williams Fine Arts Center in Key West; *Union High* (Lovewell Institute, 1999h), directed by Katy Hawley at the Marathon Community Theatre (also in the Keys, Monroe County); and *Chance of a Lifetime: A Musical*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Experiment (Lovewell Institute, 1999a), directed by Nathan Tysen in Ft. Lauderdale at the Parker Playhouse. The concept of selecting staff from a pool of exceptional former Lovewell students worked so well the previous year that I hired even more alumni to fill out the summer programs. Katy Hawley, Carrie Gilchrist, Shermika Baynham, Michelle Rivers, Adam Hocke, and Leroy Lake had all been extraordinary student artists and had displayed mastership of their craft. They had also exhibited compassion and varying degrees of comprehension of crucial aspects of the Lovewell methodology. In addition, their leadership qualities made them good candidates for Lovewell staff. Florida Keys Community College received the grant that financed our two programs in Monroe County. The Educational Coalition for Monroe County took notice of our program and also offered support.

> *Operation Generation--A Musical-on-the-Rocks* (Lovewell Institute, 1999e) had special significance for me because it was the first time one of my own children was old enough to participate fully in a Lovewell program. I now had the opportunity to experience Lovewell as a parent and through the eyes of my highly perceptive and articulate 12-year-old daughter. Although I was not directing the production, I did have a chance to work with Margie on a scene and a song, and I can honestly say that it bonded us closer than anything ever had. I was now deeply grateful to Lovewell Institute for a whole new reason. My perspective as a parent was now integrated into my other perspectives on the Lovewell process.

This is when I first met Duncan Mathewson and Tina Belotti, both officers of the Educational Coalition for Monroe County and community activists. I expressed to Duncan my desire to earn a Ph.D. so I could take my career and ideas to the next level. Being on the faculty of Union Institute & University, Dr. Mathewson told me of the opportunity for lifelong learners like myself to achieve educational goals in a nurturing and flexible academic environment. I had been searching without success for a situation at area universities that would offer the kind of graduate work in which I was interested. This is when I got serious about applying to Union Institute & University.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In August of 1999, I went to Nashville to work on an elaborate staged reading of *Play It By Heart* (Spangler et al., 1999). The cast consisted of an illustrious assortment of Broadway actors, Grand Ole Opry stars, local talent, and even a U.S. Senator (Fred Thompson of Tennessee). Jerry Taylor, Randy Hugill, and I continued to rework the story, the songs, and the dialogue. The event was cosponsored by Belmont University, Sony/ATV Music, the Country Music Hall of Fame, BMI, and the Country Music Association. Once again, friends and family rallied around the event. The staged reading provided the forum for a warm reunion for my wife and children with the Spangler Clan of Kansas, Nebraska, and Missouri. Lovewell board members Harriet Mathis and Susan Dvorak came from Ft. Lauderdale to lend their support. Harriet was the treasurer of the board and had been taking on more duties as business manager. She prepared the contracts, budgets, and payroll in addition to constantly lending me sound advice on all my decisions concerning Lovewell Institute. It was very good to work with a person so committed to personal spiritual growth and at the same time so familiar with the inner workings of Lovewell Institute. Harriet continues as a board member to be very instrumental in shaping our policies and progress.

> In September, I attended a 4-day intensive workshop in Dallas sponsored by the Spiritual School of Ascension. I studied the material on their Web site for well over a year and it was time for me to meet some of the people who ran the organization. Spiritual seekers came from all over the world to attend this workshop. It was comforting to see that they were a group of serious healers, teachers, and thinkers, honestly looking for answers to some very profound questions.
>
> Spiritual development has always been an important factor in my life and is one of the essential components built into the Lovewell Method. I have found the Internet to be a new and bountiful source of inspiration and information concerning the expansion of spiritual awareness. The integration of spiritual concepts into social, educational and artistic paradigms is not a simple task. Differentiating between what is spiritual (in a personal sense) and what is religious (in a theological sense) has helped me navigate these dangerous waters.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> There are certain spiritual values regarding human decency and compassionate behavior that transcend any religious labeling. Here are some of those values that I find conducive to establishing a nurturing creative environment: open mindedness, trust, tolerance, patience, gentleness, and defenselessness (Foundation for Inner Peace, 1981).

In October, the Educational Coalition for Monroe County sponsored a tour of our Lovewell summer production of *Union High--A Clique-ing Musical* (Lovewell Institute, 1999h). The show was written only a few months after the deadly school shootings at Columbine High School and dealt with in-school social cliques and how the conflicts between them lead to either violence or resolution. The young student writers tackled controversial issues like labeling and judgment of stereotypes, teenage isolation and rejection, violence, and sexual identity. On tour, we performed the show for 2,200 middle school and high school students in Monroe County. The response was overwhelming and many of the young audience members could not believe their peers had actually written the show. Monroe County teachers took the issues in this show back to their classrooms, requiring their students to write responses to what they had seen and heard in the production. The outcome of witnessing their peers acting out solutions to familiar problems on stage allowed students to examine nonviolent conflict resolution. Now the students could explore difficult issues in the classroom guided by teachers who shared the learning experience. *Union High* successfully opened a forum for previously unapproachable subjects in an academic setting.

The last months of 1999 were spent administering a Lovewell afterschool partnership program at Donna Klein Jewish Academy (Palm Beach County, Florida) and two Lovewell productions in partnership with The Family Resource Center (Miami Dade County, Florida) and First Night Miami Beach. The show at Donna Klein Jewish Academy was titled *Differences at Galahad Academy* (Lovewell Institute, 1999b). It was

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

directed by Shermika Baynham (a former Lovewell/Boys & Girls Clubs student and intern) and David Cohen, a local professional musician, was the musical director. The plot revolved around two lonely teachers and how their students managed to "fix them up" with each other and eliminate a jealous and evil headmaster who had been oppressing the academy.

The Family Resource Center received a grant to create a production incorporating two diverse communities that consistently contribute to the social fabric of Miami Beach. The selected participants were the Haitian Community and the Gay and Lesbian Community. We produced *Haitian Days* (Lovewell Institute, 1999d), directed by Lorna Lesperance, and *Pridelines* (Lovewell Institute, 1999f), directed by George Contini with performances on New Year's Eve as part of the First Night Miami Beach Project. There were threats of millennium meltdown and terrorism but the shows went on and more cultural communities were formed.

In January of 2000, my former agent, Fifi Oscard, received a signed contract from the Village Theatre in Issaquah (suburb of Seattle), Washington, to mount a production of *Play It By Heart* (Spangler et al., 1999) during the summer. Fifi is a highly respected New York talent and literary agent who had been an honorary board member of Lovewell for many years. She was instrumental in securing several scholarships for New York students to participate in Lovewell programs. Now, she was finally negotiating a deal for me as a professional writer.

In March of 2000, I conducted a workshop and served on a panel at the Southeastern Theatre Conference (SETC) in Norfolk, Virginia. Serendipity is the best word to describe what happened between that time and now as I write this manuscript. Prior to the conference, I had several exciting phone discussions concerning the panel and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

my workshop proposal with Betsey Baun, the new Executive Director of SETC. She wanted to make a statement and set a new direction for her organization--the largest regional theatre conference in America consisting of professional, community, university, and high school artists and educators. The panel was titled "Theatre as a Tool for Transformation," and my workshop was "Creating Your Own Reality--Total Theatre." This was pretty cosmic stuff for thespians who basically only wanted tips on how to do a successful audition. But we found our audience. This was confirmation that there is a whole new grassroots movement advocating the cultural arts as a healing tool both personally and on a community level. There was a consensus at our gathering that art has the power to transform our society, our educational system, and our personal lives. I met several people at the conference who resonated deeply with my passions and interests: Gene Columbus, Walt Disney World Head of Entertainment Staffing; Dr. Richard Geer, Director of Community Performance (CPI); and Jules Corriere, playwright and staff member of CPI. We are all still connected and always looking for collaborative opportunities.

With fewer Lovewell programs operating in the spring of 2000, I had the chance to formulate some future personal goals and consider possible next steps for Lovewell Institute. I hoped I might have the chance to spend more time with my family. That is why it was particularly difficult for me to leave in May for 5 weeks in Seattle to get *Play It By Heart* (Spangler et al, 1999) rewritten and staged at the Village Theatre. This part of America was new to me. Jerry Taylor and Randy Hugill were also in residence for the full 5 weeks in Seattle as we nurtured this brainchild to the next level. The production was very promising. It was the first time in my 19 years of association with that project that I felt it was complete. In spite of some bitter disputes, my collaborators and I stayed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

focused on the quality of the creation and did some of the best work of our lives. The audience evaluations were glowing and the theatre was delighted with the production. This was the longest time I had ever been away from my family.

Two days after arriving home from Seattle, I started staff training for our three Lovewell 2000 summer programs. On July 7, *Zooming In--A Picture Perfect Musical* (Lovewell Institute, 2000c), directed by Katy Hawley, opened at the Marathon Community Theatre; on July 21, *In Good Company--A Wartime Musical* (Lovewell Institute, 2000a), directed by Nathan Tysen, opened in Ft. Lauderdale; and on August 4, *Livewire--A Hot New Musical* (Lovewell Institute, 2000b), directed by Carrie Gilchrist, opened at the Tennessee Williams Fine Arts Center in Key West. The workshops were all unique and benefited from the accumulation factor of a more confident creative staff and a more experienced administrative staff.

More Lovewell staff members graduated from college in 2000 and we started developing plans to produce a Lovewell All Star program (later known as the Lovewell Theatre Project [LTP]) wherein Lovewell staff and alumni create an original musical for the professional market. For 10 years, staff artists had been lending their talent and creativity to teenagers in the program (which they continue to do). But it became apparent in 2000 that the artistic staff regretted no longer having the opportunity to be the creators and to apply the skills and knowledge they had accumulated in college to new productions of their own. It would be liberating not to worry about subject matter, strong language, and other potentially controversial issues that are always present within academic programs focused on K-12 school-aged participants.

During 2001, I focused a considerable amount of energy on gathering additional resources and forming a Board of Directors for a creative arts charter school in Monroe

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

County, Florida. I attended meetings with charter school experts including Dr. Leo Cardona and Judith Smith, director of the Charter School Resource Center of South Florida. We hired a Lovewell staff member to help me run an afterschool program in partnership with Planned Parenthood that was geared toward pregnancy prevention. There were problems with this program because the staff of Planned Parenthood did not understand the mission of Lovewell and were not trained in how the missions of these two organizations could complement each other to design effective programming. I will examine some of these problems in later chapters dealing with specific conflicts and bureaucratic limitations. Despite the conflicts, Phyllis Jones, the Lovewell Director, was able to put on a rewarding show that played to a full house of pleased parents and students.

In January of 2001, I attended the Union Institute & University Entry Colloquium and officially began the process of earning my Ph.D. In February, I helped organize and manage a tour of the Lovewell summer production of *Zooming In--A Picture Perfect Musical* (Lovewell Institute, 2000c) which played to over 2,500 Monroe County schoolchildren in seven different schools. The organization and logistics of the tour were challenging. The highlights of the next few months included doing my first creative consulting job for Walt Disney Entertainment, conducting another workshop for the SETC, continuing creative work on my musical theatre projects, and launching a recruitment campaign for the upcoming Lovewell Summer Theatre Programs.

The YMCA wanted us to develop a new program for preteens employing the Lovewell Method. We had experienced 3 years of a successful partnership conducting a program for teenagers and now it was time to reach out to children from ages 8 through 12. With very few marketing or advertising resources, we put together a staff, recruited

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the kids, and conducted a successful Lovewell "Junior" (JR) program in addition to our two established teen programs (Broward and Monroe Counties). The Broward JR program produced *Always Take the Stairs--An Original Musical* (Lovewell Institute, 2001a), the Broward teen program produced *Sidetracked--A New Musical* (Lovewell Institute, 2001c), and the Monroe County teen program produced *Lost & Found--A Musical Recovery* (Lovewell Institute, 2001b).

Our 2001 summer programs employed 18 staff members, 8 interns, and over 100 students in three different locations. Lovewell Institute's impressive teacher to student ratio (usually between 1:5 and 1:6) is one of the major reasons that our programs are so effective and successful. It is also a reason why our budgets are so difficult to balance.

By the end of 2001, it was clear that Lovewell Institute was, with all its potential, not capable of providing me with enough financial stability to support my family of six. I had always given everything I had to Lovewell like any parent would give to their child. Many board meetings ended with me donating my salary to pay the operating expenses for Lovewell Institute. That system worked while I was receiving royalties from television shows. But it started to break down in 1999 when the royalties dried up and my Lovewell duties stretched me too thin trying to administer nine programs in 1 year (handling proposals; contract negotiations; budgets; recruiting; marketing; staffing; artistic direction; and, in some cases, stage directing and script writing). The creative part was working very well, but the business end was suffering. Harriet Mathis was Lovewell Institute's only other employee and her pay did not even amount to that of a part-time job. My health was suffering and so was Lovewell Institute because the pressure was constantly on to expand the programming at any cost. This put a strain on our fragile infrastructure. Lovewell Institute had always been more about the quality than the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

quantity. For now, the expansion would be better if I took my own needs out of the equation.

My family was settled into a nice little house, local schools, and a community of friends and artists in the south Florida area. I loved the ocean nearby and our lake in the back yard. There was no university in this region offering the kind of vision I had for interdisciplinary arts and creative arts training. It appeared as though I would have to get creative and design a vision so vivid and persuasive that it would manifest a job and a future for my family and for Lovewell Institute. Hopefully, this could occur without relocating or trying to fit into a preexisting academic situation unrelated to my interests and skills. I did have a vision, and there was a local university in need of an arts component. What followed was a testament to the spirit of Lovewell and the faith I nurtured in the creative process to provide solutions and new challenges just when I needed them most.

In November 2001, a month after the World Trade Center terrorist disaster, I proposed an idea to Dr. Abraham Fischler, President Emeritus of Nova Southeastern University and a Lovewell board member. It seemed that creative problem solving born out of compassion and social consciousness were more important now than ever before. Dr. Fischler is a world class educator and visionary who basically took a small storefront college and turned it into one of the top universities in the nation in his 22-year tenure as president of NSU. Dr. Fischler exudes passion for his vision of what education can be, and yet he exercises the pragmatism and patience that transform his vision into a reality. Observing him has been an education in itself.

Dr. Fischler asked me to draw up a proposal of my idea for an Interdisciplinary Art's Master's Degree Program (IAP). I designed a program based on the concepts I had

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

developed by observing artists and arts teachers (including music, drama, creative writing, communications, dance, and visual arts) as they emerged from undergraduate schools across the nation in search of a master's degree that would allow them to expand their talents to encompass a broader perspective of the arts (rather than a narrower or more specialized track). This perspective would encompass innovative and entrepreneurial conceptualizing within the professional arts domain, new approaches to education and the vast untapped potential of the arts as a delivery method for information (nonarts as well as arts related), and the arts as a healing and transformational system applied in personal and/or social and therapeutic contexts. There were no programs in higher education in Florida that filled this particular niche. I felt this offered a good match between my skills and the needs of NSU in providing a unique master's program in the Arts.

In February of 2002, and with Dr. Fischler's encouragement, I started my job as Program Administrator and Artistic Director of NSU's new Master's of Science Degree in Education with a specialization in Interdisciplinary Arts. Creating this program was one of the most exciting and fulfilling adventures of my life. It allowed me to reverse engineer the Lovewell Process and focus on developing a pedagogy for teacher training in the area of infusing the arts into the classroom. This was a synchronistic opportunity to further develop something Lovewell Institute had needed for some time, a systematic approach to training educators and artists in the Lovewell Method.

Meanwhile, Lovewell staff members and alumni got together and formed the LTP in 2002. This was the first attempt to adapt the Lovewell model to a professional arena. The staff and alumni had graduated from professional academic training programs in their respective disciplines and were ready to explore the possibilities of the Lovewell

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Method as a viable means of creating new works for the theatrical industry. These Lovewell alumni had encountered the hostile and cutthroat nature of the theatrical marketplace and longed for the protective, supportive, and nurturing environment of the Lovewell they remembered as students. Could this be a reality and could quality products be created through the Lovewell Method that would be competitive with the financial successes in the industry?

I made cold calls to Joan Mazzonelli, Executive Director, and John Sparks, Artistic Director of the New Tuners Theatre in Chicago. I had received their newsletter for several years and knew that their mission and Lovewell's mission were in enough alignment that there was potential for an effective partnership. We needed a facility in which to research, write, and rehearse for 3 weeks and a venue in which to present a final product (reading or workshop presentation) of a new work created through the Lovewell Method. The project was designed with the able assistance of the Chicago and New York alumni under the leadership of Carrie Gilchrist. These founding members of LTP held a fund-raiser in Kansas and helped arrange all the logistics for the 12 of us getting together in Chicago for 3 weeks.

We wrote and produced a staged reading of *The Book of Phil--A Cynic's Love Story* (Lovewell Institute, 2002c) in March at the New Tuners Theatre in the Chicago Theatre Building Center. It was the first step in a process that is still unfolding. Some of my recommendations for restructuring the LTP will be discussed in chapter 13.

In 2002, the Broward JR program produced *Uh Oh !!!--A Musical* (Lovewell Institute, 2002d), the Broward teen program produced *Drawn In--a Musical in Two Issues* (Lovewell Institute, 2002b), and a new teen program in cooperation with the Riverside California YMCA produced *Define It--A Normal Musical* (Lovewell Institute,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2002a). This was only the second year for the Lovewell JR program, and we learned much more about the application of the Lovewell Method to students between the ages of 8 and 12. We found that the intensity of the learning activities and the levels of sustained concentration employed in the teen program had to be adjusted for this younger age group. We became more aware of the developmental difference between these age groups as it related to creative process. The staff experimented with theatre games and experiential student participation in the design and construction of props, sets, and costumes.

Our first program in California was an adventure that took our organization to new heights of artistic accomplishment and new lows of fear and confusion concerning the limitations of our program's effectiveness with emotionally disturbed youth. It involved some of our most dramatic discipline problems and the program came very close to being canceled after the first week. For the first time in the history of Lovewell, one student was expelled from the program for substance abuse and sent home to his parents. The remaining students, guided by a compassionate and talented staff (Carrie Gilchrist, Ryan McCall, Jaime Johnson, and Holly McLean), created a very touching and memorable show. I spent the afternoon before the opening performance in an emergency clinic with a student suffering from an anxiety attack he encountered during the final dress rehearsal. He gave a brilliant performance that evening and the show was a big success. Each one of these new outreach programs provided valuable lessons in how to improve the effectiveness and expand the scope of the Lovewell Method.

I spent the better part of 2003 administering the day-to-day duties of the new master's program at NSU and setting up a graduate-level study abroad course designed to run concurrently with the Lovewell international exchange program in Sweden. In

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

February, Lovewell Institute arranged for me to fly to Sweden to explore the possibilities of conducting another international workshop similar to the one in 1996 mentioned earlier. It seemed to me that the time was right to add the component of teacher training to the international cultural exchange component. I redesigned a Lovewell Arts Infusion recertification course I taught the previous summer at NSU's Fischler School of Education and Human Services and blended it with a new international cultural exchange course I was developing for the IAP. The Lovewell Workshop and the NSU graduate course in Sweden had a synergistic relationship and created a profound learning opportunity for the teenage artists as well as the graduate students who observed and participated in the workshop as mentors.

Since 1994, Alf Josefsson has been the driving force behind establishing Lovewell Institute in Sweden and once again he facilitated the 2003 Lovewell activities in Oskarshamns, his home town. He and I selected Ulf Waltersson as the "line producer" of the Sweden program. Ulf organized the program and handled the logistics in Sweden and recruited the Swedish students. I organized the American participation.

The 2003 Broward Lovewell JR production was *Cloudy With a Chance of Change* (Lovewell Institute, 2003a), and the teen production was *Peace of Mind--A Life-Altering Musical* (Lovewell Institute, 2003b). The program in Sweden produced *Storm--A Musical Journey* (Lovewell Institute, 2003c). Last-minute staff changes due to demands for much deserved salary increases forced us to rethink the junior program. It is difficult to find qualified staff for Lovewell Workshops because of the high standards of excellence in artistic leadership as well as organizational leadership and counseling abilities. This is why we have continued to identify and invite certain students who have a talent and passion for the Lovewell process to become interns in future programs.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The teen program rose to new levels of sophisticated storytelling. *Peace of Mind--A Life-Altering Musical* (Lovewell Institute, 2003b) went on 2 years later to win straight superior ratings at the Florida State Thespian Conference (2005) and has started to be performed by other high schools looking for fresh material based on student-written themes. Lovewell Sweden's production of *Storm--A Musical Journey* (Lovewell Institute, 2003c) opened doors for further expansion in Europe and solidified some international relationships that have been beneficial to our organization regarding learning theory, teacher training, and international cultural exchange.

In 2004, I was able to bring into balance certain aspects of my life that allowed me to achieve a more healthy perspective on Lovewell Institute and my relationship to it as founder and artistic director. Part of this new balance occurred because of my increasing financial stability brought on by steady employment at NSU. Another part was that there was renewed interest in several of my own creative works. The combination of these factors verified my theory that increased motivation and passion for teaching the arts is ignited by one's own participation in the creative process. Participating in the "art-making" process informs the teaching of art making and assists in the application of art making techniques to nonarts curricula.

This is the year that I became aware of how much the Lovewell philosophy was influencing every part of my professional and personal life. At NSU, I was able to literally "take Lovewell to college" and watch the IAP train teachers to bring the creative process into their classrooms and studios. I assembled a group of experienced high-quality adjunct professors who believed in the interdisciplinary arts vision and shared the mission of educating a new breed of artist/scholars. The mission of this master's program is to help artists and educators grow into an awareness of their own

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

power to affect social, intellectual, and personal transformation through the arts.

The master's candidates in the IAP are required to create a Capstone Event that is the culmination of their coursework and studies. Three graduate students decided to collaborate on a Capstone project that would examine the immigration situation as it related to Haitians and Cubans who were incarcerated at Krome Detention Center, near Miami. Patty Amaro is a Cuban dance teacher at a private high school in Miami, Shirley Julien is a Haitian dance teacher in the Miami-Dade Pubic School system, and Roxana Suarez is a Peruvian arts advocate who works at NSU and has experience in business and cultural exchange. Together, they created one of the most successful and moving theatrical events I have ever witnessed. *In Exile--Echoes From Haiti and Cuba* (Amaro, Julien, & Suarez, 2004) opened on April 3, 2004, and made a bit of history. It was primarily a dance piece but also contained elements of theatre (several scenes contained dialogue), visual arts (photos looming over the stage depicting the actual scenes of Haitians and Cubans arriving in boats and being washed ashore, music (authentic music from Haiti and Cuba), and amazing dramaturgy. It told the story of two women who came from very different cultures being forced into a situation at the immigration detention center that required sacrifices unlike any they had ever been asked to make. I had worked with the three students for months on the various aspects of their Capstone from artistic decisions to catering to marketing.

I sensed that something very special was coming together, but I never anticipated the extraordinary product they created nor the audience response that they received that evening. Those three artists pulled together all the resources they could--family, friends, students of their own, community leaders, and fellow artists--to create an enlightening celebration of diverse cultures and political reform. The 500-seat theatre was packed with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

an audience of Haitians, Cubans, and other ethnicities all responding enthusiastically to this dramatic and honest depiction of a very real human condition and injustice. After the performance, there was a joyful reception in the courtyard in front of the theatre complete with Haitian and Cuban food and live music. The success of this Capstone was evidenced by the fact that it was subsequently produced at Miami-Dade College as a part of their arts festival and community outreach. Other groups have voiced interest in producing *In Exile--Echoes From Haiti and Cuba* (Amaro et al., 2004) at various venues interested in this kind of socially conscious interdisciplinary art. Money from ticket sales was donated to a Haitian not-for-profit organization in Miami.

Here is what Amaro (2004), one of the graduate students who created the project, wrote of this experience in her Capstone contextual essay *In Exile: Echoes From Haiti and Cuba: The Story of the Arrival of Illegal Haitian and Cubans to the Land of Justice for All*:

> The arts remind us that human beings need time to experiment, explore, and be open-ended in approaches to solutions and answers. Artists, by nature, are creative thinkers. Often we cannot explain how we do what we do. Reason is too flat a dimension. There is more to life than we can understand and creativity is one of those aspects. Every single person or culture can be distinguished by its dance, music, design, literature, etc. When we speak about the arts we speak universally and it is something everyone can share, enjoy and learn from. Helping people become intimately acquainted with the act of creating does not really need justification, any more than art needs support. During the process, I referred back to Tolle's *The Power of Now* (1999) for inspiration. Unfortunately, many people still believe that the arts are just touchy feely things making no real contribution.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> Consequently, we, the community of artists, know better and need to infuse the arts into the communities and infect people with authentic learning experiences that engage their minds, hearts and bodies to generate a better people.
>
> This capstone was created for that purpose: to do something about a social problem that is affecting our culture and home. We united because of the love and concern we have for our community and to show the value of using the arts to motivate and convince organizations, corporations, leaders and individuals in our community to partnership, sponsorship, and support our initiative. (p. 10)

Two weeks after that inspiring Capstone, a new production of my musical, *Nefertiti* (Spangler, Gore, & Gore, 2005) opened at Morton College's Jedlicka Performing Arts Center in Cicero, Illinois, a suburb of Chicago. This was the first large production of that work since 1989, so it was exhilarating to dive back into the creative process of rewriting and rethinking the piece after all those years. A full production of *Play It By Heart* (Spangler et al., 1999) was also being planned as a result of the positive reaction to the 2000 workshop production at the Village Theatre near Seattle. This would also involve some rewriting, but I welcomed the opportunity to see a full-scale production of this piece I'd been working on for over 20 years.

There were other rewarding Capstones created and produced by IAP graduate students and many opportunities to advocate for the arts around the NSU campus and in the community. In March, I conducted a workshop for the Arts Extension Winter Institute for Arts Management Conference (Amherst College). When the officials contacted me to give the workshop, I inquired as to why they wanted a self-professed "creative" guy to give a workshop to management people. Their response was that arts management people understood the management component but need more information and experience

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

regarding the "arts" component. The workshop was very rewarding in that it gave me access to a contingency of administrators and arts advocates who were eager to learn more about the creative process and what really makes artists tick. I felt that I was able to give them some valuable information to take home that might facilitate deeper communication with artists working on their projects.

> In May of 2004, my uncle died. He was the last Spangler male in our known family older than me. Ironically, he died on my brother's birthday who had died in 2003. Families sometimes speak to each other in strange languages--my mother died on Mother's Day. The reason I mention my Uncle Don's death is that from an autoethnographic perspective, it had a significant impact on the way I perceived the events of 2004. He had always been very supportive of Lovewell and my involvement in the arts. His funeral made me more acutely aware of some of the responsibilities of being a patriarch. That was an identification I had not yet made. I realize that his death has, indeed, had an effect on how I view family issues, arts issues, business issues, and especially on the way I now regard the concept of "legacy."

June and July of 2004 were full of the usual Lovewell activities, a teen program that produced *Banned Together--A Musical Taking Liberties* (Lovewell Institute, 2004b), a JR program that produced *Art Divided/Art United--A Musical Allusion* (Lovewell Institute, 2004a), and another triumphant international cultural exchange program that produced *360°--A Musical Connection* (Lovewell Institute, 2004c). The staff for all the programs performed extremely well, and the Lovewell Method once again proved effective in both the process and the product. I was able to interface with each program at will, knowing that I was on call when needed, or there to contribute when I felt I had something to offer. All four of my children were in the Lovewell programs (two in the JR program, one in the Florida teen program, and one in the Sweden teen program). I had the distinct advantage of getting a perspective on each program from the staff, the students, the parents, and each of my own children.

The biggest challenge with the Florida teen program in 2004 was a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

misunderstanding by one set of parents as to the nature of the Lovewell process. They felt their two children who were in the program should have had larger roles in the play. This created some serious conflict with the staff instructors who try to assure all the participants some degree of equality in the amount of stage time they are given. The Lovewell process is not about playing the starring role--the biggest part with the most lines or songs. Parents who do not understand this can be very disappointed from unrealized expectations. I have observed that parents seem to hold onto these grudges longer than do their children. Parents who do not understand the Lovewell process can cause considerable ill feelings throughout the Lovewell community if their concerns are not addressed and processed through diplomacy and effective communication.

> It is an unwritten policy within the Lovewell culture that the roles in the play are created by the participants in the program with two things in mind: to serve the story being told as it explores the selected themes and to showcase the unique and particular talent of the participants. Show-offs and class clowns who just want attention are tolerated for a while. Sooner or later the desperate attempts to get attention are tempered by an understanding staff and a process that gradually replaces unhealthy emotional neediness with real skills and confidence.
>
> In watching the interactions between these parents who push, their children who crave attention, and the Lovewell staff who are trained to heal, I began to make new connections between the creative process, the Lovewell Method, and the untapped potential of arts education.

Another challenge presented this summer was the finances of the Sweden program. I had decided, after some financial uncertainties in our 1996 pilot program, that the best way to proceed with the international exchange initiative was to keep the finances totally separate between the American and Swedish students. American students would pay tuition, airfare, and room and board in Sweden. Out of that tuition, Lovewell USA would provide the American director of the program and pay the director's fee and expenses. Carrie Gilchrist agreed to direct the 2004 Sweden program. After a week in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sweden, it became clear that this system of finance was not feasible. In fact, it was disclosed that the organizer of Lovewell in Sweden had mortgaged his house to pay the bills from the previous year in order to assure Lovewell of a 2004 program.

The remedy to this situation is a long story and is still being played out. But the positive outcome is that several board members have stepped forward to assist in securing the financial future of Lovewell in Sweden. Lori Faye Fischler is a Lovewell board member currently living in London. She is a lawyer and consummate business person who attended the Swedish performance of *360°--A Musical Connection* (Lovewell Institute, 2004c) and has remained very active in helping Lovewell USA and Lovewell Sweden define and implement a successful financial and contractual arrangement. The Lovewell community is not customarily litigious or mean spirited, so these challenges tend to get worked out in very civilized ways whether the issues are parents, finances, or facilities. The Lovewell staff developed a watch cry to get through difficult situations--"find a way to win." I have noticed that they usually do.

Now that I was no longer financially dependent on Lovewell Institute, I could look at some of these issues as other board members did. It was very liberating to view Lovewell's financial challenges without the emotions and vulnerability associated with financial dependency. This is the year the board became a functioning working board that met regularly and got things done. The single biggest boost to Lovewell's expansion occurred after the 2004 summer programs when four experienced staff instructors living in Chicago moved to Ft. Lauderdale to pursue careers that would allow them to stay closely connected with the Lovewell organization and its activities.

Carrie Gilchrist Hagen and Joe Hagen, her husband, made the move after the end of the 2004 summer programs and were soon followed by Ryan McCall and his wife,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Jamie Johnson McCall. Carrie (program and stage director), Ryan (musical director), and Jamie (script director) were all from Salina, Kansas, and had been students in the Lovewell programs there before interning and becoming full staff instructors. Joe, also from Salina, became an integral member of the team and joined the staff in 2001 as a designer. No one could anticipate the impact that this new blood and inexhaustible energy would have on the organization.

The remainder of 2004 was spent administering the IAP at NSU, mentoring the IAP students on their capstone projects, preparing my two musicals for major productions in the spring of 2005, and completing all the coursework for my Ph.D. There was one ongoing project that seemed to have its own particular timeline no matter what one did to push it along. With the encouragement of Dr. Abraham Fischler, I had been preparing a proposal for Lovewell Institute to come under the umbrella of NSU through the Fischler School of Education and Human Services. This was a grand plan and we felt we needed to proceed with caution and impeccability, so the Lovewell Board of Directors became actively involved as we strategized on how best to accomplish this partnership. Meetings were held during the year, and it was determined that proper timing was critical to the success of this venture. Bill Shoemaker, a board member and financial expert, took on this project and the proposal continues to be developed.

The year 2005 was mostly exhilarating for Lovewell and for me personally. The artist in me spent many years waiting to see my large scale musicals mounted as large scale productions. *Play It By Heart* (Spangler, Taylor, Yorkey, & Robinson, 2005) opened on March 17, 2005, and *Nefertiti* (Spangler, Gore et al., 2005) opened on May 7, 2005, and both properties benefited from lavish productions with high-quality professional talent. Both shows had been originally written over 20 years ago and I

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

experienced real fears and insecurities about my own abilities as a composer, lyricist, and writer in a modern world of new styles, technologies, and sensibilities.

My attention and energy over the past 15 years had veered off in the direction of arts education and advocacy, and it had become essential to secure a job in those areas that would assure my family of six some kind of financial stability. The rewriting and carefully crafted productions of these two major projects rekindled a sense of confidence in my creativity that I had not felt for many years. Within the span of a few months, my four children finally got to see what I had been doing all those years. My youngest child was cast in *Nefertiti* (Spangler, Gore et al., 2005) as one of Nefertiti's six daughters, and my wife played in the orchestra. Three of my NSU graduate students and two Lovewell staff members acquired professional experience working on the production, and I was reawakened to the reasons why artists have such a passion for doing their work. NSU was extremely supportive and hosted a preshow reception for about 400 employees who attended a performance of *Nefertiti* (Spangler, Gore et al., 2005). I do not know any other time when I have felt so fulfilled and balanced in my professional life.

> The day before the opening preview of *Nefertiti*, the director, Robert Johanson, and my collaborator, Rick Gore, asked me to write a new song (based on a song that had been cut years ago) for a very specific dramaturgical function in the second act. I wondered if I still had it in me to write a quality piece under that kind of time pressure and scrutiny. Our piano is in the living room, which is constantly full of unavoidable distractions. I was so obsessed with the task at hand and possessed by the heat of creation that I had to ask my entire family to go to the neighbor's house for a few hours until I finished the song. I went into that state of creative "flow" described so eloquently by Csikszentmihaly (1990, 1997), and finished the song in time to get it orchestrated, rehearsed, and staged into the show by the following evening. It turned out to be a showstopper. I was more astounded than anyone at the reaction from the audience and the three leading women who sang the intricate trio. The confidence that I gained from that experience was invaluable.
>
> The value of that experience was that my confidence as an artist, and my faith in the rewards of the creative process, have transferred to my classroom and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> students who look to me for guidance and inspiration.
> Experiences like the one just described help me share the excitement and joy of creation with my students. It is the kind of enthusiasm one can sustain internally and transfer to any situation wherein artists are creating something out of nothing and exercising their creative muscles.

Having witnessed the production of *Nefertiti* (Spangler, Gore et al., 2005), some of my colleagues at NSU were able to catch a glimpse of what the IAP is about and what I did other than going to faculty meetings, filling out evaluations, and talking on the phone. It also had an effect on Lovewell Institute in that parents and teachers had the opportunity to see that I knew something about the subject I was teaching. Up until then, I felt that many people in the community saw me as merely a salesman or "front man" for Lovewell Institute. I had lived in Florida for 20 years and never had a show I had written actually produced in the Ft. Lauderdale area until now. Three young cast members of *Nefertiti* (Spangler, Gore et al., 2005) attended the Lovewell summer workshops starting the following month. It remains to be seen how commercially successful either *Nefertiti* (Spangler et al,. 2005) or *Play It By Heart* (Spangler, Taylor et al., 2005) will be, but the productions were solid, the overall audience and critical reaction were good, and there is interest in future productions and development of both properties.

The experience and knowledge I gain by working with professional theatrical artists, general managers, lawyers, agents, accountants, ticketing agencies, marketing people, and producers is passed on to my students at Lovewell and NSU. With higher education's new focus on career training and job placement, this kind of knowledge can be quite beneficial to the students. The IAP Capstone events are meant to be a leadership adventure into the realities of the professional world of entrepreneurship and applied arts and educational concepts. It is my hope to create more opportunities for NSU and Lovewell students and staff to participate in professional endeavors that will provide

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

them with useful hands-on experience and valuable knowledge.

During the summer of 2005, we decided to frame the Florida Lovewell workshops as a Festival of New Works by Young Artists by producing the teen production and JR production in the same theatre over the same weekend. Despite the technical and logistical challenges of this undertaking, the results were successful. The Florida teen production was *Taking Root--A Groundbreaking Musical* (Lovewell Institute, 2005a), and the Lovewell JR production was *The Time It Takes--A Musical Adventure* (Lovewell Institute, 2005c). This is the year that Lovewell Sweden moved the international workshop from Oskarshamn, a small village on the Baltic Sea, to Linköping, a thriving college town only 2 hours from Stockholm. It was a bold move and echoed some of the rationale for the move in 1996 of Lovewell USA from Salina, Kansas, to Ft. Lauderdale, Florida. Linköping was larger than Oskarshamn and ultimately had more resources with which to nurture a future for Lovewell. The international students created a unique show that reflected the ethical dilemmas now being confronted by contemporary youth. *The Road to Eville--A Dead-End Musical* (Lovewell Institute, 2005b) is a gothic morality tale concerning the seven deadly sins. It required extensive research and was extremely well-received in Sweden. Personally, it was one of the most rewarding workshops I have ever experienced. Once again, the success of the process and product were largely due to the staff, the board of directors, and the maturing of the methodology. The "accumulation factor" was now positively affecting the Swedish program--more key people in the program knowing more about the creative process and the Lovewell Method.

There were 17 staff members for the two Florida 2005 programs including interns and administrators, and 8 staff members in Sweden, including the interns and NSU graduate students who participated in the workshop. As mentioned earlier, Carrie

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gilchrist Hagen, Joe Hagen, Ryan McCall, and Jamie Johnson McCall were once again the core staff instructors. As of this writing, these four extraordinary artists have lived at the epicenter of Lovewell activity for a little less than a year and have already had a profound impact on the substance and quality of Lovewell Institute and all of its programs and procedures. Their commitment and dedication to the Lovewell culture is astonishing. They transformed the summer workshops into a professional smooth-running machine that delivers top quality service and maintains a consistent balance between the process and the product. None of these four devoted staff members is yet on a full-time salary from Lovewell, but they all work tirelessly to keep the programs running, and they find the time and energy to explore new initiatives, maintain the Web site, generate communication and fund-raising materials, identify and apply for grants, and administer workshops whenever feasible. Their move to Florida in the fall of 2004 was the quantum leap that Lovewell needed to bring it to the next level as an organization and as a methodology.

Consequently, this is the year it became apparent that I would now have the freedom to move to the next level of my evolution with Lovewell Institute by finishing my Ph.D. and focusing more on teacher training, articulation of the Lovewell Method to new constituencies, and the infrastructure of the corporation. With the programmatic aspects so well in place, the board could now turn its attention to fund-raising, outreach, expansion, academic validation, product development, and advocacy. The social and organizational foundations of Lovewell Institute and the Lovewell Method have become strong enough to build on. Exactly what will be built is yet to be determined.

This autoethnographic and historiographic portrait of Lovewell Institute and the Lovewell Method was intended to reveal the roots and evolution of the Lovewell idea

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from the artist's perspective. It is the artist in me that taught the educator in me how and what to teach. It is the artist/educator who informs the social engineer about the transformative potential of the arts and education. In this respect, it was necessary to share some of my "ah ha" moments from an intensely personal and chronological point of view. The educational component has followed the authentic experiential activities in a natural empirical progression. As I was called upon to teach, I began deconstructing the method I had been using and, through this process, actually "learned" the methodology by teaching it. This portion of the metacognitive journey laid the groundwork for the development of the Lovewell Method. As I observed the effects of the Lovewell Method and struggled to place it within educational and organizational contexts, I began to explore the social and psychological applications of this type of holistic arts education approach. The methodology itself was clearly becoming effective as an agent of personal and social transformation as well as a valid educational tool.

> Analyzing the development of Lovewell through this multilayered approach has given me the opportunity to view the whole phenomenon with a broader perspective. It has helped me discern where and how I now fit into the mix. I have now observed Lovewell Institute and the Lovewell Method from within *and* without. Lovewell has grown much larger than me, yet I feel that I still have contributions to make such as continuing to collect, examine and interpret data generated through the Lovewell process. The following chapters will reflect those efforts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 8: The Productions

Overview of the Productions

In the following annotated chronological index, I briefly describe the major works of interdisciplinary art created through the systematic application of the Lovewell Method. These highly original productions could only spring from the imagination and experience of the young people who created them. A verbal description does not do justice to the ingenious use of music, dance, and visual design in the telling of these tales reflecting the passion, issues, humor, and concerns of these young artists. At orientations on the first day of our workshops, the participants learn that Lovewell Institute's primary purpose is to give them a voice. The Lovewell Method informs them that the best way to communicate their ideas, their anger, their isolation, their humor, and their solutions is to put them into a well-crafted song, scene, or visual effect and present it as a well-crafted piece of interdisciplinary art. Participants usually begin to listen more closely. Relationships begin to deepen. I have observed that in the Lovewell environment, attitudes become replaced with intellectually and emotionally stimulating two-way communication.

Peers in the audience see new proficiencies and abilities never visible before in their classmates onstage. Teachers see demonstrations of new skills and possibilities for their students who they have previously only observed in a classroom behind a desk. Parents have repeatedly told me that the performances their children gave, and the stories they brought to life in the production, revealed profound aspects of their children that had previously gone unnoticed. This is one example of why things do change within the cultural community created by a Lovewell production. Participants seem to achieve a more intimate level of the human dynamic because of an atmosphere that enhances the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

quality and authenticity of communication with each other and with themselves.

Thematic Elements of the Lovewell Productions

The Lovewell staff is trained to empower the student artists with as much ownership over the subject matter and the process as possible. The interdisciplinary productions described below reflect this freedom and honesty of expression. It is hoped that the reader will detect recurring themes and patterns in terms of the issues and values that were important to the young creators. Characters and situations that mirror the most important topics confronting these students on a daily basis can be readily identified in every show.

In the following contextual examination of the Lovewell productions, various recurring themes emerge as significant indicators of a consensus of concerns and interests. Since the stories, characters, themes, and issues explored in these productions were formed from the collective ideas of the participants in each program, the productions serve as authentic snapshots of a particular grouping of humans solving problems at a particular point in our social history. Like any thoughtful work of art, these interdisciplinary collaborative creations are rich in multilayered meaning and imagery. They are, consequently, open to various interpretations. The interpretations contained in the following paragraphs are this researcher's best effort to accurately capture the authenticity and integrity of the themes as intended by the participants who created the artworks.

Fear was a primary theme of many of the productions. The teen productions reflect slightly different forms of fear than the preteen productions. Preteens dealt with the fear of ghosts, curses, and unknown forces as exemplified in the 1984 pilot productions, *The Haunted Zoo* and *The Deadly Joke*, and later in *Always Take the Stairs*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Lovewell Institute, 2001a), *Uh Oh!!!* (Lovewell Institute, 2002d), and *Cloudy With a Chance of Change* (Lovewell Institute, 2003a). Teens coped with more tangible forms of fear such as rejection, violence, authoritarian oppression, death and AIDS as reflected in *Blown Away* (Lovewell Institute,1991), *Keep On Movin'* (Lovewell Institute, 1994a), *State of the Art* (Lovewell Institute, 1994b), *Around the Bend* (Lovewell Institute, 1995a), *All Fall Down* (Lovewell Institute, 1997a), *Yo, Juliet* (Lovewell Institute, 1997b), *Flashback* (Lovewell Institute, 1998a), *On the Blink* (Lovewell Institute, 1998b), *Operation Generation* (Lovewell Institute, 1999e), *Union High* (Lovewell Institute, 1999h), *Sidetracked* (Lovewell Institute, 2001c), *Define It* (2002a), *Peace of Mind* (Lovewell Institute, 2003b), *Banned Together* (Lovewell Institute, 2004b) and *The Road to Eville* (Lovewell Institute, 2005b).

The other most popular themes reflected the students' concerns regarding tolerance, identity, money, politics, normalcy and unity. The reader will observe these themes interwoven artfully throughout the following productions. As a researcher, I consider these productions highly valuable artifacts that express the emotions, intelligence and soul of the student creators. I have observed these themes arise, and reappear a few years later with a new group emerging into that same age category. Styles change, but it seems that the "human condition" themes remain similar. The social, intellectual and ethical development of these young artists can be tracked as the themes mature and refine into more complex and worldly reflections. The productions are arranged chronologically, but I urge the reader to note the age range of the students in each program as listed under the show's title. The students' growing comprehension and questioning of cultural values and ethical issues can be examined by comparing the content explored in the preteen shows with the content explored in the teen productions. I

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

comment specifically on some of those thematic comparisons in the autoethnographic commentaries following the descriptions below.

There are illuminating connections made between events in our cultural history and the content of the shows written during the unfolding of those cultural landmark events. Sometimes these connections are deliberate and sometimes they are coincidental. Some examples of this include *State of the Art* (Lovewell Institute, 1994b) written during the United States Senate's attempt to take away national funding for the arts; in 1998, the foretelling of the privacy issue political scandals in *On The Blink* (Lovewell Institute, 1998b); and the ominous call for our lost sense of community in *Sidetracked* (Lovewell Institute, 2001c) just 2 months before the World Trade disaster. The productions below represent thousands of hours of reflective scholarship, creativity, collaboration, research, and productive skill building by thousands of students working with hundreds of professional Lovewell staff artists and instructors over the past 20 years.

The Interdisciplinary Artworks (Productions)

Tracking the following productions from 1984 through 2005, the reader will notice the development of the Lovewell process and organization from an artist-in residency concept to a fully-staffed, highly organized operation--from a relative "one-man-band" to a fully functioning not-for-profit arts organization. Because I was on site at the creation of all of these productions, I have included autoethnographic comments at the end of each production description briefly summarizing and contextualizing the themes and issues being explored. (These comments will be in Arial font, single-spaced, and indented. The staff of each production appears in italics.)

THE HAUNTED ZOO--A Frightful New Musical

October 1984

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bridgehampton, NY, Hampton Day School (pilot afterschool program, prekindergarten through Grade 8).

Director (stage, script, music, dance, and design): David Spangler; Administrative Director: Kevin Brennen.

The story of a zookeeper and his family beleaguered by ghosts who keep frightening the animals in the zoo. A very smart monkey helps them solve the problem and finally rid the zoo of the pesky ghosts.

> This was the first pilot program testing the Lovewell process. It was Halloween season and ghosts were on the minds of most of the children. In addition, a popular movie about ghosts had just been released. Animals are a popular subject with prekindergarten and early elementary students, so it was not a surprise when the young artists chose a haunted zoo as the location for their story. The children dealt with themes of overcoming fear.

THE DEADLY JOKE

June 1984
Bridgehampton, NY, Hampton Day School (pilot summer program, prekindergarten through Grade 8), Hampton Day School auditorium.

Director (stage, script, music, dance, and design): David Spangler; Administrative Director: Kevin Brennen; Production Supervisor: Dee Kremer.

A mysterious foreign man puts a curse on an unsuspecting family that has lasted over 100 years. While making a movie on the family farm, the mystery is solved by some bright young kids who decode the cryptic joke and set the family free.

> This story involved children as heroes who saved a family from an old Russian curse. The theme was the triumph of good over evil with the caveat that it was the young detectives who were finally clever enough to crack the code and deliver justice.

TWO LEFT FEET

June 1985
Philadelphia, PA, Performing Arts School of Philadelphia (pilot program, teens develop script around existing score), Performing Arts School of Philadelphia Theatre.

Director (stage, script, music, dance, and design): David Spangler; Administrative Directors: Dr. Carlton Lake and Betty Keiser; Student Director: Stewart D. Ikeda;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Musical Director: Glenn Gordon.

An awkward insecure schoolteacher tries to negotiate the treacherous landscape of romance with the teacher in the next classroom. She does not even notice him. The students try to help. They take the teachers to a magical place far beyond the constrictions of the school where they can loosen up, lighten up, and get to know each other a little better. The teachers learn that life can be a beautiful dance--even with two left feet.

> *Two Left Feet* is a hybrid--partly student written and partly written by professionals. Marc Elliot and I had already written the songs; however, we wanted to see if and how the students could improvise the plot and create the dialogue around a loose story outline that we provided. The theme involved students influencing their teachers to live more passionate and carefree lives. Although this was a successful workshop, I believe that it is a more powerful learning experience when the students create their own themes, write their own songs, and design their own characters. This was not an official Lovewell production, just an experiment to gather more information regarding the process.

SHOWDOWN AT HAUNTED HIGH--An Original Musical

March 1987
Salina, KS, Kansas Unified Kansas School District 305 in association with the Salina Arts and Humanities Commission (high school combined with middle school pilot program), Salina Central High School Auditorium.

Director: David Spangler (artist-in-residence); Administration: Martha Rhea, Salina Arts and Humanities Commission.

The ghost of a former student haunts the local high school. When the school districts are rezoned, demolition of the building is ordered, and the student body is shocked to learn that they will be scattered among adjoining school districts. The kids revolt. They take over the school in a confrontation with school officials. The ghost, an appealing girl named Melanie, appears to the students to help them keep the conflict from becoming violent. Their resolution to the conflict is the kind of showdown only teenagers could imagine.

The school where this production was performed had a ghost story of its own. It

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> was rumored that a ghost haunted the school theatre and would occasionally appear in the fly space above the stage to wide-eyed thespians. Years earlier, a student who loved to act in the high school plays died in an automobile accident on prom night. She evidently could not bear to leave the place where she had experienced her happiest memories.
>
> The students who created *Showdown at Haunted High* integrated that local legend into their loyalty and unity commentary and produced a powerful piece of theatre. It was the production that persuaded a group of local arts activists and educators to help me incorporate Lovewell Institute as a not-for-profit organization.

During 1988 and 1989, there were no productions while Lovewell Institute was being incorporated as a 501c3 not-for-profit corporation.

WINDOWS--A Musical Dream

August 1990
Salina, KS, in cooperation with Unified School District 305 (teen summer program), Salina Community Theatre.

Director: David Spangler; Musical Directors: Colleen Jewell, Mitch Todd, and Skipper Kripitz; Dance Director: Leslie Bennett; Script Director: Bryan Schmidt; Technical Director: Tom Ward; Administrative Director: Linda Ochs.

Billed as "a musical dream," this story takes on an adventure along the borderline between stark reality and grand illusion. Students transform events in their everyday lives into comical dreams and ghoulish nightmares. As one student daydreams in her classroom about the relevance of life, another gets himself knocked unconscious in a hallway scuffle over religious intolerance, and another overeats at a slumber party falling into a sucrose-induced trance peopled by Hollywood icons. Each character steps through the window of reality into hilarious and sometimes disturbing situations.

> As the first official Lovewell Institute production, *Windows* was a remarkable experience. I was highly stressed and curiously joyful at the same time. It was similar to what I felt when Martha and I had our first child. My attention was primarily on helping the students create something that was relevant to them, something that they felt was giving them a voice. I believe we accomplished that. The themes were classroom politics, tolerance, social cliques, adolescent dating, and subconscious states of being.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BLOWN AWAY--An Oz-ish Musical

August 1991
Salina, KS. In cooperation with Unified School District 305 (teen summer program) Salina Community Theatre.

Director: David Spangler; Musical Directors: Royce Young and Mitch Todd; Dance Director: Leslie Bennett; Script Director: Bryan Schmidt; Technical Director: Tom Ward; Administrative Directors: Linda Ochs and Twila Schneiders.

The bumbling high school drama teacher is directing his own dreadfully sappy adaptation of the *Wizard of Oz*. The drama students are forced to be in the production but none of them want to go to rehearsals. Ryan, the school's best actor playing the tin man, encourages the other cast members to devise their own version of "the Oz myth," one with songs and dances that speak their own language. Ryan falls ill and starts missing rehearsals. News that he has AIDS splits the school when he recovers enough to return to classes. Several friends remain loyal and help him through his last triumphant performance. Ryan helps his friends find a new level of tolerance and understanding.

> This is the year that Ryan White made national news as one of the first American children to die from the AIDS virus. He was ridiculed and discriminated against by a culture terrified by this new plague. The young artists who created *Blown Away* chose to juxtapose the serious theme of courage and tolerance in the face of AIDS with similar themes of courage and compassion represented by the whimsical characters in the *Wizard of Oz*. Their message was loud and clear. In putting this production together, the students worked through their own fears and prejudice (and those of a small Midwestern town).

THE ORACLE DINER--A Short-Order Musical

August 1992
Salina and Wichita, KS, in cooperation with Unified School District 305 (teen summer program), Salina Community Theatre and the Wichita Art Center.

Director: David Spangler; Assistant Director: Bryan Schmidt; Musical Directors: Brett Maltbie, Randy Fillmore, David Wiggins, and Matt Todd; Dance Director: Leslie Bennett; Script Directors: James Talley and Alex Morales; Technical and Design Director: Tom Ward; Administrative Directors: Linda Ochs and Twila Schneiders; Counseling Staff: Jenette Nagy and Alex Hernandez.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

There is something strange about that little diner in the rural town of Delphos. Alpha and Holly are waitresses who have secret powers of perception and unusual abilities to help people transform their lives. The regular customers at the diner explore themes of the trauma of Vietnam, date rape, controlling parents, teen pregnancy, runaways, and other common problems facing teenagers and their parents today. Patrons let go of the past over a cup of coffee and rekindle dreams over a cup of soup.

> Although most of the themes are listed above, there was another theme that emerged on an organizational level. The students were interested in exploring metaphysical powers involving palm reading, fortune telling, tarot cards, Ouija boards, and clairvoyance. When word of this interest got to parents concerned by the occult overtones, Lovewell encountered a censorship issue that was ultimately resolved by the students. This conflict is discussed in more detail in chapter 10.

TRIBE--A Musical Quest

August 1993
Salina and Wichita, KS, in cooperation with Unified School District 305 (teen summer program), Salina Community Theatre, Century II Performing Arts Center.

Director: David Spangler; Assistant Director: Gary Wayne; Musical Directors: Brett Maltbie, Randy Fillmore, Tamir Hendelman, and Matt Todd; Dance Director: Leslie Bennett; Script Directors: James Talley and Alex Morales; Technical and Design Directors: Tom Ward, Deb Wall, and Jan Hein "Digger" Phelps; Administrative Directors: Kate Lindsey and Kate Griffin; Counseling Staff: Jenette Nagy and Alex Benjamin.

A coma victim has a premonition of a civilization on Earth that is recovering from a nuclear holocaust. A space shuttle launched to avoid the destruction crash lands into a remote forest. The shuttle survivors, not knowing what has happened on Earth as a result of the radiation, encounter the conflicts of five tribes of indigenous survivors as they struggle to reconstruct a sense of peaceful coexistence and unity. The cultural clashes between the tribes reflect the primitive instincts of our present society and raise the question, "What does it take for a civilization to learn from its mistakes?" Surreal, comical, and thought provoking, *Tribe* weaves elements of ritual theatre, realistic drama,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and musical comedy into a thought-provoking interdisciplinary piece.

> With 46 students onstage, this production became a challenge of pushing the logistics envelope of the program. The Lovewell summer program had become so popular in Kansas that we had to turn down many applicants. I thought that with a large enough staff, I could handle the 46 young artists and give them a meaningful creative and educational experience. The dilemma, as often happens at Lovewell, turned into the theme of the show as we examined the nature of unity. Through the process of creating the story and characters, we learned how to find common ground and mutual respect. We also learned our limits.

KEEP ON MOVIN'

June 1994
Ft. Lauderdale, FL. In cooperation with the Boys & Girls Clubs of Broward County (teen combined with preteen afterschool program), Broward Center for the Performing Arts, Amaturo Theatre.

Director: David Spangler; Assistant Director: Gary Wayne; Musical Directors: Gary Wayne, David Spangler, Victor Kidd, and John Larose; Dance Directors: Leslie Bennett and Sharon Daugherty; Script Director: David Spangler; Design Directors: George Gadson and Robert Nathans; Technical Directors: Jan Hein "Digger" Phelps and Bettie Clark; Administrative Directors: Bettie Clark and, Sam Jordan.

Rival street gangs vie for territory. In a skirmish where an innocent child is hit by a stray bullet, one gang leader kills the other. The conflict unfolds as the girlfriends of the two gang leaders decide the violence must stop. They start a neighborhood society to rebuild their community. The local kids rally behind the two girls, and the gangs celebrate a truce.

> Ending violence was the primary theme. The participants knew what they were writing about, and explored solutions to problems that were threatening their own neighborhoods. One memorable scene involved the choreographed basketball game that turned into deadly conflict between the rival gangs. The images and symbols used in this production were very familiar to the students and their families. It took three deaths and two onstage funerals to tell their story. *Keep On Movin'* sent their message out to the community with unquestionable authenticity.

STATE OF THE ART--The Musical

August 1994
Salina, KS, in cooperation with Unified School District 305 (teen summer program), Salina Community Theatre.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Director: David Spangler; Assistant Director: Gary Wayne; Musical Directors: Tamir Hendelman, Randy Fillmore, Brett Maltbie, Gary Wayne, and Romann Weber; Dance Directors: Leslie Bennett, Susie Gilmore, and Jewel Sato; Script Director: Joel Bicknell, Gary Wayne, and Tamir Hendelman; Design/Technical Directors: Jan Hein "Digger" Phelps, Deb Wall, and Tom Ward; Administrative Director: Kate Lindsay; Vocal Director: Jeannette Bonjour; Counseling Staff: Jeannette Bonjour and Joel Bicknell.

A local art center is the sanctuary for an extraordinarily talented and passionate group of young artists. A highly uptight mayor and city council attempt to close down the center over a controversial exhibition. The unarmed artists take the city council members and the mayor hostage and give them an art lesson they will never forget.

> This production was especially memorable for me. The students voiced an interest in exploring the power of the arts, and were concerned that certain congressmen were attempting to censor artists through federal funding cuts. The students felt a looming threat to their freedom of expression. This show explored the theme of the arts as a potentially controversial mode of communicating and expressing personal viewpoints. Paintings and sculptures came to life and told the stories of the artists who created them thus personalizing the creative process and the linear story being told on another level. The production was sophisticated and timely as it helped illuminate the role of the artist in modern American society. The theme of "freedom of expression" would be echoed in future Lovewell productions from slightly different perspectives. The students had touched on a theme that was of particular interest to me personally, and I found great joy and satisfaction in guiding them through this challenge.

CRY NO MORE--An Original Musical

May 1995
Ft. Lauderdale, FL, in cooperation with the Boys & Girls Clubs of Broward County (teen afterschool program), Parker Playhouse.

Director: David Spangler; Musical Director: Rick Valon; Dance Director: Leslie Bennett; Script Director: David Spangler; Design/Technical Directors: George Gadson, Bettie Clark, Belvit Jordan, and Harriet Mathis; Administrative Directors: Bettie Clark and Belvit Jordan.

Three girls share their experiences involving their boyfriends. Two of the girls are suffering from episodes of domestic violence. One of the girls is killed in a dispute with her boyfriend. This show examines the reactions and solutions to the real problems facing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

teenagers locked in abusive relationships. The music is dramatic, and there is a bittersweet humor in the way the surviving two friends resolve to never let it happen again.

> The theme of this show was teenage romantic relationships. During the writing process, we had professional domestic conflict resolution counselors do presentations and talk with the teenagers about relationships and domestic abuse. Each of the three relationships exemplifies a different dynamic--one is relatively harmonious, one is abusive but salvageable, and one tragically ends in murder.

AROUND THE BEND--An Original Musical

August 1995
Salina, KS, in cooperation with Unified School District 305 (teen summer program), Salina Community Theatre.

Director: Gary Wayne; Musical Directors: Tamir Hendelman, Randy Fillmore, and Brett Maltbie; Dance Director: Leslie Bennett; Script Directors: Anita Liberty and Bettie Clark; Design/Technical Directors: Jan Hein "Digger" Phelps and Deb Wall; Administrative Director: Kate Lindsay; Stage Management: Belvit Jordan; Vocal/Acting Coaches: Jeannette Bonjour, Jason Ware, and Katy Hawley.

A mental institution is turned upside down when a new staff doctor arrives and discovers that the director has been admitting "normal" patients in a greedy effort to defraud the insurance company. Profits are high but morale is low. Patients become doctors and doctors become patients as they all examine the criteria for sanity in a civilization that has lost its identity. These mental cases have much more on their minds than the next medication. The songs are clever and sensitive and the humor is totally insane.

> Who decides what is sane? What gives someone the authority to decide who is sane? Who is making money on those decisions? These are the themes explored in this production. The desire to control one's own life was an underlying theme on the minds of these teenagers. The scenes depicted conflicts between parents and children, doctors and patients, and inmates and orderlies as they explored the issues of control.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SOMETHING WITHIN US – an original musical

May 1996
Ft. Lauderdale, FL, in cooperation with the Boys & Girls Clubs of Broward County (teen afterschool program), Parker Playhouse.

Director: David Spangler; Musical Directors: Rick Valon, Brett Maltbie, and Phyllis Jones; Dance Director: Leslie Bennett; Script Directors: David Spangler and Richard Gays; Design/Technical Directors: Bettie Clark, Belvit Jordan, and Brian Lundblad; Administrative Director: Bettie Clark; Stage Management: Belvit Jordan.

A large foster home is forced to close because of its financial instability. The kids rally behind a fund-raiser as a last ditch effort to keep their home intact. They stage a talent show. The administrator absconds with the donations and escapes to Africa. Ten years later, the foster home is thriving due to donations by recording star alumni who were "discovered" at the talent show years earlier. A wealthy man from Nigeria arrives and makes the largest contribution in the foster home's history. The wealthy man turns out to be the former administrator. He is forgiven, and the future of the foster home is finally secured with his endowment.

> Integrity, greed, and forgiveness were themes in this production. The students wrote compelling songs about the love of money, the power of friendship, and the importance of honesty. There was a fascinating scene depicting the ethical transformation of the fugitive administrator during his stay in Africa. This was the third year for some of the students and staff of the Boys & Girls Club. They were all proud that they had finally created a show with no deaths, no funerals, and no physical violence. They were proud that there was more humor and less tragedy. We felt we had worked through some painful issues over the past 3 years to a point where we could laugh at some of the injustices of life instead of falling victim to them.

BACKSTAGE STORY--Ett spel i spelet

June 1996
Oskarshamn, Sweden, in cooperation with Oscarsgymnasiet and Oskarshamns Teatersallskap (Lovewell's first international exchange teen summer program), Forum Theatre.

Director: David Spangler; Musical Directors: Birgir Neilsen, Brett Maltbie, and Magnus Hasselgren; Dance Director: Leslie Bennett; Script Directors: Ulf Waltersson, David

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Spangler, and Brett Maltbie; Design/Technical Directors: Martin Bernsholt and Anders Karlsson; Administrative Directors: Harriet Mathis, Ulf Waltersson, Bo Nikolausson, and Peter Kinnander; Stage Management: Belvit Jordan and Terry Brewer; Counseling Staff: Harriet Mathis, Jean Norrby, and Monica Waltersson;. Interns: Emelie Lundin and Jesper Tyloskog.

Through a scheduling error, an American performing troupe is double booked into a popular Swedish theatre. The conflict begins from the moment they barge in on a dress rehearsal for the Swedish troupe's gala opening performance. The American director and a Swedish actress fall in love and encourage a deeper understanding of the situation. Written in both English and Swedish, the plot follows character relationships that develop as differences are explored and sometimes resolved. The melodies are timeless, the lyrics (mostly in English) are witty, and the themes are universal.

> This workshop was a life-altering experience for me. I had traveled in Europe and worked in Europe, but never had I interfaced on such a profound level with the ethos of European culture until I directed this production including 9 American students; 3 American staff members (not including myself); 14 Swedish students; and over 10 Swedish artists, technicians, and staff members. Beyond the love story between the American director and the Swedish actress, there were other less obvious stories being told.
>
> The Swedish students introduced a new subject never examined before in a Lovewell production, a same-sex romantic relationship between the Swedish actress and another actress in the Swedish troupe. This subject had been a cultural taboo in American workshops but was handled with honesty and taste by the Swedish students. The Americans were less comfortable dealing with the subject but learned something about nonjudgment in the process. The themes largely dealt with transcending the tendency to judge foreign cultures by the standards of our own culture.

SPEAKIN' EASY--A Roaring Musical

July 1996
Salina, KS, in cooperation with Unified School District 305 (teen summer program), Kansas Wesleyan University Sam's Chapel Auditorium.

Director: Gary Wayne; Musical Directors: Gary Wayne, Brett Maltbie, and Ryan McCall (intern); Dance Director: Peggy Simms; Script Director: Gary Wayne; Design/Technical Directors: David Krom and John Henningson (intern); Administrative Director: Kate Lindsay; Stage Management: Jeanny Ocampo and Amy Thompson; Interns: Joel

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bicknell, Scott Haden, Katy Hawley, and Shawn Nyberg.

It is the "roaring 20s" and an invincible Mafia widow has taken over and regrouped her deceased husband's mob into a powerful group of gun-toting molls. The female mobsters add a whole new element to the politics of Prohibition. The Mafia widow is assassinated and her speakeasy, The Everett, is taken over by a rival group of mean-spirited male mobsters. Gumshoes and flappers sing and dance through this sea of corruption as the waters part to reveal how love can conquer even the most cynical society.

> This production took an unexpected journey back in time to an era long before any of the participants were born. The young artists chose to examine a time in American history that was turbulent, violent, exciting, and romantic. They did the research, authentically depicted the history and conflict, and added the fresh notion of women taking over a crime syndicate during Prohibition. The themes were loss of innocence, the difficulty of enforcing poorly constructed laws, and the empowerment of women. This show illustrated how history can come to life for students and how an interdisciplinary production can inform and educate by allowing them to recreate and inhabit the past.

YO, JULIET

May 1997
Ft. Lauderdale, FL, in cooperation with the Boys & Girls Clubs of Broward County (teen afterschool program), Parker Playhouse.

Director: David Spangler; Musical Directors: Rick Valon, Phyllis Jones, and Andre Brissett (intern); Dance Directors: Leslie Bennett and Leroy Lake (intern); Script Director: David Spangler; Design/Technical Directors: Bettie Clark, Belvit Jordan, Brian Lundblad, and Lurleen Samuel; Administrative Director: Bettie Clark; Stage Management: Belvit Jordan.

A military academy is called upon to provide male actors for a production of Romeo and Juliet being staged by a nearby girl's school. After a few rough rehearsals of translating King's English into Ebonics, the teenage cadet who was cast in the role of Romeo falls in love with the young art student who plays Juliet. Subplots involve the failed romance between the military officer in charge of the academy and a graduate of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the girl's school who has become a famous recording star. Things get difficult when "Romeo" tests positive for AIDS. "Juliet" stays by his side, and the show goes on. Near the end of the performance, there is a startling revelation that raises the question, "How many have to die before we can learn to love?" Romeo turns Shakespeare's tragedy into a triumph.

> The themes of this production were fear of AIDS, tolerance, and the power of love. Although it was written 6 years later and hundreds of miles away from the Lovewell production, *Blown Away*, the themes of these two shows were very similar. The show in Kansas used the imagery of *The Wizard of Oz*, and this show used the imagery of *Romeo and Juliet*, but they both conveyed fear and confusion regarding the mysterious disease and a desire to overcome that fear through compassion and education.
>
> *Yo, Juliet* was one of the most popular Lovewell projects ever produced. The themes of AIDS and Ebonics were current controversies in the news, and the Ft. Lauderdale students knew what they were doing by the time they wrote and performed the musical drama. In preparation, we watched movie versions of the Romeo and Juliet story, read Shakespeare's play aloud, and discussed the meaning of the tragic love story. Examining Ebonics was a way of teaching the participants about the need to communicate effectively with non-Ebonics speaking audiences. This production received outstanding response from the press and the public.

ALL FALL DOWN--A New Musical

August 1997
Salina, KS, in cooperation with Unified School District 305 (teen summer program), Kansas Wesleyan University, Kansas Wesleyan University Sam's Chapel Auditorium.

Directors: David Spangler and Gary Wayne; Music Directors: Brett Maltbie and Ryan McCall; Dance Director: Peggy Simms; Script Director: Joel Bicknell; Design/Technical Directors: Paula Villar and John Henningson (intern); Administrative Directors: Pam Jones and Dr. Eric Marshall; Stage Management: Amy Thompson and Paula Villar; Interns: Katy Hawley, Shawn Nyberg, and Meme Robinson.

After a world war causes global destruction, a cautious and traumatized group of leaders try to rebuild a functioning society on Earth. In order to prevent a similar catastrophe from ever occurring again, they maintain tight controls turning the survivors into a cold, passionless, machine-like social organism. Freedom becomes the main issue

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

being explored as one survivor regains her memory of a good life before the holocaust. The subplot involves an evil, power-hungry renegade who tries to take advantage of the distressed but compliant survivors. Eventually in true science fiction style, the human spirit prevails, and individual freedoms and rights are returned as the story arrives at its emotional climax.

> The themes in this show reflected a fear of global catastrophe and the loss of individuality. There were some thematic similarities to *Tribe,* the 1993 Lovewell production. The students were determined to create a science fiction musical--it was a style seldom used in musical theatre and was a daring and challenging way to examine their concerns.
>
> On another level, the Lovewell Board of Directors had just moved the headquarters to Florida and there were some feelings that Kansas was being abandoned (as discussed in chapter 7). The uneasiness from some of the local Lovewell supporters did not affect the quality of the experience for the students.

FLASHBACK--An Original Musical

May 1998
Ft. Lauderdale, FL, in cooperation with the Boys & Girls Clubs of Broward County (teen afterschool program), Parker Playhouse.

Director: David Spangler; Assistant Director: Shermika Baynham; Musical Directors: Rick Valon, Andre Brisset, and Phyllis Jones; Dance Directors: Rocky Duval and Leroy Lake; Script Director: David Spangler and Adam Hocke (intern); Design/Technical Directors: Bettie Clark, Paula Villar, Sara Villar, and Lurleen Samuel; Administrative Director: Bettie Clark; Stage Management: Belvit Jordan.

Cool jazz and poetry abound at The Pharaoh's Garden, the favorite hangout for local students and artists. Problems arise when the landlord decides to tear down the building and replace it with a more lucrative parking lot. Things get more complicated when the young manager (who is in love with the landlord's daughter) throws an Egyptian Night "rent party" to try to save the club. Everyone at the party is mysteriously caught in a "flashback" and transported to ancient Egypt where unforgettable lessons are learned about loyalty, love, and doing the right thing.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This production was a departure for Lovewell's partnership with the Boys & Girls Clubs. *Flashback* was sophisticated, imaginative, and daring. It did not dwell on violence, death, or tragedy. The story involved a dramatic flashback from the present to ancient Egypt, tracing the roots of absolute power and absolute abuse of power. The landlord's wealth, power, and insensitivity paralleled the Pharaoh's, and the two stories became intertwined. The themes of virtue, loyalty and integrity permeated both stories. Students enjoyed researching ancient Egypt and examining the effects that wealth and power can have on families.

ON THE BLINK--A New America Musical

July 1998
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County (teen summer program), Parker Playhouse.

Director: Nathan Tysen; Music Director: Ryan McCall; Dance Director: Rocky Duval; Script Director: Joel Bicknell; Design/Technical Directors: Bruce Brown and Paula Villar; Administrative Directors: Jose E. Pinera and Harriet Mathis; Stage Management: Paula Villar; Acting/Singing Coach: Mary Beth Strautz.

This "new-America" musical examines the life of a United States senator caught up in a political nightmare; his desperate election campaign, his dysfunctional family, his immigrant mistress, and the media who will stop at nothing to expose every detail of his private life. This musical takes some unexpected turns and some surprising twists as the characters work through these conflicts with a high degree of soul, humor, and guts. Greedy, self-serving political prototypes are examined, questioned, and chastened as a group of caring citizens try to reinvent a functional and compassionate value system for a new, diverse America.

These remarkable young artists had their finger on the pulse of America with this allegory of political corruption and media intrusion. As the circumference of youthful experience expands, teenagers become aware of and interested in how politics and media can affects their lives. During this project, the teachable moment occurred when the students' high motivation to learn more about these subjects was facilitated by the opportunity to express their understanding and feelings about the issues in a Lovewell production.

GETTING AWAY WITH MURDER--An Original Musical

May 1999

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ft. Lauderdale, FL, in cooperation with Pine Crest Preparatory School (middle school afterschool program), Pine Crest Auditorium.

Director: David Spangler; Codirector: George Contini; Music Directors: Ryan McCall and Geri Roberts; Dance Director: Leslie Bennett; Script Director: George Contini; Design/Technical Directors: Tad Herrington and Paula Villar; Administrative Director: Dr. Tony Blanton; Stage Management: Paula Villar. Interns: Kevin Mogyoros, Blair Preiser, Dan Hausman, Darcy Austin, and Ashley Palmer.

Colette gets the leading role in her high school production. She is a real *prima donna* and expresses aggressively mean and abusive behavior to her classmates; her fellow cast members; and her sister, Camille. Urged by her mother to go to the school guidance counselor, Colette swears she does not know why people do not like her. The counselor is writing a book on troubled teens and sees a valuable case study. Classmates plot to embarrass Colette by slipping vodka into her diet coke at a birthday party. She indeed gets drunk but unexpectedly falls down, hits her head, and dies. Guilt-ridden students pour into the guidance counselor's office and admit to the murder. We experience the moral dilemma of the guidance counselor as the students help him determine the right thing to do. Should he publish this event as a psychological case study, thus incriminating all the students at the party, or should he learn from the tragedy, quietly begin to rebuild the values of the student body, and implement school policies regarding bullies.

> The *revenge-of-the-bullied* theme is recurring in Lovewell productions. After years of observing this subject being examined through the Lovewell process, I am convinced that it is the atmosphere of acceptance within the Lovewell culture that permits the students to explore the theme so directly and effectively. Bullying is absolutely not tolerated within the Lovewell culture, so students feel safe in confiding the realities of bullying that they have experienced.
>
> The ethical issues of confidentiality versus disclosure are also scrutinized in this production. The students (in the play) deal with their accountability for Colette's death by searching their souls for the source of their vengeful actions. No one intended for her to die, but she did. The guidance counselor (in the play) weighs his personal gain as a researcher/confessor against the emotional and physical

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> welfare of the students who turn to him for answers. In the end, the students and the guidance counselor help each other make the right decisions.

UP IN LIGHTS--An Original Musical

May 1999
Ft. Lauderdale, FL, in cooperation with the Boys & Girls Clubs of Broward County (teen afterschool program), Parker Playhouse.

Directors: Gary Wayne and David Spangler; Assistant Director: Shermika Baynham. Musical Directors: Rick Valon, Andre Brisset, and Phyllis Jones; Dance Directors: Leslie Bennett and Leroy Lake; Script Directors: Gary Wayne and David Spangler; Design/Technical Director: Bettie Clark; Administrative Director: Bettie Clark; Stage Management: Belvit Jordan and Shawn'ta Kelly; Interns: Andrew Patterson, Hugh Fuller, Michael Dicks, Otto Gordon, Phebe Walker, and Anne Jankowski.

This is a behind-the-scenes story of the relationships, intrigues, and conflicts surrounding the production of the high profile Platinum Awards show. It follows the lives of the producers, musicians, celebrities, and the five naïve high school students who win backstage passes and witness far more real-life drama than they bargained for. Ethical issues such as plagiarism, fidelity, violence, and greed are examined under the spotlight of this high-stakes televised media event.

> This production reflected the fascination young artists have with celebrities and their false images of perfection and infallibility. This behind-the-scenes story offered plenty of opportunities to look at the effects that wealth, power, and celebrity have on families and relationships. The students examined what lengths to which some people will go to get ahead and succeed in the music business and how ruthless some will become to grab their piece of the American dream.

OPERATION GENERATION--A Musical on-the-Rocks

July 1999
Key West, FL, in cooperation with the Educational Coalition of Monroe County and Florida Keys Community College (teen summer program), Tennessee Williams Fine Arts Center.

Director: Gary Wayne; Music Director: Tamir Hendelman; Dance Director: Leroy Lake; Script Director: Joel Bicknell; Design/Technical Director; Michael Boyer; Administrative Directors: Lori Oertel and Dr. John Machnic; Intern: Sarah Gratton.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The millennium approaches and anxiety is running high. In a top-secret experiment, the government has cryogenically frozen prime examples of typical citizens sampled from each decade of America's history. It is the government's way of preserving its cultural history. As the cryogenic human specimens are ceremoniously unfrozen on the last night of the old millennium, each decade comes to life revealing the nature and evolution of the American culture.

After the presentation, it is revealed that the audience is to be used in the next experiment involving controlled breeding and study of the Ebola virus on human subjects. A group of social and religious activists are gathering outside the theatre and threatening to violently abort the experiment. Forces of good and evil are played out in a curious mix of humor and high drama as the activists rekindle the passion of the American people to fight for freedom and set the government straight.

> The obvious theme of this production was concern over the approaching Millennium and the predicted meltdown of structures and systems. This was the first time my own child was a participant in a Lovewell workshop, and consequently I became more attuned to how the themes of the show emerge directly from the minds of the participants. My daughter and her friend were very concerned about the environment and they managed to incorporate a feasible subplot concerning ecology.
>
> The news media was full of stories of systems failing as the global calendar clicked over from 1999 to 2000, and many students experienced their first glimpses of the complex infrastructure that holds massive systems in place. These new awarenesses were expressed with a mixture of fear and intimidation in this production. The exploration of these subjects by the young artists made the unknown a bit less threatening.

UNION HIGH--A Clique-ing Musical

July 1999
Marathon, FL, in cooperation with the Educational Coalition of Monroe County, Florida, Keys Community College and the Marathon Community Theatre (teen summer program)

Director: Katy Hawley; Assistant Director: Carrie Gilchrist; Music Directors: Ryan McCall, Tamir Hendelman, Skipper Kripitz, Robin Kaplan, and Shermika Baynham;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dance Director: Leslie Bennett; Script Directors: Carrie Gilchrist and Nathan Tysen; Design/Technical Directors: Paul Buckley and John Ragusa; Administrative Directors: Lori Oertel and Dr. John Machnic. Interns: Anthony Jenkins and Bethany Todd.

The bullies, the nerds, the jocks, the freaks, and the valley girls animate this musical adventure as the students navigate the hallways of high school culture and subculture. These cliques define and shape the social landscape of Union High, which reveals a battlefield of narrow opinions, harsh criticisms, bullying, and physical violence. The plot revolves around two tough boys who get into a fight and are punished by the principal by forcing them into taking roles in the school's production of *Romeo and Juliet.* Desperate to get out of the play, one boy tries to sabotage the show and consequently ends up injuring a student actress. Tolerance, forgiveness, and a sense of humor emerge as the only solutions that can bring Union High back from the depths.

> High school social dynamics is a popular theme for Lovewell productions, but this show captured the pain, the humor, and the pathos of the teenage condition in an extraordinarily honest and forthright manner. The simple truth conveyed by these stories and songs struck a nerve with audiences, and the popularity of this show generated a tour a few months later of every high school and middle school in the district.
>
> The characters and issues were so well drawn, and the show was so well written and directed, that almost anyone could relate to the situations and conflicts being dramatized. Seeing truth in the way that high school students tend to label and judge stereotypes like jocks, nerds, freaks, valley girls, gays, and bullies opened the door to many lively and enlightening classroom discussions.

CHANCE OF A LIFETIME--A Musical Experiment

July 1999
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County (teen summer program), Parker Playhouse.
Director: Nathan Tysen; Assistant Directors: Katy Hawley and Carrie Gilchrist. Music Director: Ryan McCall; Dance Director: Michelle Rivers; Script Directors: Joel Bicknell and Adam Hocke; Design/Technical Directors: Paula Villar and Sara Villar; Administrative Directors: Jose E. Pinera and Harriet Mathis; Stage Management: Paula Villar; Acting/Singing Coach: Mary Beth Strautz.

What happens when research scientists conduct a yearlong experiment observing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the effects on the behavior of three human subjects as a result of giving up something they love (and the corresponding part of their identity) for the "chance" to win $10 million? For 1 year, a popular singer gives up her voice (no singing or speaking), a mother gives up her family (no contact with relatives), and a young gay man gives up his sexual identity (no same-sex physical contact). These three stories are interwoven as they play out the themes of sacrifice and choices. The songs and scenes examine issues of values and integrity in a society steeped in materialism.

> These students were interested in understanding the boundaries of money. They wanted to know how much of personal integrity, identity, soul, and spirit can be bought. Creating this Lovewell production was an opportunity to critically assess deep-seated character issues and ethical tenets of the current culture. In addition to learning communication skills and artistic skills, these teenagers were learning to examine the core values and moral fiber of their society.
>
> I was seeing basic principles of social studies, history, and psychology being analyzed as well as intellectually and emotionally integrated. Art, education, and social awareness were interacting synergistically to bring these teenagers to a higher level of comprehension. The stage became a classroom, the theatre became a laboratory.

REUNION AT UNION HIGH--A Clique-ing Musical

October 1999
Monroe County, FL (Florida Keys), in cooperation with the Educational Coalition of Monroe County and the School Board of Monroe County and Florida Keys Community College (teen program). Tour of district high and middle school venues: Marathon Middle and High School, Key Largo School, Coral Shores High School, Horace O'Bryant Middle School, Marathon Community Theatre, and Tennessee Williams Fine Arts Center.
Director: Katy Hawley; Assistant Director: Carrie Gilchrist; Music Directors: Ryan McCall, Tamir Hendelman, Skipper Kripitz, Robin Kaplan, and Shermika Baynham; Dance Director: Leslie Bennett; Script Directors: Carrie Gilchrist and Nathan Tysen; Design/Technical Directors: Michael Boyer, Paul Buckley, and John Ragusa; Administrative Directors: Lori Oertel, Norma Thompson, and Kathy Simpson;. Interns: Anthony Jenkins and Bethany Todd.

This was a rewrite, recasting, and a remounting of the original production of *Union High* for a tour of the Monroe County School District. It played in every high

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

school and middle school in Monroe County to nearly 3,000 students and was used in the classroom as a discussion and essay topic examining social problems and tolerance issues within the school culture.

> The touring version of this production gave us the chance to clarify, trim and improve the original version. My daughter joined the cast for the 4-day tour of the schools, so the perspective of a parent was added to my observations. I set up the tour with the cooperation of the Educational Coalition and the school district. No Lovewell production had ever played to 3,000 students. The audience reaction to dramatic moments in the show was surprisingly consistent. They were seeing themselves on stage. Their peers had written the show and were playing characters in situations that they, the students in the audience, found themselves facing every day. Even the teachers appreciated the production because it brought to light subjects that were difficult to discuss in the classroom. Themes like bullying, sexual identity, and tolerance were presented with humor, passion, and candor instead of instructional piety.
>
> What I witnessed on this tour convinced me that the Lovewell Method is capable of creating valuable dialogue between peers and their teachers concerning issues and trends that are highly relevant to their lives and educational goals. It also creates a bond between classmates who see how ideas can be expressed and conflicts resolved (or averted) through interdisciplinary arts projects.

DIFFERENCES AT GALAHAD

October 1999
Boca Raton, FL, in cooperation with the Donna Klein Jewish Academy (Grades 6-12), Donna Klein Auditorium (Zinman Hall).

Director: Shermika Baynham; Assistant Director: David Spangler; Music Director: David Cohen; Script Directors: Shermika Baynham and David Spangler; Administrative Directors: Karen Feller and Dr. Yoram Dahav; Faculty Advisors: Hillary Phelps and Andrew McKensie; Costume Director: Joy Schwartz.

A pedantic and controlling principal at Galahad School is in a love-hate situation with one of his teachers. He tried to start a relationship with her when they were younger but she was not interested. He has never forgiven her and treats her coldly and rudely. Another teacher is attracted to her, but he is shy and does not know how to approach her. The students help her make the right decision and arrange for them to start a promising relationship. The principal loses the girl but gains some important lessons in forgiveness

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and giving up grudges.

> There are many stories of teachers getting involved in the personal lives of their students. This show tells the story of students who get involved in the personal lives of their teachers. As the students (in the play) take on the role of matchmakers to their teachers, they also examine troubling issues of unpopularity, adolescent angst, and persecution for being "different."
>
> The vengeful principal, the attractive teacher who had rejected him years earlier, and the introverted teacher who tries to win her heart, play out their story as their students do what they can to manipulate the outcome towards a happy ending.
>
> I enjoyed watching how the students reversed the relationship between teacher and student in this story. The students helped the teachers "do the right thing." These young artists fashioned a story that reflected their quest for honest connection and a fair outcome in human dynamics.

HAITIAN DAYS

December 1999
Miami Beach, FL, in cooperation with the Family Resource Center of Miami-Dade and First Night Miami Beach (preteens and teens), Miami Beach Auditorium.

Director/Writer: Lorna Lesperance; Administrative Director: Ellen Wedner.

This play was commissioned as part of the Miami River Anthologies Project. The purpose was to celebrate and share the culture of Haitian immigrants living in the Miami area. The production was a collection of skits and songs written and performed by Haitian youth depicting the struggles and triumphs in their daily lives as they adjust to a new language and new culture.

> I had worked with Haitian immigrants in the Lovewell/Boys & Girls Club program and thought I knew something about the situation. This project made me realize how little I knew. I hired Lorna Lesperance to direct this production because she was familiar with the territories. One territory was musical theatre. She taught musical theatre at the local arts magnet middle school and, having audited several of her classes, I knew she was an effective teacher who knew the content and the classroom management.
>
> The other territory was the immigrant situation. Lorna was born in Jamaica and had married a Haitian man after coming to America. I felt she could negotiate the challenges we would face in gaining the trust and cooperation from the Haitian community that we would need to carry out this project successfully. She shaped

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> a show that truly revealed the realities of immigrant life from the point of view of Haitian children and teenagers. I learned much about the difficult situation they face every day. Once again, I observed how the Lovewell process holds a mirror up to society so that we can clearly see the vital need for tolerance, patience, and a deeper level of understanding as America strives to assimilate the many diverse cultures that now populate our nation. Lovewell projects seem to encourage and accelerate this kind of learning.

PRIDELINES

December 1999
Miami Beach, FL, in cooperation with the Family Resource Center of Miami-Dade and First Night Miami Beach (teens combined with young adults), Miami Beach Auditorium.

Director/Writer: George Contini; Musical Director: David Cohen; Administrative Director: Ellen Wedner.

This play was commissioned as part of the Miami River Anthologies. The purpose was to celebrate and share the culture of gay and lesbian youth living in the Miami area. Many of the youth who wrote and performed this piece had not yet "come out" and were dealing with issues of identity and fear of retribution from family, classmates, and teachers. This theatre piece told the story of the conflicts encountered as these teenagers prepared to risk it all to attend a "gay prom" sponsored by a local social service agency.

> These young adults wrote of a real-life situation that many of them were encountering with their schools not allowing same-sex couples to attend the prom. A gay and lesbian social service agency decided to offer an alternative prom, but this gesture did not solve the problem of acceptance. The theme of acceptance permeated this project.
>
> One participant wrote a theme song for the play but was forbidden to perform it by his mother when she found out the show he was doing had a gay theme. I spoke with her and she used the excuse that terrorists had threatened to disrupt the festivities on the last night of the millennium. She was correct. There had been rumors of threats. The Haitian production was also on New Year's Eve, but those children's parents did not keep them home.
>
> The teenage actor who wrote the song and had rehearsed the play for months did not show up for the performance. As much as I respected the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mother's decision and understood her fears of the terrorists and of her son's difficult road ahead as he struggled with his sexual identity, I deeply regretted the outcome. The show went on without him. The director and actors made the adjustments and their story was told artfully and professionally without a hitch. The terrorists never showed up either. Only fear filled the void on that memorable New Year's Eve.

IN GOOD COMPANY--A Wartime Musical

July 2000
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County (teen summer program), Parker Playhouse.

Director: Nathan Tysen; Music Directors: Chris Miller and Gary Wayne; Dance Director: Michelle Rivers; Script Director: Joel Bicknell; Design/Technical Director: Richard Simone; Administrative Directors: Irene Butcher and Harriet Mathis; Stage Management: Randy Cheney; Intern/Acting Coach: Lauren Birriel.

This story deals with the effects of the invasion of Pearl Harbor as viewed from the home front. American troops are moving out, and the Tin Lizzie Bar in New York is full of poignant stories of those left behind. The wives, mothers, daughters, and sisters of the boys at war explore the issues of survival, anti-Semitism, wartime sacrifices, and a nation in distress. World War II is examined from the perspective of the ones who were left behind--the men are guilty, the women are lonely, and everyone is questioning the basic principles and core values of American life.

In the first scene of this production, we hear the actual voice of President Roosevelt as he announces the invasion of Pearl Harbor. From that point forward, this is one of the most enlightening and engaging history lessons in any curriculum that I have ever encountered. The facts of the war are integrated into the emotions of the characters being affected by the war to create a total picture of how cause and effect operates during a time of crisis.

This production exemplifies how the Lovewell Method addresses multiple levels of measurable learning objectives (Bloom, Englehart, Furst, Hill, & Krathwohl, 1956) within the context of a creative interdisciplinary arts project. In creating the content and relationships in the play, Lovewell students learn the terminology of social sciences history and arts disciplines. They comprehend the theme and illustrate it through discussions and by creating lyrics, dialogue, music, and visuals that convey their grasp. They apply the new information by bringing to life the situations they have designed in rehearsals and performances. They

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

analyze the information by researching the themes and characters and then discussing the options with peers, instructors, and parents. They synthesize the information by blending prior knowledge with new knowledge and skills into a creative and original interdisciplinary arts production that invents a fresh perspective on the subject. Finally, the students offer their findings and their creation to the audience for immediate assistance in evaluation and interpretation. *In Good Company* illustrated the way that measurable learning objectives could be fulfilled through the Lovewell Method.

My father fought in World War II and never wanted to talk about it. I learned things about the war from this production that I never would have learned from him or from the history books.

ZOOMING IN--A Picture-Perfect Musical

July 2000
Marathon, FL, in cooperation with Florida Keys Community College, Marathon Community Theatre and the Educational Coalition of Monroe County (teen summer program), Marathon Community Theatre.

Director: Katy Hawley; Assistant Director: Carrie Gilchrist; Music Directors: Ryan McCall and Chris Miller; Script Directors: Adam Hocke and Nathan Tysen; Dance Director: Evelyn Danford; Design/Technical Directors; Paul Buckley and Sue Deary; Administrative Directors: Norma Thompson, Lori Neilson, Tina Belotti, and Harriet Mathis; Interns: Missy Lucas and Christina Belotti.

A photographer and journalist descend upon the perfect little town of Spring Falls to create a feature article for the American Journal. Instead of a model American community, they find homeless kids, dysfunctional families, and moral decay. The photojournalist team interviews the kids and families uncovering some ugly secrets about absentee parents, religious hypocrisy, and cultural patterns of greed and lack of compassion. Their observations help the town out of denial and on to a few solutions that ultimately benefit everyone by bringing them to a deeper understanding of the phrase, “it takes a village.”

Zooming In reflected the concerns these young artists had regarding the erosion of the traditional family and the crisis of religion in America. Monroe County Florida (the Florida Keys) has some unique demographics, and this production captured the dilemma that emerges when the middle class vanishes and kids are

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

essentially left to themselves because of excessive wealth or abject poverty. When parents are too busy either managing their wealth or trying to achieve it, kids have to raise themselves and answer tough questions without adequate guidance. This piece examined the phenomenon of kids who discover their own isolation and redemption through the assistance of a photo/journalist team that reveals their true stories.

LIVEWIRE – a hot new musical

August 2000
Key West, FL, in cooperation with Florida Keys Community College and the Educational Coalition of Monroe County (teen summer program), Tennessee Williams Fine Arts Theatre.

Director: Carrie Gilchrist; Assistant Director: Nathan Tysen; Music Directors: Ryan McCall and Chris Miller; Dance Director: Katy Hawley; Script Director: Adam Hocke; Design/Technical Directors: Michael Boyer and Robin Halfmoon; Administrative Directors: Norma Thompson, Lori Neilson, Tina Belotti, and Harriet Mathis; Intern: Sarah Gratton.

Reality shows are taking over, and this musical is an examination of what happens when an apartment house full of working class Americans is wired for television without the knowledge of the tenants (they were deceived into signing a lease they did not understand). Diversity and privacy are major themes as we follow the lives of these vivid characters from numerous cultures as they are publicly exposed to boost the ratings of a "reality" TV network. A fire destroys the apartment building and reveals the deception that had been going on. Hidden cameras and microphones are found as the victims search through the rubble. The tenants band together, stripped of their worldly possessions, and broadcast their own reality show telling the truth about the fraud. A deal is struck between the tenants and the network that rebuilds the building as well as the lives that were permanently altered by the new "reality."

The participants in this project were clearly reacting to the current trend in television programming shifting from scripted shows to reality shows. This trend generated numerous ethical issues, and the students in this Lovewell program examined the consequences of some of them. As in past Lovewell shows, the subjects of privacy and civil liberties were primary themes. Many of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

participants had not yet had enough life experience and exposure to the outside world to know that these themes are systemic and have great impact on current culture. The young artists approached these themes from a personal perspective. They had been raised in a democracy and sensed that something was threatening their personal freedoms.

Through the process of researching and writing this show, the students expanded their awareness by realizing that many other individuals shared the concern and that the problem was complex and would require unprecedented cooperation to resolve. The collaboration skills they had learned during the creative process of writing the show could now be applied to the larger challenges of social transformation and ethical evaluation.

LOST AND FOUND--A Musical Recovery

July 2001
Monroe County, FL (high school combined with middle school program), in cooperation with the Educational Coalition of Monroe County, the Monroe County Council of the Arts, the Monroe County Schools, and the Marathon City Council, Marathon High School Auditorium.

Director: Carrie Gilchrist; Music Director: Ryan McCall; Script Director: Jamie Johnson; Dance Directors: Holly McLean, Liz Shanks, and Leslie Bennett; Design/Technical Director: Joe Hagen; Administrative Directors: Tina Belotti, Sunny Booker, Dottie Kirst, and Duncan Mathewson; Interns: Christina Belotti, Debbie Maletic, and Eno Maletic.

Some adventurous teenagers are on a hike through the woods and get lost trying to find their way back to their summer camp. Some emotionally disturbed kids have escaped into the same woods from their oppressive lock-down mental health facility. They all meet and take shelter in an old abandoned house deep in the forest. The mysterious house is full of items from their past that trigger memories, mind trips, and questions about how they got to where they are. Much is revealed in flashbacks and songs probing the origins of their unrest. The emotionally disturbed kids and the campers have much in common and eventually bond. In a dramatic confrontation, the doctors from the institution and the camp counselors find the kids and attempt to split them up and take them back to their respective homes. Finally, the doctors and counselors must listen to the kids and honor their uniqueness, self-expression, and creativity.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> The first thing the audience sees when they open the playbill of this show is a quote from the First Amendment of the United States Constitution. It refers to freedom of speech, freedom of religion, and the right to assemble peaceably. The adolescents who created this production were interested in analyzing the limits of their freedom to express themselves and explore beyond their childhood boundaries.
>
> Items the characters discover from their past in the mysterious house represent meaningful images that have remained with them and give them access to themes they are working on in their personal lives. They are connecting the dots seeing how their experience of growing up is affecting their expanding world.

ALWAYS TAKE THE STAIRS--An Original Musical

July 2001
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County (Lovewell JR's first annual production - ages 8-12), McGaw Hall.

Director: Gary Wayne; Music Directors: David Cohen and Gary Wayne; Script Director: Shawn Nyberg; Dance Director: Judith Hurst; Design/Technical Directors: Paula Villar and Sara Villar; Administrative Director: Harriet Mathis; Interns: Richard Cortez and Michelle Moore.

The Conk Conk a Chonk Hotel is a dark and mysterious place with some strange secrets. Children can take the elevator to various floors where they come face to face with their deepest fears. On one floor, the mothers are trapped in their children's nightmares. The plot involves an old woman who operates the hotel elevator and her two daughters. One daughter is the manager of the hotel and the other has been locked away on the 13th floor since their father's death. As the children overcome their fears, the truth is revealed and the sisters reunite with each other and their mother.

> For many years, I had been hoping to initiate a Lovewell program for preteens. The YMCA of Broward County also had an interest in serving the preteen population, so this was an opportune time to start a program for young artists from age 8 through 12. This was also the first Lovewell production where two of my own children were participants.
>
> The challenge for Lovewell Institute was to match the intensity and rigor of the creative process in the teen program to the age-appropriate realities of the younger participants and yet maintain high artistic and educational standards. Baby-sitting has never been a Lovewell option. A talented and intuitive interdisciplinary

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

director with a strong support staff helped adapt the process into a successful preteen program.

I was overwhelmed with the quality of the work and the inventive way in which the children dealt with their themes of fear and parental attachment. One show-stopping musical number involved a young boy playing the role of Hunter James who ventured out with his weapon to shoot some game. The animals he was stalking came to life and pleaded with him not to kill them. Hunter decides it is the thrill of the hunt, not the killing, that appeals to him. All of the animals live to sing the end of the song with him. For some reason, that theatrical moment struck a nerve with the audience who leapt to their feet in the middle of the show and applauded the insight of the boy and the joy of the animals who lived to tell the tale.

SIDETRACKED - A New Musical

July 2001
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County (teen program), Parker Theatre.

Director: Nathan Tysen; Assistant Director: Katy Hawley; Music Director: Chris Miller; Assistant Music Director: Ryan McCall; Dance Director: Vanessa Gibbons; Script Director: Joel Bicknell; Design/Technical Directors: Richard Simone and Joe Hagen; Administrative Directors: Irene Butcher and Harriet Mathis; Counseling Staff: Lance Gilchrist, Alison Gilchrist, and Jamie Johnson; Acting Coach: Carrie Gilchrist; Intern: Lauren Birriel.

This musical is a subway ride through the social injustices of this nation. The juxtaposition of an actual subway ride through the tunnels below New York City and the stops at actual historical events in America's darker history chronicles the social consciousness of our culture. The Trail of Tears, the burning of the witches at Salem, slavery and the Civil War, the Kent State killings, Matthew Shepard's violent death, Mrs. Yates murdering her five children, and other dramatic events in our past affect the way the passengers on the subway react to each other as they encounter a disaster that calls for a new level of cooperation and community.

This show was written and performed less than two months before the terrorist attack that brought down the World Trade Center. It involved a disaster that trapped a subway car full of commuters under the streets of New York City. The plot was multilayered and metaphorical as each episode (subway stop) revealed a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

social injustice that could have been averted by greater understanding, compassion, and cooperation. Between stops, the subway riders bicker and fight, thus building the theme for the next episode.

Finally, the disaster hits, the subway car is plunged into darkness and chaos, and a sense of community emerges as the riders reach out to rescue one another. Portentous and unnerving as it was, this story was telling us of the need to rise above petty differences and negative attitudes and to learn something from our long history of inhumanity and disregard for the sanctity of life. In less than 2 months, the whole world would be echoing this theme. Here is an excerpt from the lyrics of the haunting title song of *Sidetracked*:

TAKE MY HAND
DON'T LET GO
I'LL BE YOUR STRENGTH
DON'T GIVE UP NOW
WORKING TOGETHER
WORKING AS ONE
LINKS OF A CHAIN
WE HAVE SO MUCH TO GAIN...
WE'VE BEEN SIDETRACKED TOO LONG

(Lovewell Institute for the Creative Arts, 2001c)

THE BOOK OF PHIL--A Cynic's Love Story

March 2002
Chicago, IL, Lovewell Theatre Project in cooperation with New Tuners at the Chicago Theatre Building (Lovewell Staff and Alumni Professionals), New Tuners Theatre.

Interdisciplinary Artists: Carrie Gilchrist, Katy Hawley, Jamie Johnson, Ryan McCall, Nathan Tysen, Scott Haden, Chris Miller, Holly McLean, David Spangler, Amy Thompson, Misty Bell, and Joe Hagen; Administrative Consultant: John Sparks.

This was the first production created through the LTP. LTP is the professional production subsidiary of Lovewell Institute. *The Book of Phil* is a dark musical comedy that reexamines human interaction and romantic connection in the 21st century. Is it possible to plan a coincidence? What would you pay for a "chance" meeting with the man or woman of your dreams, equipped with just the right things to say? *The Book of Phil* is an unusual love story that reveals the desperation of a new brand of cyber courtship. It is the tale of an ailing elderly anthropologist, his lonely caretaker, an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

eccentric window painter, a ruthless "meet-your-mate" company that will stop at nothing to hook up its client, and the book that documents it all.

> The 12 artists who participated in this project had all experienced the Lovewell process in varying degrees and had been through college training in various arts disciplines. I had directed most of them in Lovewell productions when they were teenagers and supervised them as Lovewell staff members in their early 20s.
>
> Creating this production with my former students as "peers" posed numerous challenges. The theme of this piece deals with the effect technology has had on the very human ritual of courtship. I was twice the age of the other artists and had always been in a supervisory position with them until this project. We were forced to make adjustments in the way we operated, but we did maintain the Lovewell curriculum and produce a powerful piece of theatre that explored the ethics and effects of cyber matchmaking.

DRAWN IN--A Musical in Two Issues

July 2002
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County and NSU (teen summer program), Parker Playhouse.
Program Directors: Nathan Tysen and Carrie Gilchrist; Stage Director: Nathan Tysen; Assistant Stage Director: Carrie Gilchrist; Music Director: Chris Miller; Script Director: Jamie Johnson; Dance Director: Vanessa Gibbons; Design/Technical Director: Richard Simone; Administrative Directors: Irene Butcher and Harriet Mathis; Counseling Staff: Lance Gilchrist and Alison Gilchrist; Interns: Andrea Alvarez, Samantha Charlip, Ilana Isaacson, Kim Mendelsohn, and Nathan Yntema.

Comic books come to life and the boundaries between reality and fantasy become blurred. Act 1 is a political tale that follows the campaign of a powerful politician, her husband, and two children. Her teenage son is writing a comic book as a way to communicate with his autistic sister. His book parallels his family's dysfunction and exposes the ruthless ambition of his mother. The media uncovers the story, and the politician loses the election but wins back her family. Act 2 is the story of a young artist who owns a small coffee shop that is being threatened by the competition, a large "Starbucks-like" franchise. She sketches out her struggles in large comic strips that are displayed in her shop. Her comic book art concerns a place called Popperville where an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

evil doctor clones people to be identical, docile, and dependent upon being told what to do. Before long, customers start coming to her shop out of curiosity and admiration of her art and the allegory of Popperville as it relates to consumerism and individual identity. Both her art and her coffee become a huge success.

> This group of artists chose two stories to tell using the common device of comic books coming to life. The first story tells how art communicates deep unspoken emotions between a teenage boy and his autistic sister concerning the role they must play in their mother's political campaign. The theme is emotional abandonment by the mother.
>
> The second story deals with the themes of individualism and the perils of conformity. Students who created this piece were investigating the nature of uniqueness and personal expression in contrast to the monolithic nature of corporate and governmental homogenization.

UH OH !!!--A Musical

August 2002
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County, Lovewell JR's second annual summer program (ages 8-12), McGaw Hall.

Director: Gary Wayne; Music Directors: David Cohen and Gary Wayne; Script Director: Shawn Nyberg; Dance Director: Judith Hurst; Design/Technical Director: Michael DeArmas; Administrative Director: Harriet Mathis; Interns: Danny Fernandez, Michelle Moore, Ian Schwartz, Cassie Spangler, Margie Spangler, and Angie Wayne.

A local writer stirs things up in her hometown of Whatupdunno. Betsy has written a book about magical spells that has the president of the Parent-Teacher Association (PTA) very upset. The book is banned, and a local reporter starts a series of articles on the controversy. In retaliation, Betsy writes another book of spells where the spells come true whenever they are read aloud. This causes great anxiety in her little town, and the reporter is always throwing fuel on the fire by probing deeper. The President of the PTA and the other townspeople learn a few things about tolerance, and Betsy has the last laugh when she reads the final page aloud that releases all the spells.

The children in this project were clearly concerned with the public response to the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Harry Potter books and movies. The books were banned at certain schools because of the sorcery and dark magic themes. I had experienced some similar reactions to themes in the Lovewell production of *The Oracle Diner* in 1992 (as mentioned above). The participants in this program were interested in learning more about why magical powers and mystical spells were so controversial. It is interesting to note that these young artists did not see any religious implications in the controversy. For them, it was all about adults withholding information from children.

DEFINE IT--A Normal Musical

August 2002
Riverside, CA, in cooperation with the YMCA of Moreno Valley (teen summer program). University of California, Riverside Theatre.

Director: Carrie Gilchrist; Music Director: Ryan McCall; Script Director: Jamie Johnson; Dance Director: Holly McLean; Design/Technical Director: Fabian Valdez; Administrative Director: Leslie Cheney.

What is normal? A select group of research scientists have 24 hours to define "normal" for a new edition of a definitive English language dictionary. This musical is structured in "case files" as the concept of normal is examined from a number of authentic perspectives, normal habits, normal beauty, normal fears, normal dreams, normal self-image, normal relationships, normal gender identity, and normal love. Is there such a thing? This show may ask more questions than it answers, but it teaches us much about the limitations of labels and the boundlessness of human expression.

Normality is a theme (or implied theme) in numerous Lovewell productions. This was the first Lovewell production in California, and it is worth noting that the year before, students had explored the same theme across the continent in the Florida Keys with their production of *Lost & Found.*

I have observed that teenagers are often caught in the dichotomy of wanting to fit in, yet at the same time wanting to express their uniqueness and assert their individuality. They often do not know how to handle the conflicting emotions. These productions give them the opportunity to work through some of the issues intellectually and emotionally on stage with their characters embodying and acting out the various perspectives. The creation of this production was a particularly edifying experience for the staff, the audience, and particularly for the teenagers.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> There were discipline problems, logistical problems, and administrative problems, but by the closing night cast party, we were all enlightened and gratified by what we learned about redefining the label of "normal."

THE BOOK OF PHIL

March 2003
New York City, NY, Lovewell Theatre Project in cooperation with the Epiphany Theatre Company, New York City (staff and alumni professionals), Ephiphany Theatre Space.

Interdisciplinary Artists: Carrie Gilchrist, Katy Hawley, Jamie Johnson, Ryan McCall, Nathan Tysen, Scott Haden, Chris Miller, Holly McLean, David Spangler, Amy Thompson, Misty Bell, and Joe Hagen.

This was a staged reading of the revised version of the production originally created in Chicago the previous year (see 2002, *The Book of Phil*).

> This was an opportunity to revise the show we had written the previous year. Certain plot points and character developments were clarified. The rewritten musical was subsequently optioned by the Epiphany Theatre Company. This was another step in defining how the Lovewell Method could be applied in a professional setting.

CLOUDY WITH A CHANCE OF CHANGE – A Musical

July 2003
Ft. Lauderdale, FL, in cooperation with the YMCA of Broward County, Lovewell JR's third annual production (ages 8-12), McGaw Hall.

Director: Katie Rubin; Music Directors: Richard Brookens and David Cohen; Script Director: Lani Isaacson; Dance Director: Judith Hurst; Design/Technical Director: Ian Schwartz; Administrative Director: Harriet Mathis; Interns: Jacob Groton, Margie Spangler, and Cassie Spangler.

A group of totally bored kids doing their homework during a storm get into some serious trouble. Especially when they leave the window open and let the dreaded "Cloud People" rain in. The Monsters (former Cloud People trapped on Earth) take over Richie's bedroom, hold the kids captive, and make them find pieces of a puzzle to gain their freedom. The kids learn lessons about the value of friendship and family as they search for the pieces of the puzzle.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The lesson I learned from this workshop is the importance of staffing programs with artist/instructors who have had adequate training in the Lovewell Method and who know how to maintain a good balance between the educational and artistic aspects of the pedagogy. There was a last minute shake-up in the staffing due to the sudden unavailability of veteran Lovewell staff members. We also had to move to a new facility half way through the program because of logistical problems.

Through all of these challenges, according to the parents, staff members, and the children, it was still a fulfilling Lovewell experience. Two of my children were in the production, and the other two were interns. I asked them to help me identify the themes and came to realize that sometimes a show written by preteens has deeper meanings and implications to them than adults can comprehend. The show was entertaining and from my perspective dealt appropriately with the theme of "making choices." The characters had to ultimately choose whether to return to their normal lives or return with the Cloud People to their fantasyland in the sky.

PEACE OF MIND – A Life-altering Musical

July 2003
Hollywood, FL, in cooperation with the YMCA of Broward County (teen summer program), Hollywood Central Performing Arts Center.

Program and Stage Director: Carrie Gilchrist; Music Director: Ryan McCall; Script Director: Jamie Johnson; Dance Director: Holly McLean; Design/Technical Director: Joe Hagen; Administrative Directors: Lance Gilchrist and Harriet Mathis; Costume and Counseling Director: Alison Gilchrist; Interns: Lani Isaacson and Kim Mendelsohn; Stage Management Intern: Ian Schwartz.

What is life really about? Bobby Rosenthal is in a coma and the defining moments in his earthly experience pass before his eyes in scenes and songs acted out by the people who loved and hated him the most. We never actually meet Bobby physically but get to know him intimately through the defining moments that shaped his image and identity on earth. We meet his parents, his childhood friends, his college buddies, his boss, his kids, his wife, and his mistress as they reveal his heart, soul, and best-kept secrets. A comatose dream becomes the celebration of a life fully lived.

Peace of Mind was one of the most successful Lovewell productions in the history of the organization both artistically and educationally. This was a case where the level of talent (staff and student) and the potency of the theme added up to an extraordinary process and product. The theme was legacy, the imprint that one

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

human life makes on others. In the story, Bobby remains in a coma while the people who shared his life comment on his defining moments. In 11 scenes and 10 songs, we really get to know this man that we never see or meet.

Not only clever in its structure and content, this show related a remarkable perspective dispelling the fear of death as Bobby passes away in the final scene. His deceased father appears to him (in the coma) and addresses the issue of dying. The following quote is from that speech:

> I'll lay it out for you, dying isn't fun. It tends to make you think of life and all the things you didn't have time to do, all the things you screwed up, and all the missed opportunities. But you know what? What are you gonna do? Seriously! Are you gonna go back in your mind and try to re-live those moments? Are you gonna seek out everyone you ever said something unkind to and apologize? No. It's pointless. Do you know why? Because up here, it all evens out. For every negative, there's a positive, for every bad, a good and so on and so on. I know how you must feel, son. There just isn't enough time. I think everyone feels that way at the end. But time starts over here. There's no hurry, no yesterday or tomorrow, there's just now. It's all we ever really have. I miss you son. Oh, and one more thing before I go...you're really gonna enjoy walking through walls...it's like - well, you'll see. I love you, son. I'll see you when you're ready.
>
> (Lovewell Institute for the Creative Arts, 2003b).

STORM – A Musical Journey

August 2003
Oskarshamn, Sweden, in cooperation with Lovewell/Sweden, Oscarsgymnasiet (public secondary school) and Oskarshamns Teatersallskap (local community theatre) (Lovewell's second international exchange teen program), Forum Theatre.

Directors: Nathan Tysen (USA) and Emelie Hasselgren (Sweden); Musical Directors: Nils-Petter Ankarblom, Karl-Johan Ankarblom, and Maria Eriksson; Script Directors: Nathan Tysen (USA), Emelie Hasselgren, and Nina Björk (Sweden); Design Directors: Lina Wictorzon, Jason Panton, and Nina Björk; Technical Directors: Erik Axtun, Robert Felixon, and Tommy Larsson; Administrative Director: Ulf Waltersson; Intern: Jenny Rudell.

This is a haunting tale of a turn-of-the-century sea voyage from Sweden to America on the S. S. Goren. Passengers include an ailing woman in search of a cure accompanied by her devoted son; an arrogant Texas oilman, his Swedish wife, and their daughter who is about to marry a wealthy young Swedish man; an American captain; a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

seductive entertainer traveling with her innocent sister; and a crew of other interesting characters. Their ship wrecks in a storm and they find themselves on a deserted island haunted by five malevolent spirits known as the Clentiff Sisters who had been condemned as witches and sentenced to death by the vengeful, narrow-minded people of their village. These pitiful and revengeful ghosts conjure storms and cast spells to taunt and torture those unfortunate enough to sail near their island. Sometimes humorous, and sometimes poignant, the events following the shipwreck level the playing field for these characters and challenge them on to higher levels of courage, honor, and faith in humanity, living or dead.

> Ending the cycle of vengeance was the theme of this production created by Lovewell Institute's second international cultural exchange program in Sweden. There were also secondary themes such as the freedom to marry whom one wishes and sibling rivalry. The relationships formed in the1996 workshop lasted, and now we were ready to establish a more active partnership. The workshop went well. The relationships grew deeper, and the desire to continue the Lovewell cultural exchange intensified.
>
> This was the first opportunity I had to bring my graduate students from NSU's IAP to Sweden to study creative process based cultural exchange. Eight IAP students observed and participated in the process. They spent part of each day in the classroom learning the fundamentals of cultural exchange, Swedish arts and culture, and the Lovewell Method. The other part of each day was spent in the studio or rehearsal hall with the Lovewell staff and students assisting in creating the interdisciplinary artwork. I observed that Lovewell workshops provide the perfect learning environment in which teachers and artists can balance the theory and practice of creative arts-based pedagogy simultaneously. Part of the value of this atmosphere is that the graduate students can alternate between the *why* and the *how* of the skills they are seeking on a moment-to-moment basis.

BANNED TOGETHER--A Musical Taking Liberties

July 2004
Ft. Lauderdale, FL, a standalone Lovewell 4-week summer workshop and production (teen summer program), Miniaci Performing Arts Center, NSU.

Program and Stage Director: Carrie Gilchrist; Assistant Director: Stephanie G. Wieland; Music Director: Ryan McCall; Script Director: Jamie Johnson; Dance Director: Holly McLean; Design/Technical Directors: Ian Schwartz and Joe Hagen;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Administrative Directors: Elissa Greenfield and Harriet Mathis; Stage Management: Andy Sheagren.

In the safe secure little town of Wherever, a controversial work by a local artist sparks a heated debate between two of the town's rival factions: the Overclass (wealthy business leaders and government officials) and the Underclass (artists and freethinkers). Concerned that one piece of art could cause so much chaos, the Overclass (led by a love-starved, country singing mayor) bans self-expression and begins to create government-issued art. Desperate to regain their rights, the Underclass devises some very persuasive tactics to convince the government that art and self-expression are part of every healthy society.

> The Lovewell students in this program chose to create an allegory that reflected their concern over the erosion of self-expression, individualism, and creativity. Government-issued art was not a joke to be taken lightly by these young artists (in the workshop or in their play). This theme continues to emerge in various forms in Lovewell teen productions.

ART DIVIDED/ART UNITED--A Musical Allusion

July 2004
Ft. Lauderdale, FL, Lovewell JR's fourth annual production (ages 8-12) in cooperation with Camp Nova (NSU), Miniaci Performing Arts Center.

Director: Andy Sheagren; Music Directors: Tomas Andersson and Jenniffer Nilsén; Script Directors: Andy Sheagren and Margie Spangler; Dance Director: Stephane Duret; Design/Technical Directors: Ian Schwartz and Joe Hagen; Administrative Directors: Harriet Mathis and Elissa Greenfield; Interns: Margie Spangler and Micaela Gutman.

It was a tragic day in Artworld. At the annual Art Day Celebration, a conflict arises when one of the arts (singing, dancing, and acting) claims to be superior. The only way to end the fighting was to divide the arts into separate sections of the city. All the citizens are sent to Singing Street, Acting Avenue, or Dancing Drive, never to mix again. In this allegory about divisiveness in the arts, young artists learn about the values of unification in their own words: "Art divided each talent so plain / Not a spark of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

imagination running through their veins / When art is united--and talents combine / There is beauty as one, together they shine."

> This piece dealt with the theme of single art discipline versus interdisciplinary art. These students did not want to be forced to choose between music, theatre, dance, and visual arts. I thought this was quite a sophisticated viewpoint for a group of 8- to 12-year-old children. They made a case for the value of interdisciplinary arts that I certainly never could have made. The young artists felt strongly that they should have the right and opportunity to mix art forms and disciplines in whatever way they could to tell the stories they had to tell.

360°--A MUSICAL CONNECTION

August 2004
Oskarshamn, Sweden, in cooperation with Elajo, Oscargymnasiet (public secondary school) and Oskarshamns Teatersallskap (Lovewell's third international exchange teen program) partially funded by an International Cultural Exchange grant from the state of Florida, Forum Theatre.

Directors: Carrie Gilchrist (USA) and Emelie Hasselgren (Sweden); Musical Directors: Nils-Petter Ankarblom, Karl-Johan Ankarblom, and Maria Eriksson; Script Directors: Nina Björk and Henrik Harrysson; Dance Directors: Ulrika Nilsson and Gerri Caruncho; Design Director: Lina Wictorzon; Technical Directors: Erik Axtun, Robert Felixon, and Tommy Larsson; Administrative Director: Ulf Waltersson; Intern: Peter Dunesson.

A young Swedish girl walking through the park with her father finds a Kronor lying on the ground. Instead of keeping it, the father suggests putting it back on the ground for someone who might need it more. He scribbles "find love" on the bill and the girl places it back on the ground. The story traces the path of the Kronor through the years as the simple message written on it passes hands and helps numerous people in difficult situations to make choices between love and money. The clever and touching vignettes include a United Nations gathering, a reality TV show, and a hospital scandal over a child in critical need of an organ transplant. The Kronor ends up back in the hands of the little girl, now a grown woman, just at the time when she needs it the most--the "find love" Kronor journeyed 360 degrees.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The theme of whether to make choices based on love or money is not new to Lovewell workshops. It was explored elegantly in this bilingual musical. Utilizing the passing of the Kronor as the unifying device, these artists crafted a powerful story around topics common to American and European teenagers (one student was Bosnian and the rest were American and Swedish). The high level of artistry reflected the remarkable skills of the students and staff. As in the previous year, I brought a group of graduate students from NSU's IAP to observe and participate in the workshop. They made some valuable contributions to the production and benefited as the previous group did from the creative flow between theory and practice.

There was a sense that the Lovewell program was taking root in Sweden and that we all hoped it would become an annual event. Bonds were made that generated many students and staff traveling regularly between Sweden and the United States.

TAKING ROOT--A Groundbreaking Musical

July 2005
Ft. Lauderdale, FL, a standalone Lovewell 4-week summer workshop and production (teen program), Miniaci Performing Arts Center, NSU.

Program and Stage Director: Carrie Gilchrist; Assistant Director: Stephanie G. Wieland; Music Director: Ryan McCall; Script Director: Jamie Johnson; Dance Director: Holly McLean; Design/Technical Directors: Ian Schwartz and Joe Hagen; Administrative Directors: Nina Zakrzewski and Harriet Mathis; Interns: Candice Borden, Tobi Nagy, Angela Patane, and Brendan Blase.

This musical explores folk wisdom and how it applies to modern life. Lessons learned from a great tree tie these songs and scenes together as they reflect contemporary society. Some of the social issues examined include the subtleties of prejudice; cynicism regarding do-gooders; the shallowness of the current "make-over" mentality; the poignancy of a mother, a wife, and a daughter missing the soldier they sent off to war in Iraq; the value of friendship; the plight of a visual artist going blind; and the deep human longing to take root and yet be able to change naturally as the seasons. The songs are well crafted, the vignettes are emotionally and intellectually provocative, and the humor is sharp.

Several themes emerge in this piece as indicated above. Questioning our society's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

values and the importance of gratitude are among the most prominent. These teenage artists examined the concept of *connectedness* to the Earth, to their ancestors, and to each other. Here is an excerpt from the lyrics of the closing song:

THE LAUGHTER OF MY FATHER
AND THE TWINKLE IN HIS EYE
THE WISDOM OF MY MOTHER
AND THE STRENGTH TO SAY GOODBYE

TO BE CONNECTED
WE ALL NEED TO BE FOUND
THE SOUND OF STORIES
AND THE WAY WE ARE DEFINED
LIFE TAKING ROOT
AND FINALLY BREAKING NEW GROUND
ALL GENERATIONS
INTERTWINED
I AM EVERYTHING
I NEED TO BE
I AM WHO I AM
BECAUSE OF YOU

(Lovewell Institute for the Creative Arts, 2005a)

THE TIME IT TAKES--A Musical Adventure

July 2005
Ft. Lauderdale, FL, in cooperation with Camp Nova, Lovewell JR's annual summer production (ages 8-12), Miniaci Performing Arts Center, NSU.

Director: Emelie Lundin; Musical Director: David Layman; Script Director: Henrik Harrysson; Dance Director: Jacquie Miller; Design Director: Joe Hagen; Technical Directors: Scott Wollek, Michael Zakrzewski, and Mary Lu Odom; Administrative Director: Nina Zakrzewski; Intern: L. E. Odom.

In a world trying to recover from a nuclear holocaust, the government has decided to genetically engineer all future generations to eliminate individuality and any other differences that might lead to conflict or eventual war. The problem is that the daughter of the second most powerful government official is the last "natural born" and has a mind of her own. She falls in love with a rebel and is mistakenly assassinated in an attempt on his life. The rebel, in a passionate guilt-ridden effort to change fate, finds a time machine

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and goes back to before the nuclear holocaust in order to alter history. The remarkable conclusion examines why diversity does not necessarily mean conflict and hostility. Stripping humans of their differences and individuality is not the solution to war. The people decide that reacting out of fear is not as effective as acting out of love.

> The unique aspect of this workshop was that both the stage director and script director were Swedish artists and teachers and had worked with Lovewell's cultural exchange program in Sweden over the past few years. They brought a new level of global awareness and intellectual sophistication to the preteen program. This musical play echoed the students' concerns about genetic modification of human behavior. They were interested in what price humans had to pay for peaceful coexistence.
>
> *The Time It Takes* was the most complex and lengthy narrative plot that the preteen program had ever produced. It was a signal that with the proper guidance, preteens were capable of creating intricate plotlines and rich characterizations that reveal social awareness and compassion. The serious subject matter was always tempered with humor. As a parent I was amazed that my two preteens were so deeply engaged in such an ambitious endeavor. As an artist, I was delighted to see the lyrical story and classic comedy integrated with such grace and skill. As an educator I was gratified to witness a learning experience that immersed the students in such a wealth of teachable moments.

THE ROAD TO EVILLE--A Dead End Musical

August 2005
Linköping, Sweden, in cooperation with Lovewell/Sweden and Linköping Kommun (international exchange summer teen program), Saga Theatre.

Lovewell/Sweden Artistic Director: Emelie Lundin; Director: Carrie Gilchrist; Musical Director: Nils-Petter Ankarblom; Assistant Musical Director/Vocal Coach: Maria Eriksson; Dance Director: Carrie Gilchrist; Script Director: Carrie Gilchrist; Design/Technical Directors: Joe Hagen and Deborah Walsh Mendiola; Administrative Director: Henrik Harryson; Counseling Staff: Orlando Espinoza.

Eville is a cursed village. This dark twisted tale unfolds in gothic theatrical style as the Mayor of Eville starts to question the town laws based on the acceptance and practice of the seven deadly sins: envy, gluttony, sloth, greed, lust, vanity, and wrath. The citizens of this grotesque little town gleefully examine these iniquities in song, dance, and scenes in English and Swedish as the mayor and several willing townsfolk are followed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

through the consequences of their behavior and attitudes. The 18th-century curse put on the town by a former disgruntled mayor is revealed, and the prophecy is fulfilled in an 11th-hour dramatic showdown between good and Eville.

> This production was a journey into the hearts and minds of teenagers exploring the boundaries between good and evil. They researched the origin of the seven deadly sins and personified each sin with a character and dramaturgical situation that allowed the character to develop a deeper understanding of the consequences of those sins and ultimately of some form of redemption. It is a darkly comic tale that reveals the curiosity and passion of young artists in search of a moral compass.
>
> This program further solidified Lovewell's presence in Sweden and formed bonds in Linköping, a university town with potential for future partnerships with Lovewell. I had the opportunity to nurture relationships with like-minded professors at Linköping University and share information and resources supporting the educational value of interdisciplinary arts. It was comforting to realize that professors in Sweden are as dedicated as I am to the further development of interdisciplinary arts as a tool for educational, social, and personal transformation.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 9: The Learning Meditations

Addressing the Spirit Through Creative Process

As the concept of Lovewell was taking form in my consciousness, I was compelled to instill into the philosophy a code, a procedure, or a ritual that would set the right tone for creativity. I wanted something that would center and calm the participants and enable them to become more receptive to new ideas. It needed to be something that would quiet the noise from the outside world, create a safe space, and encourage a vulnerability that would, in turn, allow a more compassionate heart and a more open mind. It was a major goal of mine to establish an environment that promoted cooperative collaboration and invited a free flow of ideas without fear of destructive ego-driven criticism or harsh competitiveness. I had enough of that as a professional actor, director, writer, composer, and producer in the consumer-driven Arts and Entertainment Industry. My experience taught me that many good projects were being destroyed and vast amounts of creative energy and money continued to be wasted through colossal displays of pride, arrogance, greed, ignorance, and insecurity. There were also vast resources destroyed by quieter displays of covert hostilities stemming from pride, arrogance, greed, ignorance, and insecurity. These are, therefore, some of the areas addressed in the Learning Meditations.

Of course, constructive criticism is an essential element in establishing and maintaining high artistic standards, but there are ways of optimizing quality without demeaning the participants or damaging their spirits. I had been through musical theatre writing workshops where the "objective" criticism was so harsh and ruthless that no one could survive without permanent damage to their self-esteem. Experience has taught me that schadenfreude (malicious enjoyment of another's misfortunes) does not create an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

atmosphere conducive to creativity.

I wanted to devise a way to address matters of the spirit within a creative arts methodology without entering into the polarization and fractiousness often engendered through religious debate. Lovewell Institute could provide a forum for sharing ideas, feelings, and experiences containing spiritual overtones without the need to necessarily tie them into a specific theology. This kind of exploration of philosophy, aesthetics, and ethics deals with many of the same subjects and phenomena as theology and religion but allows each participant to maintain his or her own religious affiliation without making that affiliation the focus of discourse.

So how was I going to create this nurturing atmosphere of trust and honor? As I walked under the tall Kansas cottonwood trees preparing for Lovewell's first official workshop and searching for an answer, I flashed upon some ancient Eastern philosophical meditations I had read about in the *Life and Teaching of the Masters of the Far East* by Spalding (1964, 1972a, 1972b, 1976a, 1976b). I felt that the philosophical approach described in Spaulding's five-volume study would help me meet the objectives I outlined for the "ritual" centering exercise that I was developing and adapting into an educational application. Building trust and honor is a process, and I felt that the first step in cooling down the flagrant energy of teenagers would be establishing a sense of *presence* in them. Sustaining attention on the present moment is often not easy at any age and especially difficult for young creative artists. However, if the students know that their future as an artist depends on their ability to sustain focus on abstract situations, then they will be more highly motivated to engage in exercises that build that skill.

Establishing Presence

Eastern philosophy emphasizes meditative and contemplative techniques

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Spalding, 1964, 1972a, 1972b, 1976a, 1976b), and children growing up in American culture get little training in achieving these states of consciousness. My life-long interest in spiritual transformation introduced me to numerous practices that promote expanded thinking and meditative states. My challenge became how to integrate some of these principles into a methodology of creative process training. Most young artists are drawn to Lovewell out of a love for art and a desire to learn how to create it. *Experiencing* art leads a child to the threshold of *making* art (Alexander, 1987; Campbell, 1995; Dewey, 1934). The Learning Meditations offer students an opportunity to acknowledge and access the same state of mind that they experience when they witness a great work of art. Wilber (2000), a noted American philosopher, integral psychologist, and practicing Buddhist, commented on this state so familiar to artists and those who appreciate art:

> Great art suspends the reverted eye, the lamented past, and the anticipated future: we enter with it into the timeless present; we are with God today, perfect in our manner and mode, open to the riches and the glories of a realm that time forgot, but that great art reminds us of: not by its content, but by what it does in us: suspends the desire to be elsewhere. And thus it undoes the agitated grasping in the heart of the suffering self, and releases us--maybe for a second, maybe for a minute, maybe for all eternity--releases us from the coil of ourselves. (p. 542)

The Learning Meditations help guide the student into a mental state of *presence* that facilitates both experiencing art and creating art, a state that Csikszentmihalyi (1990, 1997) called *flow*, and Campbell (2001) called *esthetic arrest*. Each day of every Lovewell project begins with this exercise and uses it to focus the attention and intention of the students on their creative capacity aligning it with the achievable goals of the day. This practice has been so effective that other arts groups and programs familiar with this

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

technique have adopted the Learning Meditations and integrated them onto their programs.

Seeing Through the Eyes of an Artist

Part of my goal is to help students *see* the world through the eyes of an artist. This heightened sense of observation and integration occurs as any great artist absorbs the phenomena in his or her universe and reflects it in their craft and their work. Altering our perceptions, transforming the way we look at simple things, are tools of the trade for any artist. Bypassing the thinking part of the brain and speaking directly to the heart and spirit is another aspect of being an artist. Wilber (2000) offered a relevant observation:

> Great art grabs you, against your will, and then suspends your will. You are ushered into a quiet clearing, free of desire, free of grasping, free of ego, free of the self-contraction. And through that opening or clearing in your own awareness may come flashing higher truths, subtler revelations, profound connections. For a moment you might even touch eternity; who can say otherwise, when time itself is suspended in the clearing that art creates in your awareness. (p. 541)

This is the state of mind that the Learning Meditations foster. They encourage the participants to perceive the world as an artist perceives it, full of wonder, beauty, discovery, and possibilities. The students are not asked to believe the statements made in the Learning Meditations, they are simply asked to *contemplate* the ideas and philosophy brought forward as they would contemplate a work of art. The Learning Meditations are designed to stimulate thinking, feeling, and intuitive knowing that benefit the creative process whether or not the students agree with them.

Learning to see through the eyes of an artist is a skill that can be applied to almost any task and any profession. The perspective of an artist is not exclusive to the arts, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

this skill can be transferred to many other applications. In the context of a Lovewell workshop, the arts are used to teach this form of perception. The sense of *presence* and the ability focus on abstract symbols and ideas are valuable proficiencies in any context.

The Learning Meditations have become a cornerstone of the Lovewell philosophy and the main ingredient that sets the Lovewell Method apart from all other interdisciplinary arts pedagogies and theatre programs. They are most effective when accompanied by appropriate music or meditative sonorities prerecorded or played live by an artist/instructor or student. In the following paragraphs, I break down the seven meditations word by word and phrase by phrase in an attempt to analyze and examine the meditative content of each. Similar to the way mantras or poetry set up themes and images to be contemplated, these meditations, in the hands of a skilled Lovewell instructor, set the focus on creativity and cooperation. Because the intention of these meditations is to steer the attention inward towards deeply personal attitudes and perceptions, and because it is important to create a sense of unity in the group dynamic, I will describe the meditations here as I often do to the students and staff, in the first person plural.

The Seven Meditations

Within me there is boundless creative power. This affirmation temporarily directs our attention away from the sources we have been programmed to rely on for our identity--our celebrities, our parents, teachers, bosses, politicians, religious leaders, and heroes. We are invited to enter into present time awareness. The din of daily activity usually prevents us from hearing the voice of inner wisdom. There is a difference between reacting and responding, and this exercise helps discern that difference. I have observed that people often react rather than respond. In this Learning Meditation, "Within

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

me" sets the intention of connecting with one's inner source of wisdom and judgment. It invites the students to make thoughtful responses rather than knee-jerk reactions. It slows down the clock that requires quick judgments.

The phrase "there is" brings us into present time and helps us contemplate the meaning of this meditation in the immediacy and stillness of a protected environment. "Boundless" may be considered a lofty concept but actually quite worthy of examination in a world culture engulfed in the countless limitations imposed by current trends in terrorism, nationalism, consumerism, economic imbalance, and the relentless depletion of essential natural resources. "Creative power" is one of those immeasurable concepts that needs to be deconstructed, analyzed, and explored experientially in order to be understood. I resonate with Csikszentmihalyi's (1990, 1999) theory that creative flow is a state of consciousness. From spending time in classrooms and with my own four children, I have observed that the creative impulse occurs naturally in young children. It appears that creativity is then systematically processed out of most children starting around the age of 7 by an unimaginative educational culture that seats them in rows of chairs and drills them on how to pass standardized tests. Eden (2004) addressed this unfortunate situation in his article *Left Brain Right Brain*:

> Experiments show that most children rank highly creative (right brain) before entering school. Because our educational systems place a higher value on left brain skills such as mathematics, logic, and language than it does on drawing or using our imagination, only ten percent of these children will rank highly creative by age 7. By the time we are adults, high creativity remains in only 2 percent of the population. (p. 6)

There is much to say about education reform as it relates to the arts, but the point

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

here is that creativity is a birthright. It most definitely can be rekindled or rehabilitated by focusing attention on it and engaging in activities and exercises that consciously employ the rigors of the creative process.

The concept of *power* is framed within a creative context in this Learning Meditation. Power is normally associated with physical strength, material wealth, charisma, or military might. Here we ask the students to consider creativity as a power that has spiritual and intangible implications in addition to the commonly accepted physical and social implications. Artists often view power as a generic negative force because western culture often uses political or economic power to squelch new "threatening" ideas, blow up the enemy, or to silence the whistle-blowers. Artists are frequently the scapegoats for dissention and controversy in our society. So learning about a source of power that is available to young or old, rich or poor, Black or White, educated or uneducated is a very exciting concept for some who feel they have been left behind or disenfranchised by personal or social injustices. The Lovewell Method does not frame this power in a religious context but rather in a personal context of self-expression and the internal realization of what creativity is. True creative power cannot be marginalized once it is felt and activated.

When the various aspects of this meditation are explained and broken down into understandable chunks as I am doing here, the students have an opportunity to connect at any level they choose with any component that resonates with them. The "aha" moments add up. The consistency of reviewing all seven Learning Meditations as a daily discipline gives the students the chance to explore in depth over an extended period of time their personal associations with these themes. Young minds cannot be taught concepts like dignity, honor, and integrity without at some point in their education being guided inward

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

toward the source of these core values. They have to see for themselves the worth of these ideas, not just blindly acquiesce because law or dogma legislates them to act a certain way. Students seem to benefit most when these complex ideas are internalized, integrated, and then applied to their everyday lives. The Greek philosophers' invitation to "know thyself" is inscribed on the gates to the temple at the Oracle of Delphi at Mount Parnassus. I believe that phrase has become a legendary educational axiom because of the immutable truth it embodies. By learning to trust the boundlessness and inexhaustibility of our personal creativity, we learn to know and trust ourselves.

I am now at this moment all that I need to be. This is probably the most difficult Learning Meditation for most people to accept and integrate. It is especially difficult for teenagers who are searching for their own identity by being hypercritical and judgmental. Many teenagers criticize themselves as much as they criticize their parents, friends, and teachers. I have observed that many teenagers are not happy with themselves the way they are. There always seems to be something wrong with them in their own judgment, something that they would readily change if they felt they could.

We are conditioned by years of parents, teachers, and coaches telling us we are not doing as well as we should. We are constantly bombarded with media images of the perfect body, the perfect mind, and the perfect prescription remedy to fix it all. We are told we need to look better, feel better, eat better, sleep better, and perform better. How can we be content with who we are and still strive to improve? How can being "all that I need to be" help me become all that I *want* to be? These are some of the hard questions that participants confront when contemplating this Learning Meditation.

The act of *striving* seems to occupy a significant amount of energy units in the hard drive of our contemporary collective brain. *Striving* can motivate and energize a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

person to higher levels of performance, but without balanced alternative periods of restful alertness and relaxation, it can often lead to burnout and frustration. I have noticed that *striving* usually functions in the aggressive mode and does not normally create a receptive state of mind. The source of striving, in my opinion, is a feeling that we are not enough, that we lack something we need in order to be acceptable, something that other people possess. Unchecked, it can become a debilitating sort of envy. Our modern culture appears to proliferate this kind of paralytic envy.

While researching ancient healing methods during a doctoral seminar in Oaxaca, Mexico, I learned that *envida* (envy) is considered a folk disease in that region. Avila (as cited in Avila & Parker, 1999) was a registered nurse with a master's degree in psychiatric nursing and blended these medical skills with traditional Aztec healing techniques. She operated a health care center in New Mexico as a professional *curandera* (healer). In their book, *Woman Who Glows in the Dark Woman: A Curandera Reveals Traditional Aztec Secrets of Physical and Spiritual Health,* Avila wrote eloquently about her approach to treatment for the common phenomenon of *envida*:

> We can choose to focus on feelings of impotence because someone else has what we do not have, allowing envy to eat away at our hearts until it has become a destructive, debilitating force in our lives, or we can do the work that needs to be done in order to achieve what the object of our envy has achieved. Sometimes that means going back to school, or working hard for a promotion at work, or leaving a bad relationship and seeking a healthier one. When we use envy as a mirror, we can achieve our goals at work, school, and in our personal life faster. (p. 52)

So it would seem that envy is a double-edged sword. It fuels our constant battles of contentment versus striving. Intense striving puts certain blinders on consciousness, a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

kind of filter that can shut out subtleties, nuances, and new perspectives. A persistent agenda of "overcoming shortcomings" often eclipses a larger agenda of achieving peace of mind. It is the delicate balance between striving and self-acceptance that this Learning Meditation was designed to illuminate.

Opening ourselves up to new ideas requires making some space available in our moment-to-moment conscious awareness. My experience is that it is very difficult for innovative concepts and visionary thinking to enter a space cluttered with yesterday's obstacles, irrelevant details, and other people's negative opinions. Affirming that "I am now at this moment all that I need to be" temporarily calms the mind and clears the path for an inspired view of one's pure potential. One of life's primary challenges is to unveil the mystery of why we exist. This meditation encourages *listening* at a deeper level and tuning into the intuitive realm of consciousness. I remember at one point in my development struggling to discern the difference between the endless chatter of "mind tapes" (external) and the pure voice of soul-sourced intuition (internal). I have discovered that hearing the intuitive "inner voice" is a skill that can be learned.

Trusting one's inner voice usually requires rehearsal. If the truth of this affirmation seems unattainable to a student, Lovewell staff artists find it helpful to employ a well-known basic acting technique (Stanislavski, 1989). Acting is believing, and actors trained in the Stanislavski method learn to "act-as-if" until they reach a critical mass of understanding or comprehension of the character and dramaturgical situation that allows them to embody the truth of the moment. During this Learning Meditation, a student can act-as-if he or she is truly "all that I need to be" until authentic feelings of peace and self-worth enter the consciousness. Often, these feelings and sensations can be sustained and become part of a new identity. This observable process has created a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rationale for actual training in self-respect and self-confidence.

Wanting to "be a star" is often perceived to be an ego-driven reaction to certain childhood conditions; however, turning that desire and ambition into mastering one's craft can be a healthy transformation. This Learning Meditation can help transmute negative emotions into useful tools. Self-acceptance seems to act as a magnet for new and more benign ideas.

Many artists feel that if they are not suffering some kind of dramatic pain, they cannot *create*. It is, after all, society's artists who agree to absorb the culture's pain and reflect it back to its source for scrutiny. This is part of an artist's job description and a formidable occupational hazard. Artists often fall prey to the dangerous habit of creating painful situations in order to feed their art and then getting trapped in the pain. This self-perpetuating cycle can become a kind of addiction. It is a downward spiral that is often considered necessary in order to create valid art. This Learning Meditation reminds artists that there is enough pain and suffering already existing in the world and in their own lives (which they can freely appropriate into their own art) that they need not consciously or unconsciously generate more.

Ultimately, self-esteem must be self -taught, especially to creative types who tend to question everything. I have observed substantial changes in students' attitudes and behavior as a result of meditating on this concept and acting as if this idea of "I am now at this moment all that I need to be" is true (even if only for a few moments each day). This Learning Meditation seems to at least temporarily remove the filter that is between self-prescribed limitations and true personal potential. The students appear to become less driven and more perceptive. I think this exercise frees-up internal mental and emotional space for more current and immediate incoming data. This is just my theory based on

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

what I have seen. The students get their minds off their own needs and on to an expanded awareness of the people and things surrounding them. The Lovewell Method employs this Learning Meditation in order to address and examine the concept of a critical balance between self-perception and outer perception, a challenge every creative artist will eventually encounter. I have found that artists who trust themselves are more cooperative, more productive, usually more successful, and have the distinct advantage of consciously experiencing the wonders of creative process.

I visualize perfection daily until I breathe it into expression. With this Learning Meditation, I ask the students to utilize the act of breathing as a metaphor for internalizing the creative process. I simplify and break down the breathing process into three basic steps that parallel an artist's creative process. This is a natural fit for young artists who are not yet consciously aware of the procedure they go through while producing their creative output. Conscious awareness of breathing is at the core of many practices such as yoga, tai chi, and transcendental meditation. These traditional breathing exercises are designed to connect the mind, body, and spirit metabolically. Controlled breathing is used in natural childbirth methods; vocal and instrumental techniques; athletic disciplines such as distance running, swimming, and weight lifting; and a host of spiritual practices geared toward deep relaxation and higher states of awareness.

So how does this metaphor work for the creative process? Here is my theory. Examine the three steps involved in one complete cycle of breathing: inhaling, holding, and exhaling. Simply put, our bodies take in oxygen, hold it in our lungs as we transform it into carbon dioxide, and then breathe it back out into the atmosphere that uses it as an essential element in the photosynthesis process. How does this apply to artists?

First, an artist "breathes in" the world around him or her. This represents the artist

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

breathing in impressions of their exterior world--their parents, siblings, friends, teachers, neighborhood, popular culture, life experiences, and world events. While this data is held in the consciousness (and subconsciousness) of the artist, it is absorbed, filtered, examined, analyzed, evaluated, categorized, integrated, and embedded into their creative archives. As the artist weaves this data into his or her creation, the data are given structure and form. The artist then infuses his or her natural gifts and skills, inspired and informed viewpoints, and passionate feelings into the artistic product. Extending the metaphor, all of this magic occurs during the "holding" or transformative stage (oxygen into carbon dioxide, raw data into art). During this stage, the artist puts an imprint on the data, a signature or imprimatur that reflects a unique and individualized expression.

Next, the artist "exhales" a creative product--manifests and crafts an artistic expression that is released into the exterior world and inevitably met with various kinds of feedback usually in the form of positive or negative reactions. As the artist observes the reactions, he or she is further informed as to the nature of the creation--is it honest, is it provocative, is it disturbing, or is it enlightening? Does it offer some new insight into the human condition, does it allow us to see the humor in our foibles, or does it ease our pain? Does the art shake us out of a rut, make us angry, and motivate us to effect change or simply cause us to cherish something we have taken for granted? These are questions of aesthetics in the best sense of the word, and these students are learning to construct a philosophical infrastructure that will guide them for the rest of their lives. They are identifying core values and how those values relate to society and the world outside. If they become professional artists, they will have to find their audience and the audience will have to find them through this conscious relationship of outflow and inflow. This Learning Meditation helps the artists to mindfully monitor the source of their data, to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

define the nature and quality of their data, to determine the means by which the data are processed, and to assess and evaluate the effect the final creative product has on its audience.

In preparing for this meditation, students are instructed to find their own spaces within the workshop facility, assume comfortable body postures, and begin to observe their own breathing pattern. Then, the participants are guided to think about the specific data sources they use on a daily basis. These data are the raw material out of which their creations will evolve. They are then guided to observe the particular style or "spin" they give this data--their unique filtering system that shapes and molds the information into a perspective that can be articulated through one or a combination of the arts disciplines (music, theatre, dance, design, writing, etc.). What are some areas in which they have had success or failure in the past, humor, pathos, persuasion, reality, or fantasy? What is their natural reaction to the world around them, and how is it usually reflected in their art? Is it disgust, glee, defiance, wonder, or reverence? What is their prevailing attitude, bubbly, brooding, intense, carefree, or clowning? Students are encouraged to identify certain honest traits about themselves without being judgmental.

The other primary aspect of this Learning Meditation is "visualizing perfection." It is extremely important to realize that this refers only to personal perfection, not to the outside world's criteria for perfection. Personal perfection is the best that we can expect from ourselves. Visualization is a technique used by many domains to improve performance and increase effectiveness. German gymnastic teams have used this kind of visualization with great success. Using this technique, the athletes are instructed to sit quietly and visualize every muscle movement and bodily action involved in their gymnastic routine. They picture themselves clearly executing the moves with precision in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

every split second of the presentation. It is considered a very effective technique and has contributed to their continued success in the World Olympics (International Society on Comparative Physical Education and Sport, 2002).

In Lovewell workshops, this visualization exercise is applied to the creation and performance of an interdisciplinary work of art. Lovewell instructors ask the students to visualize a specific moment, any moment, of the production in which they can form a mental image of their specific contribution clearly and completely onstage. If they can see themselves in the context of what they do well (and with the most confidence), combined with the goals and objectives of the group project, then they will connect the dots and automatically apply a higher level of motivated cognitive thinking in solving how to get from where they are to the point where they need to be in order to manifest the visualization. This exercise is not a panacea, but it is another effective tool in the accomplishment of the goals and mission of Lovewell Institute.

This visualization exercise is especially effective when guided by well-trained instructors who know the process and grasp the nuances of how to draw on the innate multiple intelligences and motivations of the students. The Lovewell faculty is trained to be vigilant and selfless in facilitating the realization of the students' visualizations. This is the kind of learning that puts the content areas within a context that is relevant to the student and encourages self-directed learning and development of reasoning skills that directly fits the description of problem-based learning (Savin-Baden, 2000).

I am pure energy and awareness. This affirmation is intended to temporarily take attention away from concerns of the physical world and redirect it towards a deeper sense of inner awareness, the awareness of being aware. Getting in touch with this authentic self-awareness is the opposite of self-consciousness. Self-consciousness is actually seeing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

oneself through other people's eyes and worrying about what they may be thinking (a common trap for teenagers). Self-awareness is standing guard at the portal of consciousness and monitoring every event being perceived by our sensory and extrasensory preceptors. The Lovewell Method facilitates this shift of consciousness to a more self-actualized state (Maslow, 1970) by following a discrete procedure.

First, we ask the students to acknowledge any physical concerns--have a talk with the body. If something hurts or draws attention to itself, we assure them that they can return their attention to it after the exercise. Next, as they rest quietly, we ask them to allow their "awareness center" to move out of the body and hover above the head. There are no specific rules or requirements here except to concentrate intensely on that spinning center of energy and awareness and move it slightly outside the body, preferably just above the head. We caution the student not to go too far. Just as some dreams are difficult to awaken from, it is occasionally difficult for an artist learning about deeper self-awareness to return focus to full group awareness. The staff monitors this activity by closely observing the emotions of the participants during the exercise. Staff artists are trained in body language, and that is also a factor in monitoring the students' well-being during this activity. Lovewell has been utilizing this meditation since 1990 and has never encountered any problem with students returning their focus to the group.

Folk wisdom teaches us that we will never know total silence because there are two sounds that follow us incessantly throughout our lives: our heartbeat and the very high-pitched whir of our nervous system. I once spent a long night alone in a small isolated cabin on a desert plateau in New Mexico. Experiencing this kind of deafening silence, I became acutely aware of those two sounds, my heartbeat and my nervous system, and the heightened awareness induced by that kind of stillness. This sort of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sustained quiet solitude is not encouraged by our present culture or hardly even possible in the din of our daily lives. That is why I believe it is so important to structure activities like these Learning Meditations into the curriculum of this creative-process-based arts education methodology wherein self-knowledge is such a primary learning objective.

The fourth Learning Meditation is intended to acquaint the student with the concept of the quantum universe and help introduce the "new physics" ideas concerning the flexibility of time and space. Understanding the basic principles of these theories stimulates the imagination and liberates the mind from limitations imposed by two- and three-dimensional thinking. Chopra (2003) spoke of this issue in his book, *The Spontaneous Fulfillment of Desire: Harnessing the Infinite Power of Coincidence*:

> Although the phrase "quantum leap" has become common in everyday conversation, it actually has a very specific meaning. . . . All creativity is based on quantum leaps and uncertainty. . . . This is the nature of genius, to be able to grasp the knowable even when no one else recognizes that it is present. . . . So intention, imagination, insight, intuition, inspiration, meaning, purpose, creativity, understanding, all these have nothing to do with the brain. They orchestrate their activity through the brain, but they are qualities of the nonlocal domain, which is beyond space and time. (pp. 81-84)

Learning how to expertly navigate time and space helps artists and performers develop higher levels of awareness and perception. This, in turn, leads to better communication skills. Efficient energy and time management are also characteristics that all creative artists must develop as they progress in the mastery of their craft and the creation of their products and processes (Csikszentmihalyi, 1990, 1997). Identifying, acknowledging, and meditating on the implications and applications of quantum thinking

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

prepares the path for integrating students into a holistic and globally unifying thought system.

All my needs will always be supplied by my understanding of creativity. This meditation is a vehicle for nurturing and developing self-trust. It affirms the intention to be resourceful and self-reliant. These words address the practical applications of the creative process in that they focus attention on an alternative source of imaginative solutions. Some call it "thinking outside the box."

I usually illustrate this affirmation with a modern parable about a 10-year-old boy on a bicycle. He arrives at the top of a hill overlooking the road he is taking as it winds down the hill and under an overpass. Looking down he sees police cars, tow trucks, and traffic backed up for miles in both directions. The state trooper at the top of the hill tells the boy not to try to weave between the cars because a large truck has lodged itself under the bridge and cannot move either way. Everyone will either have to wait it out or take a long detour. The 18-wheeler was too tall to fit under the bridge and remains hopelessly stuck as welders with acetylene torches ponder how to take the top off the truck to dislodge it. Finally, the boy asks the trooper a simple question, "Why don't they just let the air out of the tires?" The trooper thought for a moment and headed down the hill toward the bridge. He returned in about 15 minutes as the men down below were letting air out of the tires of the 18-wheeler. Soon, the truck backed out, turned around, refilled the tires and the traffic was once again flowing smoothly. When the trooper asked the boy how he thought of his solution, the boy replied, "I don't do good in school, but I know a few things."

This Learning Meditation is beneficial at any level of comprehension because it offers the notion that if we *intend* to find a better way to solve a problem, we can innately

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

develop the capacity to actually find better solutions. Applied creative process offers new ways to adapt, grow, and collaborate to sustain our society in an ever-changing environment. This is the spirit of invention and innovation that has always mapped the human path out of darkness and ignorance. This is that elusive intangible commodity called ingenuity that we, as a culture, must nurture and protect for future generations. Csikszentmihalyi (1997) addressed the importance of protecting and rewarding creative children:

> It is possible that children who were more curious ran more risks and so were more likely to die early than their more stolid companions. But it is also probable that those human groups that learned to appreciate the curious children among them, and helped to protect and reward them so that they could grow to maturity and have children of their own, were more successful than groups that ignored the potentially creative in their midst. If this is true, we are the descendants of ancestors who recognized the importance of novelty, protected those individuals who enjoyed being creative, and learned from them. Because they had among them individuals who enjoyed exploring and inventing, they were better prepared to face the unpredictable conditions that threatened their survival. (p. 109)

One summer, the League of Professional Theatre Women gave a scholarship to a teenage girl from Spanish Harlem in New York City to attend a Lovewell Workshop in Salina, Kansas. She came to America from Nicaragua where insurgents had recently killed her father. Her mother brought the family to America and found herself working several jobs to support them. After a few weeks of practicing the Learning Meditations every day during our workshop, the girl volunteered an example of how she related to this particular one. She remembered sitting in the window of her tenement building,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

writing poems, and listening to the ice cream truck passing every day, wishing that she could afford to run out and buy a cone like the other kids. Her mother had forbidden them from wasting money on nonessentials. She devised a plan whereby she would write a poem for the ice cream man and attempt to barter it for a cone. The next day she made the offer. The ice cream man readily accepted and each day she wanted a cone, she would create another original poem for him. She no longer felt so poor.

That example is from a child's perspective of how the principle is applied. My experience is that the principle of this Learning Meditation can function on many levels as one consciously develops the ability to focus attention, intention, and awareness on ways of manifesting one's visions and fulfilling one's desires.

I have a kind thought for everyone: May we create today in the spirit of cooperation and joy. Life in modern society is complicated enough. Collaborative interdisciplinary theatrical projects are complicated enough. This Learning Meditation addresses the issues of human dynamics and effective social interaction. It is far from a warm and fuzzy touchy-feely invocation. During the Lovewell process we do not naïvely expect everyone to love each other or attain some divine level of enforced compassion. We do expect, however, a high degree of mutual respect and decent social behavior and have endeavored to establish those conditions in all of our workshops and classes. Sometimes, it is a fine line between our cherished ethic of freedom of expression and that of acceptable conduct, but over the years, Lovewell has achieved considerable success in this area. Artists are notoriously ill behaved or misguided as witnessed by a host of colloquialisms such as the temperamental artist, the crazy artist, the angry artist, the mad artist, the self-involved artist, the angst-ridden artist, the starving artist, and the struggling artist. Lovewell asks young artists to reconsider these stereotypes and learn some

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

techniques for successful collaboration and socialization that disprove those stereotypes.

Yes, there is a certain apparent contradiction in Lovewell's mission of cultivating individuality as an artist and yet conforming to etiquette as a social being. However, upon closer examination, this is more of an irony than a contradiction. Many of the greatest artists in history were those who learned the important lesson of letting the art itself express the messages of radical reform or noncompliance with existing norms, while the public persona of the artist was that of an acceptably (if often eccentrically) socialized professional artisan. It worked well for Bach, DaVinci, Brahms, Verdi, Raphael, Dali, Stravinsky, Gershwin, Balanchine, Copeland, Sondheim, and a host of other major artists who defied the stereotype of the unsocialized rebel artist (even though their work may have been revolutionary).

The point of this is certainly not to force young artists to conform to meaningless social restrictions but to emphasize the point that bad behavior is not a prerequisite for good art and that heavy attitude and chronic bad behavior often interferes with the message being conveyed through the art. The Lovewell process instills confidence that it is indeed possible to be productive on large-scale collaborative projects in an atmosphere of harmony and cooperation.

The purpose of this Learning Meditation is to create an environment where egos do not interfere with the creative process or the joys of moment-to-moment productivity and personal accomplishment. After a few days of being guided through the exercise by a Lovewell staff member, the students start volunteering to share their thoughts and reactions to each meditation. Through activities like this, the Lovewell Method helps the students become aware of their own influence on the group dynamic. Hard work and intense creative effort do not necessarily have to be agonizing or confrontational. When

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rehearsal tension is building and emotions are running high, I have often heard some student or instructor simply call out, "Number 6, remember number 6." When this occurs, we take a moment to collectively diffuse, shake off the tension, and then get back to business. The sixth Learning Meditation conveniently replaces a substantial amount of behavior policy within the Lovewell culture. I remind students and staff that the better the group is at honoring this intention with all the mutual respect that it implies, the less need there is to be encumbered by extensive rules, restrictions and regulations.

Now let me in silence reaffirm why I am here. This statement's function is profound as it relates to the group dynamic in the context of a Lovewell program. It aligns individual purpose with the common goals of the group. On a personal level, the affirmation reconnects the student with self-motivating intentions that have been developed consciously or unconsciously over the years. On a group level, it allows the leader to guide the focus of all of these disparate motivations into a unified common goal, to create a meaningful collaborative piece of interdisciplinary art that expresses the passion, intelligence, insight, and humor of each member of the collective group. It also helps develop a unified synergistic voice for the group. Witnessing how many diverse ideas and personal missions merge into one unified goal gives the students an opportunity to grow in an understanding of the concept of true collaboration and cooperative behavior. It affords insight into synergy as an active process rather than a lofty concept. In modern society, it usually takes disaster or war to create events of mass cooperation and clarity of a common goal. It is a valuable learning experience to participate in an alternative type of emotionally charged "community spirit" event. But, instead of being triggered by disaster, the Lovewell experience is motivated by an exhilarating creative process and product reflecting the truth of humanity to itself.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This is how Lovewell administers the seventh Learning Meditation. The phrase is stated verbally by the leader and then repeated verbally by the group. What follows consists of two parts. First, there is a long silence during which the participants scan their mental and emotional files for relevant data for reasons why they find themselves devoting considerable effort and time to this program and its guided activities. Individual answers to "why I am here" are not divulged, coached, or questioned. The leader assures the group that there are no wrong answers and the "why" can change from day to day. The only provision is that each student takes a few moments to focus on the personal reasons for being there.

The second functional aspect of this affirmation is that it provides a transition from the internal focus of the creative process to the external focus of the *implementation* of the ideas. In concluding this exercise, the leader shifts the focus of this quiet group energy to the matters at hand and announces the agenda of the things to be accomplished that day and a strategic plan of how to accomplish them. The students are encouraged to reflect upon their potential individual contributions to the challenges of the day. They are asked to consider aligning their personal goals with the goals of the group.

There is much more to be said about the applications of this Learning Meditation. The compelling issues of personal mission and purpose usually surface only at moments of great confusion and frustration, those crisis times when we find ourselves asking, "What am I doing this for?" or "Why have I gotten myself into this?" Participating in this meditation on a regular basis, facilitated by a well-trained instructor, encourages the practice of conscious maintenance of motivational and inspirational resources. This kind of self-questioning often leads to clarified intentions and a stronger sense of self-reliance. It has the effect of "sending the light ahead" in that it directs conscious attention to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

immediate goals and to where one is headed in the present moment.

"Now let me in silence reaffirm why I am here" is a searchlight illuminating the innermost regions of our psyche that contain the core elements of our reasons for living. Identifying and exploring these reasons for living is a vital part of any complete education, especially an education that attempts to build character and self-awareness. Krishnamurti (1981) summed up this point concisely in *Education and the Significance of Life*: "We cannot understand existence abstractly or theoretically. To understand life is to understand ourselves, and that is both the beginning and end of education" (p. 14).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 10: Core Elements of the Lovewell Method

Mission

The first statement I actually wrote down describing Lovewell Institute's (1989) mission was for the *Articles of Incorporation* required as part of the standard application to become a federal not-for-profit entity. It stated that the principal purpose of the corporation was as follows:

> To engage in any lawful act or activity for which corporations may be organized under the Kansas Corporation Code, specifically including, but not limited to educating, encouraging and promoting the development and advancement of young musical theatre student artists by conducting workshops, creating and producing musical theatre productions by and with the artists, and providing practical experience in the musical theatre field. (Cover page)

Even at the time I wrote these *Articles of Incorporation*, I knew this was not the complete or final description of Lovewell's purpose. I was speculating and only beginning to feel the challenge of articulating verbally and intellectually the vision I was intuitively struggling to manifest. This description was, however, enough to get the organization up and running. It was also the first step of my metacognitive journey.

At the request of the original board of directors, I wrote a short mission statement that encompassed a broader view of what I believed Lovewell Institute had the capacity to accomplish:

> Lovewell is a not-for-profit cultural arts organization that is dedicated to providing professional training and life-changing experiences for kids by using a multi-disciplinary spectrum of the arts to guide them in the creation and performance of original stage worthy musical theatre that reflects as well as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> expands our social, environmental and cultural community. (Lovewell Institute, 1988, p. 1)

This mission statement represented a step in the right direction; however, it still lacked the comprehensive nature of the concept I envisioned. The evidence I gathered in the field indicated that the Lovewell idea was bigger than simply musical theatre and professional training.

As Lovewell continued to deliver programs, the board took some interest in our mission and vision. The following vision/mission statement is the product of a group effort and another step forward in our evolution:

> The Lovewell vision is simple: To nurture and unlock the unlimited possibilities in children through the creative arts. The mission is to build an institute where teachers and children of all ages can experience personal growth, empowerment, an enhanced self-concept, and successful communication skills, taking them across all boundaries. This powerful mission is to be accomplished by Lovewell's unique method of "growing the kids" with theatre, music, writing, dance, and design as the soil of choice. (Lovewell Institute, 1996b, p. 2)

As hopeful and poetically ambiguous as this attempt was, it carried us through a few more years of steady progress in programmatic areas. It did not, however, articulate with clarity and confidence Lovewell Institute's ultimate potential for personal and social transformation. I began to learn the importance of maintaining a judicious balance between the anticipated social and therapeutic benefits of Lovewell Institute's mission and the proven practical applications of good vocational training and academic skill building.

Although a mission statement is always a good place to start, it is important to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

keep in mind that stagnancy is the antithesis of the creative process. Locking into one single immutable mission statement would not be wise for an organization dedicated to the pursuit of creative solutions to the constantly changing needs and challenges facing our society. With this in mind, I once again revised the mission statement to include all of the areas in which I had seen Lovewell make an impact. This, of course, resulted in a statement that is admittedly too long and detailed for an official mission statement but does offer an honest summary of the various aspects of Lovewell Institute's mission:

1. To create opportunities for artists to express their ideas, feelings, experiences, and wisdom through an interdisciplinary spectrum of the arts.

2. To create, develop, and produce new works by individual or collaborative artists for the stage, video, and any other medium that conveys ideas and information.

3. To provide education, training, research, curricula, and practical experience to artists, students, and teachers illuminating the relationship between the arts and education. Lovewell supports and advocates the arts as a unique and effective learning style and as a viable therapeutic and healing technique.

4. To build and nurture a "cultural community" of artists, students, teachers, and parents by creating innovative programs, workshops, and seminars.

5. To continue to develop the "Lovewell Method" as an applied arts education philosophy and as an effective self-improvement and life-enhancing technology.

6. To employ "social entrepreneurship" by creating, through the Lovewell process, marketable products and goods to help support the operations and expansion of the not-for-profit corporation.

7. To encourage creativity as a tool for personal and social transformation.

8. To utilize the arts and self-expression as a method of affirming our lives,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

experiencing our joy, enriching our community, and celebrating our spirit.

This mission "overview" will no doubt eventually condense into a more compact and succinct statement. Until such time, we do have a clear understanding of what Lovewell Institute is creating and is capable of accomplishing given the philosophy, tools, resources and technology already developed. Like any living organism, Lovewell Institute grows and morphs as it continually adapts to resonate with its environment. As long as the integrity of the philosophy is maintained, the evolution of the mission is a healthy process. As I write this, the Lovewell board of directors is in the process of revising the mission statement once again. As our organization grows, so does our capacity for distillation and synthesis in defining Lovewell Institute's Mission.

The Formats

Lovewell Institute presently conducts workshops in several formats, all of which incorporate the same basic elements of the Lovewell process, procedures, and training materials. The formats have been developed to meet the needs of the various schools and institutions that have requested a Lovewell program. These formats include intensive 3-week and 4-week summer sessions, afterschool programs lasting anywhere from 4 to 16 weeks, weekend workshops, 1-day seminars, and teacher training sessions of varying lengths.

Over the past years, Lovewell Institute has led several initiatives to start a school of its own. These initiatives have been lengthy and labor intensive, and the board of directors has since decided for the time being to focus on other issues. I still believe, however, that the best format in which to deliver the Lovewell Method would be a full-time school format featuring a comprehensive arts-based curriculum. One goal would be to teach core academics such as math, science, social studies, and history through the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

arts. Lesson plans and syllabi would be structured around thematic units. The units would be coordinated throughout the curriculum so that all academic courses and arts courses are contributing to the theme as well as delivering the core content of each course. I hope to be a part of the planning and implementation of what I believe could be the most effective format for delivering the Lovewell Method, an accredited Lovewell School. Recent research in the relationship between academic learning, social development and the arts has contributed much to making this goal a reality (AEP, 2002).

Currently, meetings are being held between Lovewell board members and administrators from several schools interested in integrating a Lovewell-based interdisciplinary arts course into their standard curriculum. Lovewell is in the design stage of a format that would satisfy the needs of the schools and deliver a quality interdisciplinary arts course utilizing the Lovewell Method.

Phases of the Lovewell Process

Although terms like lesson plans, curriculum, and syllabi are helpful in a discussion like this, the best way in which to illustrate the Lovewell Method is to break the process down into four phases: (a) conceptualization, (b) creation, (c) production, and (d) evaluation. Specific learning events occur fluidly within each respective phase. Instead of a rigid daily class schedule, staff leaders determine how and when to move from one prescribed learning activity to another. There is very specific content to be covered during each phase of the process; however, it is up to the discretion of the director and artist/instructors how that content will be administered. This flexibility permits the leaders to respond to the energy and absorption levels of the students. The staff leaders develop a sense of goal-oriented feasibility in regard to the projected completion of each project. Each group of students moves through the process at a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

different speed and yet the whole experience is unyieldingly framed by the first day of brainstorming to the closure exercises after the final performance.

The biggest challenge for me as I developed this method was summoning the trust I had to place in the process itself, that when the audience arrived, there would be a worthy product of the process to display. This challenge is constantly on the minds of all Lovewell program directors and artist/instructors. The process must be malleable in order to accommodate the group dynamics, the research time, the productivity level, and the general unpredictability of the creative process. Each phase is described below.

Phase 1: Conceptualization. The opening ceremony of all Lovewell workshops involves welcoming new arrivals and engaging in activities geared towards getting to know one another. This is followed by an orientation that informs the participants about the history and philosophy of Lovewell, most importantly, getting the message across that the Lovewell Method is dedicated to giving each student his or her authentic voice. After the orientation, there is a staff talent showcase. This establishes the credentials and authority of staff members and gives the students a chance to get to know the particular strengths and interest areas of the staff. The students are encouraged to ask the staff questions regarding their talent, training, resources, background, and future plans. The next activity involves the students and staff in an open discussion of any student material submitted prior to the first day of the workshop.

Early in the process, students present individual talent showcases wherein they perform any material they wish, from thespian and forensics competition entries to new and untried monologues, skits, poems, or songs. Some students display visual artwork or choreography that they have devised. The function of this showcase is to inform the other students and staff of the abilities and unique characteristics of each participant. Being

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

familiar with each student's talent, potential, and personality helps guide the writers toward creating a show that features "the best" of what each student can do. An objective eye often helps shape material that showcases the particular talent of a student to its best advantage as well as fitting that unique talent into the overall theme, plot, and style of the piece as the content emerges and the production evolves. These student talent showcases are interspersed throughout the first week of activities.

One of the Lovewell Method's most effective learning activities is what we call the minimusical exercise. This activity is usually conducted on the first or second day of a workshop session before the students fully comprehend the task at hand. First, the students are divided into groups consisting of no larger than six. The staff then gives each group a prop (a physical item), an opening line of dialogue, and a closing line. There are two rules: (a) each creation must include music, lyrics, dance, the two lines of dialogue, and the prop and (b) all the material must be original. The students are then given 20 minutes with the director of each of the four departments or disciplines (music, script, dance, and theatre). The director of each department rotates to each group. The only design elements utilized are the designated prop and any relevant found objects that the participants can put together easily and quickly. After the staff rotations are complete, the students are given another 10 or 15 minutes to stage the minimusical before they perform it for the whole group. This usually yields a healthy dose of humor and insightful glimpses of the students' individual talents. It also breaks the ice and affords the students the opportunity to participate in an encapsulated version of the unique process they are about to experience. In conventional performing arts activities at school, most students are handed a script that they are expected to memorize, musical notes or lyrics to learn, and dance steps to replicate, much more interpretive than creative. The minimusical

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exercise is quite liberating for the true creative spirit.

Another standard learning activity is centered on visual design concepts. Students are given adhesive tape and sheets of newsprint and told to design as many costume ideas as possible in 20 minutes. They fashion hats, skirts, jewelry, shoes, pants, tunics, and a variety of unique body coverings that express basic costuming ideas. The group then discusses each design. Sometimes, this creative design exercise is conducted using simply a roll of toilet paper for each student instead of newspaper and tape. The objective of this exercise is to demonstrate conceptual design creativity.

Our daily routine begins with a vocal warm-up, a physically stimulating stage movement or dance exercise, followed by the Learning Meditations as described in chapter 9. Then, during the first several days, the students are introduced to the primary Lovewell strategy for constructing an interdisciplinary work of art: creating the content and concept through guided brainstorming exercises, researching the themes, then going to work to create characters and a storyline or narrative cohesive structure. I mentioned in chapter 1 that the "cornerstone of Lovewell Institute's philosophy and mission is creating *content.*" The following paragraphs describe how the Lovewell curriculum achieves this content-generating objective.

The three fundamental goals of the intensive guided brainstorming sessions are (a) to select a theme (the core idea that unifies all elements of the creation); (b) to identify and describe the characters that will communicate, explore, and embody the theme; and (c) to design a plot, concept, or stylistic device (in all discipline areas) that will bring cohesion and structure to the thematic elements.

The goal is to create a high-quality piece of interdisciplinary art that communicates the students' thoughts, feelings, knowledge, and imagination. Within this

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

format, the challenge is that the collaborative interdisciplinary art piece must be conceived, written, rehearsed, and publicly performed within a tightly scheduled time frame (3 to 4 weeks working full-time or 3 to 4 months meeting several days a week in the afterschool format).

Guided Brainstorming is a procedure in which all students and staff sit in a circle and one by one articulate his or her particular areas of interest or expertise. The first several times around the circle, the staff is not permitted to give input related to content, only input related to procedure. Students are allowed to "pass" (give up their turn to speak) if they wish. There is a staff facilitator who keeps the ideas flowing and maintains an orderly dissemination of information. Everyone takes notes and the facilitator periodically updates a visual mind map or outline of the ideas (usually on a flip chart or chalkboard visible to all participants). This mind map tracks ideas as they develop in terms of emerging themes, structure, characters, plot points, song titles, lyric images, and design or visual concepts. After the students zero in on certain common interests, current issues and trends, and consensus ideas, the staff actively joins the brainstorming exercise and begins to inform the group on the feasibility of their ideas and how they will translate into the production realities of the various disciplines (dramaturgy, theatrical delivery styles, music and lyrics, dance and movement, and design and technical). Discussions begin on how to realize the artistic vision within the constraints of the available time and budget. This process continues until all three of the following criteria are met: (a) the students arrive at a consensus regarding the theme; (b) the main characters are established and defined; and (c) a general plot, story, narrative, or stylistic approach is agreed upon. Sometimes this phase requires research in order to determine if the theme, character, or plot are substantive enough to warrant a large-scale project.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Critical thinking escalates to a peak level during this exercise. This is a rare opportunity for the participants to contribute their ideas on the foundational level of a large project. If a vote is necessary, the facilitator conducts polls narrowing down the choices of which ideas will prevail. The staff is not permitted to vote. Periodic breaks are necessary to counterbalance the intense mental work. Occasionally, during these breaks, the staff conducts short physical awareness exercises or theatre games. Spolin (1986) remains the best source of improvisation exercises and theatre games that build trust, heighten awareness, and break the tension. Phase 1 is complete when there is a consensus concerning the theme, characters, and plot.

Phase 2: Creation. During this phase, the students establish the title of the show, solidify a continuously developing "spine" of the sequence of events, devise the poster design, and construct the initial songs and scenes. This is when a concept emerges of how to tie the disparate elements into a cohesive through-line. The Lovewell Method offers a clear distinction between the random nature of a standard "variety show" and a well-crafted meaningful piece of interdisciplinary art. The cohesion of a Lovewell production does not necessarily have to be chronological or even logically sequential, but it must be crafted with some cohesive element that reflects and examines the chosen theme being explored by the characters. Sondheim and Weidman (2004) achieved this kind of nonlinear weaving around a theme very successfully in their multiple Tony Award-winning musical *Assassins*.

Phase 2 begins by staff and students breaking off from the brainstorming circle into smaller groups based on either interest or discipline areas. The interest group may involve exploring thematic ideas, research ideas, or character development. One of the challenges of staffing a Lovewell Workshop is that the instructors, although almost

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

always cross trained, are hired to head one of the following departments based on skills and training in that one primary discipline. Interdisciplinary art requires familiarity and a working knowledge of as many of these domains as possible. The Lovewell process seems most effective when students begin the creative journey in the discipline wherein they have the highest comfort level, greatest skill, most confidence, and the most experience. The following paragraphs outline the principal departments essential to every Lovewell workshop. Each department corresponds to a specific intelligence as defined by Gardner (1983, 1993, 1999) in his theory of multiple intelligences:

1. Script Department. Led by the script director, the students gather around word processors creating outlines, dialogue, plot points, character analyses, and structural concepts. This department is also responsible for the press releases and the playbill. Skills emphasized in this department correspond to Gardner's (1999) definition of linguistic intelligence: "*Linguistic intelligence* involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to accomplish certain goals. Lawyers, speakers, writers, poets are among the people with high linguistic intelligence" (p. 41).

2. Music Department. Led by the music staff, students interested in songwriting, composing, and lyric writing gather around keyboards and other musical instruments working out melodies, lyrics, underscoring, and dance sequences. This department is also responsible for the notation and arrangements of the live music. All music in the show must be original, written by the students assisted by the staff. The emphasis in this department is on musical intelligence as defined by Gardner (1999):

> *Musical intelligence* entails skill in the performance, composition, and appreciation of musical patterns. In my view, musical intelligence is almost

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> parallel structurally to linguistic intelligence, and it makes neither scientific nor logical sense to call one (usually linguistic) an intelligence and the other (usually musical) a talent. (p. 42)

3. Design and Technical Department. Led by design and technical staff, the student designers and technicians set up a studio where they can devise visual and technical aspects of the production in terms of sets, costumes, lighting, props, visuals, and special effects. This department is also responsible for the poster design and logo of the show. These activities correspond to Gardner's (1999) explanation of spatial intelligence:

> *Spatial intelligence* features the potential to recognize and manipulate the patterns of wide space (those used, for instance, by navigators and pilots) as well as the patterns of more confined areas (such as those of importance to sculptors, surgeons, chess players, graphic artists, or architects). The wide-ranging ways in which spatial intelligence is deployed in different cultures clearly show how a biopsychological potential can be harnessed by domains that have evolved for a variety of purposes. (pp. 42-43)

4. Dance and Stage Movement Department. Led by the choreographer/dance director, physical learners and dancers explore the possibilities of narrative movement as it relates to the theme, plot, and visual style of the piece. This department must work closely with costume design and props to assure that the visual elements of the dance and movement sequences are functional and consistent with the style and content of the piece. This department's activities correspond to Gardner's (1999) description of bodily-kinesthetic intelligence:

> Bodily-kinesthetic intelligence entails the potential of using one's whole body or parts of the body (like the hand or the mouth) to solve problems or fashion

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> products. Obviously, dancers, actors and athletes foreground bodily-kinesthetic intelligence. However, this form of intelligence is also important for craftspersons, surgeons, bench-top scientists, mechanics, and many other technically oriented professions. (p. 42)

Students are encouraged to switch groups if they wish as their interest and focus shifts. This creates an interdisciplinary atmosphere where students can rotate between various disciplines or interest groups as they explore different aspects of the arts. This gives them an opportunity to test the limits of their crossover potential to other discipline areas. The staff meets several times each day to assess and compare the progress being made in each department, assuring that they are all on the same track. They return again and again to the "spine" (visually enhanced outline) as they add modules of completed scenes, songs, and visual segments (dance, movement, or scenic) to the sequence. During this phase, the curriculum emphasizes the study of dramaturgy, organizational techniques, communication skills, collaboration, and flexibility. This phase continues with what has become known as the "vortex of chaos"--refining characters; researching background materials for details (e.g., historical data and context, periods of design and style, linguistic issues, etc.); rethinking relationships; crash courses in dramatic structure; and coaching in songwriting, lyric writing, playwriting, choreography, and design. The staff's goal during this phase is to guide the students through the rough waters of bringing order out of chaos, meaning out of raw data, and resolution out of random or loosely connected ideas. The fundamental elements of each discipline are being absorbed in an intensely problem-based (solution-based) educational setting (Boud & Feletti, 1991; Savin-Baden, 2000).

The activities during this phase afford students the opportunity to explore and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exercise their interpersonal intelligence. According to Gardner (1999), "*Interpersonal intelligence* denotes a person's capacity to understand the intentions, motivations, and desires of other people and, consequently, to work effectively with others. Salespeople, teachers, clinicians, religious leaders, political leaders, and actors all need acute interpersonal intelligence" (p. 43). As the abstract concepts and ideas are embodied and brought to life through improvisation and the initial staging, relationships and psychological motivations of the characters are discussed. A clarity of intentions and desires emerges and transforms the words and music into living, breathing human dynamics. I would say this learning environment functions as a laboratory for the development of interpersonal intelligence.

An atmosphere of cooperation is essential during this delicate assembly process. The students' fragile egos and hypersensitive personalities make this exercise a treacherous part of the staff's responsibilities. There is the legendary pitfall of new and first-time writers falling in love with each and every note or word they write. This is not myth, it is an essential (and sometimes painful) part of the creative process. The Lovewell Method provides one-on-one conferences to help young writers become more amenable to constructive criticism and collaboration. The staff instructors help the students learn how to work together on a common goal through facilitated individual and group communication sessions and thoughtful idea exchanges.

During this phase, tension is commonplace and the potential for conflict is at an all-time high. As ideas, designs, songs, dialogue, and dance sequences are presented for approval, most students cannot help but keep track of whose material was accepted and whose material was rejected. These students have been raised in a culture of high competition wherein winning is more important than how they play the game. This is the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"teachable moment" where everyone can see each idea blend and merge into the collaborative soup--they can experience synergy at work as ideas are topped, morphed, and absorbed into a substance that is truly greater than the sum of its parts. This is an alchemical educational process where metaphorical base metal is turned into gold. The unity of content in the show is now mirrored by social unity within the group. The group dynamic is altered by the content generated by the group.

We have designed a social interaction activity for this stage of the process that has proven to be very valuable in setting the tone for moving into the production phase. This event has emerged as an essential activity in the curriculum and has been carefully designed to make the most of the intellectual and emotional momentum that is building. The purpose is to guide the students on a positive path into the intense period of technical rehearsals and actual performances. The activity is referred to as "Pillow Talk." It is, if possible, conducted in the evening after rehearsal ends. Each student dresses comfortably and brings a pillow and a snack. The staff hands out cleverly-worded award certificates based on the unique strengths of each student. Everyone gets an award. Then a candle is passed around the circle and each student is encouraged to share a personal story with the group while holding the candle. The staff recommends that the stories not be related directly to the show but, instead, reveal a revelation, a fear, a triumph, a compliment, or a confidence. There are two rules: no harmful personal criticisms and confidentiality (nothing leaves the room). This exercise is carefully facilitated and always bonds the group and staff emotionally. The value of the unity and solidarity achieved during this exercise is palpable. Emotional bonding occurs during the rehearsal and performance almost every time a play or musical is produced. Imagine how powerful it is for a group of kids when facilitated by a group of compassionate staff artists who have just guided

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

them through the birth of their own brainchild.

Phase 3: Production. During the next phase, the focus turns to the performance itself, getting the scenes and songs blocked, staged, choreographed, and rehearsed; finishing the set, prop, and costume construction; and devising the technical production elements for performance. The staff offers coaching in performance skills, acting techniques, musical arranging, theatre technology, and all the practical aspects of getting a production on its feet. During this phase, staff and students deal with a wide range of issues including stage fright; completion of songs, scenes, staging and dances; promotion and publicity; and, most importantly, energy management. The Lovewell Method strives to balance the manic energy that often culminates at this point with the calm clear confidence of experienced performers. Once again, within this interdisciplinary "lab" environment, many fundamental skills and basic techniques from each individual discipline are being imparted and absorbed. Students are highly motivated at this point in the process.

This phase employs procedures and activities similar to the mounting of any theatrical production except for one essential distinction. In a Lovewell production, the participants are intimately familiar with and connected to all of the elements of the content of the production. They know the whole story, not just their scenes. They are familiar with all of the characters, not just their own. They know why the show was written and what it is intended to convey to the audience because they wrote it.

Many of the activities during this phase are designed to hone physiological communication skills such as voice production, enunciation, gesture, body positions, physicalization, pitch, volume, memorization, and clarity of movement and speech. Students receive crash-course training in singing techniques, acting techniques, dance and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

movement techniques, and backstage training (quick costume changes, prop placement, interfacing with technical staff, and rehearsing efficient entrances and exits in the dark). The act of getting the technical elements such as lights, sound, scenery, props, and costumes all functioning together to enhance the artistic vision is always a formidable challenge.

Students who opt for technical jobs (techies) are familiarized with the lighting and sound systems of the venue. They establish working relationships with the house technicians and learn quickly how to operate or assist in the operation of the equipment. Until Lovewell acquires its own facility, the technical training factor will be subject to the various human and technical resources that are included with whatever venue is rented.

During Phase 3, the process depends heavily on the prior experience of the staff and instructors who must call the shots on a moment-to-moment basis as the production takes shape in a tightly controlled framework of time and space. At this point in the process, creativity surrenders to the traditional hierarchy and exigencies of standard production. The stage director becomes the final authority of all activities and procedures. Directing a Lovewell production is a tremendous responsibility and one reason why Lovewell directors must be so well trained in a variety of disciplines. Phase 3 ends when the audience enters the theatre and the house lights dim.

Phase 4: Evaluation. The audience adds the final ingredient. The energy coming back to the performers/creators from the audience is always an indescribable learning experience. Realizing that the reactions and emotions coming back to them from across the footlights are a direct result of their efforts and artistry, the students experience an exhilaration and a profound sense of accomplishment. Someone is not only watching

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

them perform but also listening to their ideas and appreciating their knowledge and skills on a deeper level. The students know that they have expressed themselves and articulated their ideas as never before. The respect and praise they earn becomes a priceless addition to their self-image and often takes them to a new paradigm of motivation to explore new areas, to take calculated risks, and to consciously expand their learning curve.

Methods of evaluation vary with each program. There are evaluation questionnaires for students and staff; informal group discussions; recaps of the performance; and input and reactions from parents, siblings, friends, educators, artists, social service providers, and loyal followers of the Lovewell productions. More effective evaluation tools will be developed when focused research and financial resources afford the opportunity to create and experiment with appropriate measurement instruments. Perhaps the most valuable evaluation activity is the thought process that takes place in the mind of each artist over the years following the Lovewell production and the accumulated assessment from fellow cast members, family members, and friends. I have observed numerous groups of alumni watching the DVD and listening to the CD of the shows that they have created. Reliving their creation is like opening a window on that particular moment in the life of each individual artist. It affords an opportunity to observe the issues that were important to them at the time. The show reflects each participant's creativity--it frames and celebrates a piece of their identity.

Each artist can observe how others interpret what they have created. Was the audience member entertained, enlightened, or emotionally involved? They think back on the process and how they have accomplished their personal goals and the rigorous challenges of achieving the group objectives. These students have achieved a balance of outer creativity and inner creativity. According to Goswami, Goswami, and Reed (1995),

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> Outer creativity involves discoveries external to oneself; the product of outer creativity is meant for the society at large. In contrast, inner creativity is inner--directed. Here the product is personal transformation of one's own context of living--a newer and newer *us*. In outer creativity, the product we create competes with the existing structures of the society. Thus we need raw talent or giftedness and knowledge (including early conditioning) of existing structures in addition to a creative engagement with the problem to be solved. . . . Inner creativity needs neither talent nor expertise. All it requires is a deep curiosity of an immediate, personal kind (What is the meaning of my own life?). (pp. 229-230)

The Lovewell Method addresses both outer and inner creativity and provides opportunities for exploration and experimentation in both realms. Phase 4 was designed to encourage ongoing scrutiny of the creative process and one's own creative output as a tool of personal (emotional and intellectual) development and social transformation through the multifaceted power of the arts. This phase of the Lovewell process also addresses Gardner's (1999) concept of intrapersonal intelligence: "Finally, *intrapersonal intelligence* involves the capacity to understand oneself, to have an effective working model of oneself--including one's own desires, fears, and capacities--and to use such information effectively in regulating one's own life" (p. 43).

Many of the core elements of the Lovewell Method are outlined in the descriptions above of the four phases of the process; however, there are other core elements beyond the pedagogy, curriculum, syllabus, learning activities, and events that distinguish the Lovewell Method. I believe that the integrity of an endeavor rests on vigilant adherence to a shared philosophy and aesthetic. Lovewell Institute has remained steadfast to its philosophy, aesthetic, and mission. It is not just the content or the activity

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that matters, it is the spirit in which the content is delivered and the activity is conducted. The primary element in the social atmosphere of all phases of all Lovewell projects is that of acceptance. The primary element in the intellectual atmosphere of Lovewell Institute is the joy of rigorous creative-process-based learning. The primary element in the aesthetic atmosphere maintained within the Lovewell culture is meaningful and relevant content delivered with high-quality artistic standards.

A core element of the Lovewell Method that permeates all levels of activity is establishing and maintaining a culture of trust. Once Lovewell staff instructors have been interviewed, trained, and interned, they are given the freedom to teach *to the child* at the teachable moment. This is in contrast to the current trend in education of teaching *to the test* (Eisner, 1998, 2002). The Lovewell Method places a significant amount of trust in staff members to exercise their own creativity and judgment in the classroom (rehearsal room). Each instructor is given the freedom to determine how to negotiate the time allotments for completing the daily tasks. The instructors work together to keep a balance between the demands of the production and the time and energy needed to ensure the well-being of each student and each staff instructor. Empowering staff instructors to integrate their own creativity into the Lovewell process involves special training in sensitivity and awareness. The following chapter describes more about how this is achieved and why human resources play such an important role in defining the Lovewell Method.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 11: Other Perspectives on the Lovewell Method

Themes and Characters That Inform the Lovewell Process

In this chapter, the Lovewell Method is examined thematically rather than sequentially as in the previous chapter. As the themes are examined, the people who embody and explore those themes are introduced--the human dialectic. Within the framework of the Lovewell process, the themes selected in the guided brainstorming sessions are subsequently explored, articulated, and humanized by the characters that the students create and embody. In regard to Lovewell Institute and the Lovewell Method, I have been brainstorming the themes identified in the previous chapters for over 20 years. In this chapter, some of the "characters" (and types of characters) who actually breathe life into Lovewell's themes are introduced. The primary characters in the story of Lovewell are the staff instructors; the board members; the students; the parents; and, finally, the audience. First, a discussion of the responsibilities of staff instructors and the type of person who is drawn to these positions will reveal why the human element is such an important factor in the effectiveness of the Lovewell Method. The evolution of the method has helped Lovewell Institute identify and establish reasonable expectations for good instructors and generally what is required of them. The second part of this chapter reviews some of the people and organizations whose missions and activities are similar and relevant to the Lovewell Method.

Requirements and Training for Lovewell Staff Artist/Instructors

Lovewell holds a high standard for staff artist/instructors, not only artists and creative innovators, but also as compassionate teachers and guides who know how to administer the pedagogy with consistency and integrity. Staff artist/instructors are the heartbeat of the Lovewell Method because they are in touch with the students day to day

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and hour to hour in an intensive and demanding learning environment. A staff artist/instructor candidate is screened and interned (usually for several years) before he or she takes on the responsibility of a full staff instructor. Each instructor is aware that he or she is entrusted with more than just teaching the arts. They are also charged with teaching the students about emotional intelligence (Goleman, 1995), how to be aware of and appreciate the world around them, and about life from the viewpoint of a responsible creative artist who will have power over future audiences. Lovewell instructors help the students learn the basic rules of a discipline (often more than one), then instructors help them learn to experiment with new combinations of arts disciplines leading to new interdisciplinary forms of expression and communication.

The instructors assist the budding artists as they learn to contrast and compare, articulate a viewpoint, contemplate ethical questions, and mitigate opposing opinions. The staff and students learn together about symbiosis, collaboration, and the value of connecting intellectually and emotionally on deep and sometimes profound levels.

Because the interdisciplinary authenticity of the Lovewell Method relies on offering expertise in various domains such as music, theatre, writing, visual arts, dance, and stage technologies, Lovewell workshops are often misperceived by outside administrators and funding sources as being overstaffed because of the amount of field-specific experts required to properly administer a workshop. The Lovewell Method functions best when there is at least one instructor representing each discipline. Lovewell Institute's normal staff to student ratio is 1:5 or 1:6. This tends to be a problem for funding sources focusing only on the budget, especially if they do not understand the Lovewell process.

Lovewell Institute is occasionally forced to defend its position on adequate

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

staffing for all of its programs. I was once at a final granting session when one panelist stated that she was awarding points to potential grant recipients strictly on the basis of the proportion of dollars per student--the most students packed into the lowest budget (usually indicating understaffed) program wins. In other words, by giving fewer students a higher quality learning experience affording them more personal attention and tutored learning opportunities, Lovewell continues to be penalized by many granting committees. That panelist scored Lovewell so low that there was no possibility of getting the grant. I know of a local summer theatre camp that is financially successful because 400 students are supervised by three overworked drama teachers. Lovewell Institute has a distinct disadvantage when judged solely by the numbers as in many granting situations.

The salient point here is that Lovewell Institute must maintain these high standards in the quality and ratio of the staff instructors and that reality must always be reflected honestly in the budget. The staff to student ratio must be maintained for the process to work effectively, otherwise, it just becomes babysitting or another "daycare in disguise" program. It is commitment to the mission and dedication to the purpose that keeps Lovewell staff instructors coming back year after year. They are invested in the Lovewell process and they know that they have each contributed to the process and the product as they have evolved together over the years.

Many of Lovewell Institute's current staff instructors first entered into the program as students in their teens. They were then singled out and groomed to become interns and, surviving that, became full staff instructors. It is a screening process that would challenge any human resource department. Lovewell board members, administrators, and senior staff instructors all participate in the search and selection of suitable staff. Because of the collaborative nature of the Lovewell process, mastering a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

discipline and being a good teacher are only the prerequisites. Lovewell staff instructors must also be able to communicate effectively with students, fellow staff, and parents. They must be prepared, when necessary, to act as arbitrators, mediators, ombudspersons, counselors, and referees.

Respect and Collaboration

Staff training takes on a new meaning within the context of the Lovewell Method. In the following paragraphs, the primary issues involving staff training are examined and explained. Social skills, academic skills, vocational skills, and communication skills are all aspects of what the Lovewell Method is poised to teach. One of the most important skills imparted by the Lovewell artist/instructors is the concept of "respect," respect for oneself; for each other; for the content, history, literature, and master practitioners of the artistic domains; and respect for the creative process. Lovewell instructors help students learn how to listen to other students' ideas and suspend judgment until an idea is fully expressed and explored. They set up an atmosphere of collaboration wherein each idea brought forward is questioned, examined, and weighed in terms of its value to the overall project (no matter how subjectively or myopically it is being articulated by the student). This is one of the most valuable skills a trained Lovewell Instructor can develop, to take the unformed and often vague idea of a student and see the potential in it. Then to guide the student through the process of refining and clarifying that idea until it is perceived as a valid contribution.

During the writing sessions, what sounds like the worst idea often eventually develops into the best idea, the idea that "saves the scene" and surprises the audience. This only occurs when critical judgment is suspended until the questionable idea has a chance to surface and breathe before being shot down (a knee-jerk reaction of many

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

teenagers). Watching potentially "embarrassing" ideas transformed into "productive" ideas when put into the context of the show, students learn to trust their instincts and appreciate the value of patience and true collaboration. They learn that mutual respect and patience are not just lofty ideals; they are vital tools of successful communication and collective achievement.

Lovewell students not only observe their instructors in the process of respecting each student's input but also have many opportunities to apply the concept in practical situations. Early in the Lovewell process, staff artists/instructors make it clear that the best artistic product is achieved by synthesizing a wealth of ideas (the collective mind), rather than competing and diffusing into fragmented paralytic work sessions of ego flexing and indecision. When a student sees the benefits of the practical application of respect, it is more likely that he or she will absorb and integrate the details of how true mutual respect is achieved. This respect for the ideas of collaborators can then be transferred to a higher level of respect for one's own ideas and those of the collective team. Acquiring collaboration skills takes time and nurtures patience. Not only are students encouraged to honor the ideas and thoughts of other people and themselves, they are taught to honor the *process* and its procedures. Collaboration is rarely taught in schools, but, as a primary focus of the Lovewell Method, it is considered an essential and teachable skill, a truly attainable learning objective.

Honesty

Honesty is considered more of a quality than a skill; however, there are ways of learning more about the nature and value of honesty through the arts. Lovewell instructors teach students that what makes a truly honest and powerful moment onstage is an extension of the honesty of the people who have created that moment: the writer, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

director/choreographer, the actor, and the designers. Audiences know if the material or performers are not being honest, and they teach the young artist much about the essence of honesty by the way they respond. Lovewell students are often able to transfer what they have learned about onstage honesty to their own lives. Finding the truth of an onstage moment or of a character is the goal of all theatrical artists regardless of the "style" of the piece. Even in fantasy or comedy, there is an ethic that measures the level of honesty within the circumscribed reality of the piece. The Lovewell Method insists on the search for truthful moments in the creation as well as the interpretation of the artworks. Then, through integrative activities such as the Learning Meditations and Pillow Talk as described earlier, instructors endeavor to guide students to make the connections and look at the truth of who they are, what they are saying, what they can achieve, and why they want to become artists, essentially finding purpose and direction in their lives. This process also helps identify life goals that are attainable.

Acceptance and Forgiveness

Enhanced understanding of "the world of human beings" and enhanced understanding of "the world of the self" are primary educational goals as defined by Gardner (1999). These are also primary objectives of the Lovewell Method. In an effort to meet those goals, the Lovewell instructors place an emphasis on open-mindedness. The most commonly shared observation made by students describing the Lovewell process is that it encourages "acceptance," as documented later in chapter 12. Lovewell instructors constantly strive to create an atmosphere of acceptance, for new ideas, for differences in culture and opinion, for each other, and for themselves. Acceptance requires certain steps and procedures, a methodical progression of "awarenesses." Forgiveness is probably the most essential ingredient if acceptance and open-mindedness are to be achieved. Some

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

would say that the ability to forgive cannot be taught. Our experience has shown that forgiveness can be and *is* taught as a major component of the collaborative process. Forgiveness and open-mindedness are vital tools for intellectual expansion in a group dynamic. This is a good example of the way Lovewell frames some essential aspects of desirable human behavioral characteristics--not as religious imperatives--but rather practical tools of successful communication and collaboration.

Lovewell instructors are trained to build on whatever core of confidence that is already acknowledged by the student. Every student usually has something at which he or she suspects they are good. That suspicion is the departure point, and staff instructors build on that core of confidence by encouraging students to exercise the strength and see if confidence in another related area can be added on. For instance, if a student writes a beautiful song but is shy about singing, the staff starts them on vocal instruction. This is the teachable moment in which the student is highly motivated to extend the successful feeling of having created a worthy song into taking the risk of singing the song. The students work on techniques of singing until some level of confidence is achieved. Listening to a voice recording is usually enough to convince the student to honestly assess whether he or she will actually perform the song in the production or transfer it to another appropriate character. Knowing that the students have been trusted to create the content of the piece, they exercise more confidence in the interpretation of it. Confidence builds on confidence like snow on a downhill snowball. These confidence-expansion techniques have been very effective. Lovewell instructors are also called upon to gently point out the distinction between confidence and arrogance. I have observed that many Lovewell students do eventually learn the difference, although this is sometimes not an easy lesson.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Vocational Skills Cultivated Through the Lovewell Method

Lovewell instructors guide the students through the basic arts-based and nonarts-based skills including all the disciplines involved in a typical interdisciplinary production. Among these skills are the following:

1. Dramatic writing. Instructors conduct writing exercises and instruct the students in the elements of dramaturgical structure, playwrighting, dramatic styles, and authentic dialogue.

2. Voice production. Students are trained in standard methods of vocal production including breath control, diction, and projection.

3. Acting. Instructors offer acting instruction including character analysis, improvisation, scene study, exploring styles, and traditional exercises emphasizing awareness and concentration.

4. Dance and stage movement. There are daily dance classes for dancers and nondancers (actors, singers, designers, technicians, and writers). Everyone in theatre has to walk across the stage at some point in his or her career. The dance instruction includes physical exercises, dance styles, expression through body language, painting stage pictures, narrative dance, telling stories through movement, and choreographic styles as they relate to the subject material.

5. Lyric writing. This discipline explores the difference between poetry, lyrics, and dialogue. Lovewell Institute recommends using *Wood's Unabridged Rhyming Dictionary* (1943) and *Roget's International Thesaurus* (1962) to help students as they strive to articulate the plot, illuminate the characters, and employ poetic imagery. Students also learn how use these tools of the trade to expand their vocabulary and create lyrics that scan well with the music.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

6. Musical composition. Three to 4 weeks is not enough time to instruct students in the fundamentals of a complete music education, but it is enough time to instill substantial motivation for future training. The Lovewell process invites any interested student to participate in creating a song regardless of their level of musical accomplishment. Naturally, the trained musician often has the advantage, but we all know by now that the Beatles could not read or write music, Irving Berlin could only play in the key of C, and that Charlie Chaplin whistled many of his movie scores to arrangers. Lovewell instructors provide quick lessons in the basic elements of theatre music - melody, harmonic progression, rhythm, mood, style, structure, and so forth. Examples of classic theatre songs are examined and analyzed.

7. Design and technical skills. Our designer-technical instructor teaches the students elements of design that will be applied to the sets, costumes, lighting, props, and sound. Students not only learn the function of good design but they also explore the scene shop and control booth to get hands-on experience in the construction and practical application of these elements. When a student is qualified, he or she may operate the lights and sound or call the cues during the performances.

8. Computer skills. In an effort to share ideas quickly and effectively, Lovewell artist/instructors help students transfer handwritten notes, lyrics, outlines, and dialogue to the word processor. Also, students of design and theatre technologies (sound, lighting, sets, and costumes) often get their first experience operating a computerized control board or working with arts technology-based software. Instructors introduce students and interns to graphic design software programs for posters, show logos, playbills, and special effects.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Academic Skills Cultivated Through the Lovewell Method

The Lovewell Method affords the opportunity to build academic as well as vocational and social skills. The five major benefits derived from educational theatre as identified by Yoon (2000) are aesthetic, pedagogical, psychological, social, and vocational. These are some of the skills related to the pedagogical benefits that I have observed being cultivated through the Lovewell Method:

1. Organizational skills. Students engage in authentic problem solving as they assemble, compile, distill, and develop their ideas into theme, character, and plot. They learn how dramatic events are outlined, organized, and developed into a sequence of scenes, songs, narrative dance, and technical events or effects that add up to one cohesive statement. They explore form, structure, and language in determining linear or nonlinear thematic constructs and composites.

2. Language skills. Students learn to listen closely to language. They are introduced to the subtleties of expression through the writing of prose, dialogue, and lyrics. Writers, actors, singers, dancers, and designers are encouraged to explore deeper levels of communication and understanding of their craft by expressing ideas convincingly through the written, spoken, or sung word. Students learn the value and skills involved in the editing process. Also, they develop a keener vocabulary and a deft usage of words and "jargon" commonly used in the various disciplines. International programs necessitate swift acquisition of foreign language skills.

3. Reading skills. Students do not want to embarrass themselves in front of their peers. The Lovewell Method requires that all students read aloud their new scenes. The dialogue is constantly being revised, rewritten, and edited; consequently, the motivation to read aloud with authority, accuracy, and full comprehension of the material is very

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

high. These skills are honed on a daily basis. Peer pressure provides an effective motivator to develop these reading, writing, and editing skills.

4. Cognitive skills. Because the common goal is to create a group statement and communicate it effectively to an audience, the students are persistently called upon to practice cognitive skills such as perception (understanding the logical scene-to-scene progression of events), judgment (discerning what should be put onstage and what should be left off-stage), and memory (memorizing dialogue, songs, and staging).

5. Research. Instructors and students thoroughly research their issues and characters. They discover that through researching the issues, style, period, and content of the production, many valuable ideas emerge through the details. These ideas will translate directly into artistic decisions and creative choices.

These pedagogical activities correspond with the measurable learning objectives as described in Bloom's Taxonomy (Bloom et al., 1956). The Lovewell learning experience actually touches on each one of the levels of the taxonomy: knowledge, comprehension, application, analysis, synthesis, and evaluation. The Lovewell process offers an opportunity to experience a flow, a continuum that moves methodically through the levels of the taxonomy in an uninterrupted sequence.

Staff Guidelines

When conducting staff training sessions, my most valuable teaching tool is a set of five guidelines that evolved out of a facilitated staff retreat in the early years of Lovewell. It was a 2-day retreat wherein all staff members took the Myers-Briggs Type Indicator survey (Briggs-Myers, 1975) and delved deeply into the subject of job descriptions and specific requirements of the Lovewell staff and instructors. The Myers-Briggs survey was a valuable exercise because it illustrated the value of respecting and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

learning how to work with diverse personality types. There were 18 staff members at the retreat, and all but 1 were huddled together in the same quadrant. The 1 lone staff member in the directly opposite quadrant was the business administrator, and the rest of us were artists. The point was made that the success of the program depended on our ability to communicate effectively with the administrator even though she possessed the opposite type of personality from the rest of the staff. This situation proved to be a challenge but one for which we were fully prepared. The staff retreat was particularly meaningful when we brainstormed on a set of guidelines that would provide a foundation for delivering an effective creative process-based program. The five staff guidelines identified at the retreat are listed below accompanied by a brief description of how each one has been utilized in subsequent staff training sessions.

1. Respect and trust in the process, the answers lie within. This guideline is a bonding statement. It encourages trust and respect for the process and for the abilities of the staff and instructors to solve problems and meet the daily challenges of conducting the workshop. When the going gets rough, the unity often starts fracturing. Staff members begin to seek solutions elsewhere. In those instances, this guideline directs the focus back to the group dynamic. It instills a sense of mutual dedication and commitment to look within the existing circle to resolve conflicts and map out new strategies. It reestablishes common goals and common interests.

2. Listen well, create well, love well. The key to empowering the students with a sense of ownership over the production involves staff members actively listening to and contributing to the students' ideas. It is also a way to consistently remind the students of Lovewell's pledge that their voices will be heard. "Create well" is a mantra that embodies the true spirit of the Lovewell mission, as well as being the core function of the Lovewell

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Method. "Love well" is literally the brand name--it is the verb that inspired the noun--a holographic imprint of the method. (Lovewell Lake does exist in Kansas as described in chapter 4 and remains the original inspiration for the name of the institute.)

3. Be centered, facilitate, encourage, balance, and cultivate. Here are five core concepts that guide the instructors through the Lovewell process and provide a solid philosophical and conceptual foundation for the methodology. "Be centered" could also be interpreted as "be present." Most people have heard the term "stage presence" to describe those consummate performers who are visibly comfortable onstage, exude unshakable confidence, and exert an inexplicable command over the audience. Presence is that same quality except that it applies to real life. Students usually respond to this kind of authority when it is tempered with compassion, accessibility, and a sense of interplay. "Facilitate," in the Lovewell context, means to make the impossible possible. I was told more than once that it is impossible to take a room full of teenage artists and expect them to write and fully produce a polished work of interdisciplinary art within a 3- or 4-week time period. The staff artist/instructors have been trained to facilitate this difficult but not impossible task.

"Encourage" means just what it says, to give the students the courage to craft their message and let their voices be heard. "Balance" is an undervalued concept in modern culture. The staff has learned to balance the passion for the art and the compassion for the student with the measured contemplation of how to deliver a good product. They are on the staff because they have demonstrated the ability to maintain that balance. They serve as role models to students who are largely divergent thinkers and will need to find their own sense of balance in a profession that thrives on emotional displays of imbalance and wretched excesses. Polemics are an inextricable part of the creative process, and that is

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

why it is particularly important for Lovewell staff to be cognizant of balance as a guiding concept. Balance is emphasized in the art itself as well as in the method used to create that art.

"Cultivate" implies the process by which the staff transfers their own understanding and proficiencies to the students. In training sessions, I ask the staff to offer examples of works of art that inspire them personally. In one workshop, the students wanted to write a show about art. After we watched Sondheim's (1984) *Sunday in the Park With George,* the students had a point of reference and a good idea of how music, lyrics, and good characters helped tell the story and describe the emotions of a creative artistic genius. In another workshop, the students were interested in the Romeo and Juliet theme revisited in the age of AIDS. We watched *Romeo and Juliet* (Zeffirelli, Shakespeare, Brusati, & D'Amico, 1968), Zefferelli's movie masterpiece, studied Shakespeare's (1936) script, and watched the movie of Bernstein's updated musical treatment of the classic tale *West Side Story* (Bernstein, Sondheim, Laurents, & Robbins, 1961). "Cultivate" implies caring for and nurturing the growth of seeds into full grown plants. That is an apt metaphor for what the staff endeavors to do.

4. Focus on solutions, what you focus on expands. The simplicity of this statement does not detract from its usefulness and effectiveness in critical moments during the Lovewell process. As stated before, staff is encouraged to listen to the students' problems; however, there comes a point where listening further to the details of the problem only exacerbates the problem rather than helping to solve it. Once the problem is clearly stated and the staff member has exhibited empathy by acknowledging the feelings, it is time to start focusing on what to do about it. If the problem continues to be the focus, the problem will become greater. If the staff member directs the student to use

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his or her creativity to start coming up with resolutions--not just one, but maybe three ways to solve the problem creatively--then the problem becomes smaller. The problem tends to diminish even if it is not immediately or totally resolved.

5. Embrace, inspire, and enjoy. At a regional theatre conference workshop on censorship, I was surprised to learn that in some schools, drama teachers are forbidden to touch the students, even when directing scenes that require specific physicalization for comic or dramatic purposes. "Embrace" can be seen as a spiritual or intellectual concept, but sometimes a student just needs a hug from someone they trust and someone who cares about them. In a rehearsal situation, a student sometimes needs a step-by-step breakdown of how the body moves in order to achieve a certain effect onstage and in relationship to other actors' or dancers' bodies. At Lovewell, embracing is allowed, both physically and metaphorically. Without getting into ethics or politics, it is important to note that in the world of interdisciplinary arts, the body is an essential tool of expression. Gardner (1983, 1993, 1999) emphasized the importance of the body as a learning tool in his theory of bodily-kinesthetic intelligence. So as it relates to staff training and body language, "embrace" is an important concept in many ways.

The next guideline item is "inspire." The word inspire comes from the Latin root *inspirare* which means to breathe in. As described in Learning Meditation 3 in chapter 9, this concept is an essential element in the creative process--breathing in information and stimuli from shared realities gives substance to the creation of the artist. The staff has experience with this procedure and passes it onto the students. This action serves as a motivator and prompts the students onto higher levels of achievement. Inspiration also stimulates the imagination. The last item is the most likely to be misunderstood. In our current culture, "to enjoy" something seems to imply that it has no value other than

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

personal gratification. Maybe that is enough, but in the Lovewell context, there are far-reaching ramifications of the concept of enjoying the process. From quality of life issues to having the desire to show up and work hard every day, the act of enjoying one's work transcends the personal and takes on a beneficial group dynamic in the Lovewell culture. This idea is also a commitment to consciously establish a pleasurable atmosphere wherein artists can celebrate the process of creating new realities.

Staff Awareness Exercise

I developed this staff training exercise to help build awareness of strengths that are vital to the Lovewell Method. Each of the seven "actions" listed below is a discrete function that staff and students could potentially contribute to the process. The actions in some ways parallel Gardner's (1983, 1993, 1999) multiple intelligences; however, they are much more specific to the exigencies of the Lovewell workshop formats. It takes all seven actions interacting and layering to create a holistic interdisciplinary work of art.

In training sessions, I ask each staff member to reflect on how he or she can be a factor in accomplishing each action item. They are also asked to be aware of these strengths in the students and to allow the students' strengths to prevail when exhibited during work sessions. If a student (or staff member) is obviously clear and articulate in one of the action areas below, they are encouraged to "run with it" until their clarity or inspiration is exhausted. It is interesting to note here that the strengths demonstrated are often not in the areas of the artist's disciplinary expertise. This is one of the joys of interdisciplinary pioneering. Here is the list of actions with a brief description of how each contributes to the manifestation of the project.

1. How can I help "give birth" to the project? Some types of artists have absolutely no problem thinking of good ideas for a show or a song. They are burning with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

concepts, timely themes, and thought-provoking subjects. They jot down notes and fragments of relevant quotes and resources for further development. The birthing process comes easy and is very compelling to them, and often they are very good at it. Occasionally, their natural strength stops there. They need help in following through. After the initial burst of creative energy, they need assistance strategizing on the feasibility of the concepts, and the nuts and bolts of how to bring their ideas to fruition.

2. How can I help "give structure" to the project? Some people are born structuralists. Those individuals can make priceless contributions to the process when dealing with vast amounts of information and raw data flying around the room during brainstorming sessions. Some students and staff do not know they have this strength until called upon to make sense out of all the random ideas brought forward. In our 1996 cultural exchange in Sweden, I experienced this phenomenon when we were encountering a structural meltdown while trying to sequence the events in a somewhat complex storyline. Brett Maltbie, our young musical director from Kansas, was a top-notch guitar player and recording engineer. I was at the chalkboard going over the "spine" of the show struggling to find a consensus among the Swedish and American students and staff. We were at an impasse. Suddenly, Brett stepped forward with complete confidence and clarity, took all of the scenes, songs, and dance sequences and rearranged them into a sequence that solved the dramaturgical problems and finally made sense to everyone in the room. It took him about 10 minutes to come up with the structure that gave the piece narrative flow and significant cohesion. Everyone was amazed and delighted with Brett's epiphany and learned a lesson about acquiescing to the person experiencing an episode of pure creative "flow" (Csikszentmihalyi, 1990, 1997).

3. How can I help "give wisdom" to the project? Wisdom is a difficult

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

characteristic to define or quantify, but it does describe the contributions of certain students and staff members who seem to be wise beyond their years. It is safe to say that those students who display early signs of wisdom are designated future staff members because that is a quality that makes good leaders in the Lovewell context. Gardner (1999) shed light on this issue:

> We treasure leaders who are both effective and wise, those who have lived through a great deal, have drawn lessons from their experiences, and know how to use these lessons. Of the various stories at their disposal, they can assemble the one that makes the most sense to the most people in the present moment. They can speak to individuals at the deepest level, and are most likely to speak to a variety of people, including those of different backgrounds and beliefs. (p. 134)

Gardner's (1999) observations aptly describe the qualities that the Lovewell Method seeks to identify and nurture in our students and staff leadership. He went on to illustrate another aspect of wisdom critical to Lovewell's philosophical landscape:

> A crucial point about wisdom is its modesty, its humility. Neither intelligence nor creativity nor leadership reserves a place for silence, for quiet, for resignation. And morality may also carry a shrillness or an unwarranted self-confidence. Youth, perhaps fortunately, knows no limits. The wise person knows when to say nothing, and when to step down and make room for someone else. The wise adult knows about the frailty of humanity and the difficulty of bringing about enduring changes. (p. 134)

So, "giving wisdom to the project" sometimes means backing off until the right moment, then coalescing the themes into one concise element that captures the essence of what the group is trying to say. Carrie Gilchrist, Nathan Tysen, Ryan McCall, Jaime

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Johnson-McCall, Leslie Bennett, Gary Wayne, Joel Bicknell, Joe Hagen, Katie Hawley, Tamir Hendelman, Brett Maltbie, Michelle Rivers, and Holly McLean are all veteran staff instructors who have demonstrated this kind of wisdom through their leadership. They are truly the leading "characters" who have, over the years, explored the core elements of the Lovewell Method from numerous perspectives.

4. How can I help "bring harmony" to the project? Peacemakers are a rare commodity. Whatever genetic predispositions or life experiences mold this type of personality, it is a blessing to have them included in the Lovewell group dynamic. They smooth the rough edges, temper the passions, and comfort the distraught through the emotional and intellectual intensity of the Lovewell experience. They can bring the group into agreement and help achieve a congruity not otherwise possible. They also use this talent to harmonize elements of the script or story when dramaturgical conflicts need to be resolved. Those who bring harmony are often underestimated and undervalued, but in the Lovewell environment, their contributions are acknowledged and appreciated as a vital part of the process.

5. How can I help "give passion and bring creativity" to the project? Some students just naturally have great passion for the arts. They bring enthusiasm and excitement regarding the content, the heritage, and the tradition of creating something out of nothing. They are born "creative types" and infuse the group with the idea that they are collectively doing something important, that they are saying something that needs to be heard. Their enthusiasm for the creative process is more than cheerleading. It is a genuine incentive to work harder, concentrate more, and stretch out to new limits of learning and achievement. Their teachers and parents would probably say that they were unusual or special children. They make connections, suggest out-of-the-box ideas, reorganize the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

facts, and basically frustrate anyone who cannot navigate all of the possibilities with the alacrity that they do. My experience has taught me that if they are high maintenance, it is usually a temporary situation. Creativity, if guided wisely, will lead to sustainability, humility, and self-actualization (Maslow, 1970). Lovewell artist-instructors are often this type of character themselves and consequently know how to nurture and guide this characteristic in nascent artists.

6. How can I "give vision" to the project? Writers and directors literally "see" the moment in their imagination that they are creating. Sometimes, artists write the ending of the story before they write the beginning. To those who have the "vision thing," the world often appears to be unnecessarily self-contained. It is a special gift, or sense, or talent to be able to look at the whole picture. Some can look beyond the realities of what cannot be done into the realities of what can and should be done. These are the ones who can tell you the eventual consequences of a plot point or the inevitable reaction of the audience to a provocative moment onstage. Vision comes in all shapes, sizes, and ages. These visionary types are acknowledged and rewarded for their contributions and introduced to a culture where their visions can become realized.

7. How can I "bring knowledge" to the project? After having lived in New York City for 14 years soaking up the arts, I thought I had a working knowledge of the current issues, trends, and major creative figures in the worlds of theatre, music, dance, and visual arts. Perhaps I did, but then I met a high school student from the New World School of the Arts in Miami at a Lovewell Workshop in Kansas. He was a walking encyclopedia of modern American theatre. When I talked to the Lovewell students about current Broadway productions, this young man would know who wrote, directed, and starred in the shows and could sing the songs from any recent musical. He was a joy to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

have around because he could always provide living citations and classic examples for any point I was trying to get across. Some students and staff members bring a wealth of knowledge about various related subjects into the mix, and it is always appreciated because it adds substance and quality to the fast-paced learning experience. It is valuable to be able to demonstrate examples of how a master craftsman has dealt with similar characters or dramatic situations. In these teachable moments, knowing one's domain becomes highly desirable, and people who exhibit this kind of knowledge serve as an incentive to the others to listen better, study harder, and learn more.

These seven "actions" not only help guide the staff in how to maximize the creative experience but also help the staff refine their own job descriptions. Artist-instructors who direct the Lovewell workshops know what needs to be done and are well aware of the specific duties involved in administering a successful workshop. However, unique talents, proficiencies, and preferences always play a part in defining the final job descriptions of each staff member.

Other Human Resources Vital to Lovewell Institute

There are, in addition to the staff, other important characters playing out the themes of Lovewell Institute: board members, parents, students, and various artists and art groups who are doing similar work. Our board presidents have been Martha Rhea (not the movie star), Royce Young, Ann Knowles, Laurie Cohen, Lori Faye Fischler, Debra Frenkel, and myself. I have gone off the board twice for short periods of time over the past 10 years to see if it would function better without the Founder and Artistic Director being in such close proximity. Now that Lovewell Institute has a capable on-going staff and a dedicated Board, I have had the opportunity to navigate an optimum distance from the organization and its activities. Even though I am once again serving on the Board of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Directors, stepping back from some of the daily activities has allowed me to move to a different level of stewardship and service in relationship to the organization and its mission. I constantly rewrite my role in the Lovewell story. From an autoethnographic perspective, this has resulted in rewriting the role I play in life. As the saying goes, writing is rewriting.

There are many important characters who inhabit the Lovewell cultural community. Harriet Mathis has been a board member for over 12 years. She has arranged for scholarships; written and negotiated contracts; kept the financial records; administrated the programs; and been a friend, confidant, and advisor to me during that time. For a few years, she and I ran all the day-to-day business dealings of Lovewell Institute. An organization like Lovewell could not exist without board members like Ms. Mathis. Her leadership has been invaluable, not only because of her faith in the mission, but because she has brought a quiet spiritual grounding to the whole organization. With a rare blend of down-to-earth practicality and nonsectarian metaphysical wisdom, Harriet has expertly navigated the difficult path of an artist-driven, not-for-profit arts organization.

Dr. Abraham Fischler, as mentioned in chapter 7, has also been an inspiration and a guiding light on the Lovewell board for over 12 years. He has brought his expertise accumulated during his 22-year presidency of Nova Southeastern University to the Lovewell Board and counseled us through many difficult situations. Believing in the educational value of Lovewell, Dr. Fischler has encouraged the board to nurture the business aspects of the organization so it can take its place among the successful educational businesses by offering innovative concepts and an effective arts-based teaching and learning methodology.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Deb Frenkel, with a background in social work, has reached out to the community in unique ways. Bill Shoemaker has updated the articles and by-laws and prepared a new business plan for the organization. Connie Crawford-Rodriguez has filled out grants and opened new doors based on her experience as a classroom teacher and former Arts-4-Learning Education Director. Jana Sigars-Malina, Esquire, has negotiated complex intellectual property and partnership contracts and provided trademarks for Lovewell and the Lovewell Method. Much like in the Lovewell process itself, each board member has brought his or her own unique talent and passion to the organization.

Other leading characters are mentioned elsewhere in this study, and most of the outstanding students and parents who participate in the Lovewell Workshops usually find themselves on the staff or the board at some point. The cast of characters (list of human resources) is large, and each individual on that list has resonated with some aspect of the themes and core elements of the Lovewell Method. These characters have been and will continue to be the human face, hands, heart, and soul of Lovewell Institute.

Human and Corporate Resources With Similar Missions

There are other individuals and groups currently addressing some of the same issues and themes as Lovewell Institute but with a different focus or approach. Many of them are going through similar challenges to those that confront Lovewell. These entities share the desire to affect personal and social transformation through interdisciplinary arts and creative process. Although the problems facing the infrastructure of our communities and educational system tend to be assessed and articulated by arts and social advocacy groups or governmental agencies, some of the most innovative solutions come from small dedicated arts groups on a grassroots level. Not-for-profit organizations started by socially conscious individuals and dedicated artists are at the forefront of the revolution.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

These groups are often primarily mission driven and struggling to make ends meet financially, concentrating on the programmatic activities rather than the fund-raising activities. I am familiar with a number of these initiatives and personally acquainted with many people who work on a daily basis to improve the quality of life through community-based arts programs. Linda Frye Burnham is the founder and publisher of Community Arts Network (CAN), the leading resource on community arts initiatives around the globe. She researches and reviews projects that combine the arts and social action on her website, Art in the Public Interest (Burnham & Durland, 1998). I designed a course at NSU based on the community arts concept that uses Burnham and Durland's book, *The Citizen Artist: 20 Years of Art in the Public Arena*, as a text and her website as a major resource. The field of Community Arts is worthy of its own degree specialization program, and someday I would like to be a part of that artist-scholar adventure.

I have served on the Broward Community Arts Education Project Advisory Committee. The purpose of this project was to increase the awareness and utilization of all existing community arts education programs in our county and to analyze unmet needs and then determine what our future community arts education priorities should be. Judging from the tone of the first few meetings, this is not a futile exercise to placate foundering disgruntled arts groups. Cultural executives insist that the money to help fund effective youth arts programs is plentiful and available once the benchmarks for accountability are established. The real impact of this endeavor is yet to be determined, but the opportunity for those of us in the county to network with like-minded activists is valuable in itself.

Many of the local organizations doing impressive work in arts-related areas are not waiting for needs assessments, scientific proof, or funding. They are forging ahead

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with determination, trusting their mission and outcome in the spirit of true entrepreneurship. Some succeed and some do not, but most of them at least plant a seed and in some way leave a lasting impression on the community. Our society consistently underestimates the motivations and transformational capacities of artists. Articulate artists with a social agenda can ignite passions and affect change much faster and sometimes more effectively than can governmental, social services, or educational bureaucracies (Kushner, 2001). Perhaps this is one of the reasons the business and political worlds are so skeptical, fearful, and sometimes demeaning of artists and their candid messages.

Among the organizations that advocate the blending of the arts, education, and social transformation are City at Peace (2002), The Bauen Camp, Surdna Foundation (2002), Americans for the Arts (2003), Learning Through the Arts (Royal Conservatory of Music, 2004), Gallery 37 (2003), Kennedy Center's ArtsEdge Organization, Arts for Learning (Young Audiences), the Educational Theatre Association, the National Guild of Community Schools of the Arts, the Creative Coalition, the Manchester Craftsmen's Guild, Community Performance, One Community-One Goal, the Desisto School, Artsgenisis, and Artserve.

There is a common theme of Lovewell Institute shared by the organizations mentioned above that embodies the three components of professional arts, educational arts, and social/therapeutic arts. This theme forms a continuum that starts with teachers and artists pursuing arts education leading to socially aware professional artist-scholars who then are inclined to make valuable contributions to society. Creative confidence and *ownership* of a domain evolves into *leadership* which then, with sufficient conscious awareness, transforms into *stewardship*. The "characters" involved in this trajectory are

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

on the world stage right now actively exploring the themes of interdisciplinary arts, creative process, and the healing aspects of art making. They are the researchers, practitioners, advocates, artists, teachers, and audience who know, celebrate, and struggle on a daily basis with the transformative power of the arts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART 2: HOW DOES LOVEWELL AFFECT ITS CONSTITUENTS? (FORM AND EVALUATION)

Chapter 12: The Likert Survey and Other Assessments

Overview of the Second Research Question

This chapter addresses Research Question 2, "How Does Lovewell Affect its Constituents?" Although statements and examples of how the Lovewell process affects its constituents are integrated throughout this entire document, chapter 12 focuses on more traditional forms of evaluation and documentation. The first part of this chapter examines the results of the Likert Survey, approved by the Union Institute & University IRB on July 10, 2004, and conducted during the 2004 Lovewell summer workshops. The UI&U IRB requirements stated that because all of the participants were age 18 or under, I would need to distribute two written forms to each participant. One of the forms would have to be signed by the parents and returned to the researcher. The first form was a "Your Rights as a participant" (see Appendix D) that let the parents know the nature of the study and what would be expected of their child should they choose to allow the child to participate. The second document was the Informed Consent Form (see Appendix E). It provided more detailed information regarding the research study and secured the signed approval from the parent for their child's participation in the study. As I handed out the forms to the students, I explained the research study. I assured them that their responses would be anonymous and that they were not required to participate in the study. They were also informed that their parents' signatures would be required for them to participate.

The second part of chapter 12 analyzes assessment data collected during the past 20 years, including a doctoral dissertation from Kansas State University which focused

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

on Lovewell Institute. I also examine the results of student and staff evaluations administered by professional research consultants and administered to students at various Lovewell summer workshops and afterschool programs.

Results of the Likert Survey

Twenty nine out of the 40 students enrolled in the 2004 Lovewell Summer Workshops returned the Informed Consent Forms with their parents' signatures. Four other students did not meet the deadline for parental signatures and were not included in this study. Eighteen participants between the ages of 13 and 18 were in the teen program. Eleven participants between the ages of 8 and 12 were in the junior program. Descriptions of the productions they created appear in chapter 8. The teen program produced *Banned Together--A Musical Taking Liberties* (Lovewell Institute, 2004b), and the junior program produced *Art Divided--Art United* (Lovewell Institute, 2004a). The programs ran concurrently; however, they were staffed by separate Lovewell artist-instructors (the administrator and technical director were shared by both programs). This Likert survey was administered during the closure exercises on the day after the final performances in the cafeteria of the University School on the campus of NSU.

At the suggestion of Dr. Lawrence Ryan, my Second Core Professor, I asked a statistical expert to run a procedure on this Likert survey to determine its validity and reliability. Melbourne Stringer, a colleague at Nova Southeastern University, measured the precision (reliability and validity) of the Likert survey by calculating its Alpha Reliability Coefficient (Cronbach Coefficient). "An Alpha Coefficient of .828 was obtained. This indicates your survey demonstrates high reliability and reproducibility." (M. A. Stringer, personal communication, December 3, 2006) A copy of the "Lovewell Study Statistical Analysis" appears in Appendix H of this document.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

There were 22 items on the survey (see Appendix A). The first 21 items were designed to measure the subjects' attitudes regarding the Lovewell experience on an affective continuum ranging from *agree strongly* to *disagree strongly.* Item 22 asked the subjects to write and answer their own question regarding their experience at Lovewell. In this chapter, I will examine each item on the survey individually and attempt to determine the meaning and significance indicated by the responses. (See Appendix C for a full view of the Combined Statistical Data of all of the respondents.) The following paragraphs are my interpretation of the results of this survey.

Item 1: My Lovewell experience presented new career possibilities for me. Out of the 29 subjects, 12 (41.38%) agreed strongly, 14 (48.28%) agreed somewhat, and 3 (10.34%) had no opinion. None of the subjects somewhat or strongly disagreed. This indicates to me that although 89.66% of the respondents agreed the Lovewell experience offered some new career possibilities, the majority in the *somewhat agree* category could mean that their careers were possibly not the foremost subject on their minds. There is a revealing comparison to Item 17 wherein 23 subjects (79.31%) strongly agreed and 5 subjects (17.24%) somewhat agreed that "At Lovewell I have gained knowledge and skills in the arts." This could imply that even though a strong majority felt they had gained knowledge and skills in the arts, they were not all necessarily connecting that phenomenon with a career possibility.

Item 2: At Lovewell I was taken seriously, believing that my ideas counted. The response to this item was very illuminating. Only one respondent had no opinion, the others either strongly agreed (79.31%) or somewhat agreed (17.24%) that their ideas counted and that they were taken seriously during their Lovewell experience. The fact that a total of 96.55% of the subjects agreed with this item seems to indicate that one of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the major goals of the Lovewell Method was achieved with this group of students--the goal of giving the students a voice and true ownership over the production created through the collaboration.

Item 3: The counselors were fair and balanced in assigning duties. Twenty subjects agreed strongly, 6 subjects agreed somewhat, and 3 had no opinion on this item. With 89.66% agreeing (68.97% *agree strongly* and 20.69% *agree somewhat*) and none disagreeing, this seems to imply that the staff artists and instructors were not perceived as being unfair or unbalanced as they administered the program. Versions of this item have been included for years in Lovewell Institute's standard end-of-program evaluations, and the vast majority of students have consistently responded that fairness and balance are maintained as high priorities in every workshop.

Item 4: I am more aware of the need for cooperation with my peers as a result of my Lovewell experience. This item dealt with the personal awareness of the need for interpersonal skills. The Lovewell Method claims to teach the art of collaboration, and the response to this item seems to point out that with over 93.10% either strongly (62.07%) or somewhat (31.03%) agreeing, the participants felt that the Lovewell Method increased their awareness of the need to cooperate. The other 6.90% had no opinion.

Item 5: Working within a group has helped me to understand the value of individual contribution. This item embodied a somewhat mature concept of using the group dynamic to better appreciate and understand the value of individual contributions. It continues the "collaboration" theme and the idea of the value of collective effort and common goals. Twenty subjects (68.97%) agreed strongly, 7 subjects (24.14%) agreed somewhat, and 2 subjects had no opinion. This means that 93.11% of the respondents believed that the process had helped them increase their understanding of the value of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

individual contribution to the group effort.

Item 6: As a result of my Lovewell Experience, I feel more motivated to participate in other creative endeavors. This item directly addressed the issue of creative process and the motivation to continue pursuing opportunities to engage in that process. As discussed earlier, creativity takes a certain kind of courage, and this item was designed to help determine if the Lovewell process can affect the motivation for creative process. One subject strongly disagreed, 1 had no opinion, and the other 27 subjects either strongly agreed (75.86%) or somewhat agreed (17.24%) that they felt more motivated to continue participating in the creative process. The 1 participant who strongly disagreed might be an indication that intense immersion in the creative process is not something everyone desires or needs. It is interesting to note that according to the other items and their percentages, whatever guided that 1 participant to strongly disagree with the creative process aspect of the experience did not appear to negatively affect his or her feelings about the social or skill-building aspects.

Item 7: I ask questions of the leaders when I don't understand something. This item was intended to help assess the learning environment and the students' willingness to admit they do not understand something and feel comfortable enough to approach the staff for help. Fourteen subjects agreed strongly and 14 agreed somewhat while 1 had no opinion. This suggests that 96.10% of the students felt that they could initiate communication with the staff and request help in understanding the concepts and content being brought forward. This item worked in tandem with the next item, which further examined the learning environment and accessibility-to-new-information issues.

Item 8: I ask my friends in the group to help me when I don't understand something. Adolescent pride and insecurity often prevent students from soliciting help

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from their peers. Many young people prefer to appear as if they understand everything instead of risking being labeled stupid or naive. The responses to this item indicate that 55.17% *agree strongly* and 37.93% *agree somewhat* that they were in an atmosphere wherein they felt free to ask each other for help. This study was not designed to discern whether the student was the type of personality to ask for help from peers in any learning environment, and some respondents may be in that category. Still, with 6.9% having no opinion, the 93.10% majority who agree with this item would seem to indicate that there was a pervasive high level of comfort in requesting help from peers in understanding things during the workshops.

Item 9: I am pleased with my creative contribution to Lovewell. Of the respondents, 75.86% of the subjects strongly agreed that they were pleased with their contribution. I believe that this response speaks to the sense of accomplishment derived by a good majority of the students from the Lovewell process. The responses indicated 17.24% somewhat agreed, and 6.9% had no opinion. The majority clearly experienced a feeling of achievement from the process. A total of 93.10% apparently were able to derive some fulfillment from what they had created and shared with each other and with the audience. This response could also be evidence that there was a new level of confidence achieved by many of the students through the process.

Item 10: When called upon to perform, I remember duties and concepts we've studied during the process. There is nothing like a live audience to test whether the student has grasped how to apply what he or she has learned. Of the respondents, 96.56% of the subjects agreed that they did retain their lessons when they were under the pressure of performance. The responses indicated 68.97% strongly agreed, 27.59% somewhat agreed, and 3.45% had no opinion. The conscious application of theory and fundamentals

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is a primary objective of any arts education methodology. This highly positive response rate could suggest that the content of the curriculum is being delivered effectively and with a good retention rate. These subjects are, of course, "self-reporting," so there could be an element of bravado in their responses. I witnessed both performances of the production they created in 2004 and can attest to the fact that they did remember their lines, music, lyrics, blocking, choreography, entrances and exits, costume changes, and props. This would indicate that the results of their self-reporting were essentially accurate at least to the extent that the visible and audible evidence confirmed the statistics on this item. The fact remains that just as in the outcome of Item 9, this response would seem to imply that the subjects experienced a boost in authentic self-confidence and self-trust because they felt they had successfully applied the techniques and new learning they acquired during the workshop.

Item 11: I would like to spend more time on individual questions and concerns of the different artistic ideas that we learned. This item elicited the second largest *no opinion* response gleaned from the entire survey with 37.93% of the subjects indicating they had no opinion. There were a total of 18 subjects who somewhat agreed (24.14%) or strongly agreed (37.93%) that they would like to have spent more time delving into artistic challenges. Because the total number of *no opinion* responses in the entire survey, including every item, was 10.1% of the total number of responses, and on this item the *no opinion* responses totaled 37.93% of the responses, this might suggest that over a third of the subjects felt that this issue was not relevant to them. The *no opinion* responses could also indicate that those students felt they were satisfied with the amount of time they spent on questions and concerns regarding what they learned artistically. Another possibility is that the relatively high level of *no opinion* responses meant that the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

participants simply did not understand the question.

Knowing that 62.07% of the subjects felt they would like to "spend more time on individual questions and concerns of the different artistic ideas" that they learned could imply that the length of the workshops should be increased. The staff artist-instructors have a good sense of the units of time required to create each phase of the product and that they must constantly move the process along in order to meet the deadlines. I realized while examining the statistics of the responses to this item that the time spent on artistic issues does not end when the program ends. The video, audio, and script archives provide untold hours of review and discussion regarding artistic decisions and creative choices made during the process. I know that the students engage in these postprogram examinations of the material they created because I have observed (and participated in) many of these review sessions. I have also heard parents and students discuss the phenomenon of actually extracting more meaning out of the productions at a later date. Some people gain a broader perspective of the content, meaning, and significance of a production by evaluating the video, DVD, or CD after the emotions of giving birth to it have calmed down. This survey was not designed to include longitudinal postprogram analysis of the process.

Item 12: I do my best when creating or preparing a role for a Lovewell production. This item had the survey's highest percentage of respondents who strongly agreed (86.21%). The remaining 13.79% agreed somewhat that they did their best when creating or preparing their roles. The implication of this clear response is that the students were well aware that they had given the task their greatest effort and created the finest role they could in the production. I believe this response speaks of the engagement they experienced with the process. This response also suggests that the apathy of which young

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

people are often accused was not discernable in regards to this creative activity. The feeling that one is doing one's best does not only boost morale; I have observed that it also increases productivity. Students feeling positive about their psychological learning environment is an objective of the Lovewell Method and part of the mission of Lovewell Institute. If the response to this item accurately reflects "how Lovewell affects its constituents" as it relates to students doing their personal best, it has assisted the Lovewell Institute in identifying a way in which this objective is being successfully met. Achievement and accomplishment are some of the desirable outcomes of maintaining an atmosphere in which students are motivated and feel they are doing their best.

Item 13: I try to incorporate the positive experiences at Lovewell into my life. From a research perspective, this item asks the question, "Are students consciously applying the Lovewell experience to their lives *outside* of Lovewell?" Are they able to take home the lessons learned and make the connection between the art they are creating and the lives they are creating on a daily basis? Does the empowerment transfer? Almost two thirds of the subjects strongly agreed that they tried to incorporate positive Lovewell experiences into their lives (65.52%), 20.69% agreed somewhat, and 13.79% had no opinion. This suggests that a majority of the students are aware that the Lovewell Method is designed to address more than the artistic and vocational skill-building aspects. The response to this item raises another question: "Are the students participating in the Lovewell programs to further their artistic goals, or to engage in activities that will enrich their social skills and self-awareness." This is a subject worthy of further exploration.

Item 14: My experiences at Lovewell will help me communicate my ideas and opinions more effectively in the future. Did the subjects feel that the Lovewell Method would help them improve their communication skills? Of those surveyed, 96.56% agreed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that the Lovewell experience would help them communicate their ideas and opinions more effectively (68.97% strongly and 27.59% somewhat). One respondent had no opinion. This is an encouraging statistic in that it verifies a degree of success with one of the primary goals of the Lovewell Method, improving communication skills. It also reinforces anecdotal evidence that I have collected over the years from conversations with parents, teachers, and alumni that students were able to communicate significantly better with peers, parents, and teachers after attending a Lovewell program.

Item 15: Lovewell concepts will help me be more aware of how I interact with society and my community. In Learning Meditation 4 (chapter 9), students are guided on a daily basis to be more aware of themselves, their surroundings, and the effect they have on others. In Learning Meditation 6, they are encouraged to "create each day in the spirit of cooperation and joy." These are some of the "Lovewell concepts" referred to in this item. Of those surveyed, 44.83% of the respondents strongly agreed that Lovewell would help them be more aware of their interactions with society and their community, 41.38% somewhat agreed with the statement, and 13.79% had no opinion. This would seem to indicate that the Lovewell experience had a desirable effect on most of the students' social awareness. These responses might also illustrate that social awareness is effectively teachable and learnable through this methodology.

Item 16: It is more important to know "how" to think rather than "what" to think. This item addressed the age-old pedagogical conundrum concerning the fundamental purpose of education. In that sense, this item endeavored to identify the type of learner engaged in the Lovewell workshop. Some students would rather just be given the information they desire, while others would rather learn how to get the information for themselves. Paralleling the old proverb, some hungry people would rather be given fish

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to eat while others would rather be taught how to fish; the Lovewell Method does a bit of both. The interesting thing about these responses is that a majority of the subjects (86.21%) felt that it is more important to know *how* rather than *what* to think (58.62% agreed strongly and 27.59% agreed somewhat).

Because so many Lovewell students are self-selected, this statistic is really not so surprising. I have often been told by parents and teachers that once a potential Lovewell student learns the nature of the content and process being offered, he or she is convinced that they belong in the program. They intuitively recognize the compatibility of their learning style with the Lovewell process. The creative process seems to attract the kind of learner who prefers not to be told what to learn but rather how to learn (as indicated in the results of this survey item). Self-directed learning is a primary component of the creative process and, therefore, a focus of Lovewell's learner-centered pedagogy. The phenomenon that students do learn many basic technical skills and very discipline-specific information appears to occur because of (not in spite of) the Lovewell Method's emphasis on learning the broader skills of how to think, how to solve problems and how to organize random data into meaningful expressions of art. Of those surveyed, 13.79% had no opinion.

Item 17: At Lovewell I have gained knowledge and skills in the arts. Of those surveyed, 96.55% agreed that they had gained knowledge and skills in the arts (79.31% strongly and 17.24% somewhat). This is a very straightforward response that reveals that most of the students were of the opinion that they did gain knowledge and skills in the arts as a result of their Lovewell experience. Gaining these skills is clearly one of the primary goals of the Lovewell Method, and the response to this item would suggest that these goals are being met. One respondent had no opinion.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Item 18: At Lovewell I have gained knowledge and skills that will transfer to nonarts-related subjects. The response to this item indicated that 86.21% of the subjects agree that skills acquired through the Lovewell Method can and may be transferred to nonarts-related areas. The awareness of the transfer capacity is in itself significant. There is mounting evidence of the symbiosis between arts skills and nonarts achievement (AEP, 2002). This is a new and largely unexamined and unrealized concept in modern education. This item draws attention to the issue of *transfer*. None of the subjects disagreed with the item, and 13.79% had no opinion. Further examination of the phenomenon of transfer by educators, curriculum experts, and administrators would no doubt have an impact on its application and effectiveness within the school system. Infusion of arts-based techniques into the classroom as applied to core curriculum deserves more study and more active pilot programs exploring those potentialities. This item would suggest that the Lovewell Method is making some progress in this area.

"Educainment" is a new term entering the academic lexicon. It has evolved in response to a new generation of learners who were raised in a technological environment wherein sitting at a desk being lectured to is no longer a preferred delivery method. There is every reason to make education as stimulating and as interesting as possible. The arts can do this. It does not really matter if the subject matter is arts related because drawing a picture, singing a song, or writing and performing a skit to illustrate an intellectual concept is often the most engaging way to make any point or remember any fact. How many of us still quietly recite the "30 days hath September" poem to remember the number of days in each month, sing to ourselves the "ABC song" when alphabetizing, or say the "i before e except after c" rhyme to help us spell? Music, rhythm, rhyme, pictures, and counting on our fingers all help the learner internalize and integrate the content.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

From these simple devices to more elaborate constructs such as role-playing and improvising on social or historical themes, knowledge is often transferred more successfully if the learner is engaged emotionally and physically as well as intellectually. Yoon (2000) spoke to this issue in his dissertation:

> The processes of popular theatre have been found to be helpful in the development of useful social values and skills as well as critical and reflective thinking. . . Finally, in terms of the vocational benefits, Yawkey and Aronin (1982) emphasize the function of educational drama/theatre as a career education tool. They argue that educational drama/theatre activities could help young people learn the general nature of work, work attitudes, human aspects of work, dignity of labor, and job characteristics. (p. 18)

So, besides making learning more fun, arts techniques and activities could add significantly to the instructional toolbox of any teacher in most any subject area. Hopefully, the novelty of educainment and the skepticism regarding its academic legitimacy will evolve into a more measured approach to meeting the needs of a new generation of learners by making their learning experiences more interesting, more engaging, and more effective.

Item 19: I do better when working with others than when working alone. Of the respondents, 55.18% disagreed or had no opinion on this item. This raises an issue that, to my knowledge, Lovewell has never fully confronted. The creative process is, to many people, a very personal and perhaps even private process. Although the Lovewell Method does seem to emphasize the collaborative aspect of the creative process, it is not the only approach used. I resonate personally with this issue because I am one of those people who often prefers to create alone, in complete and secured solitude. Although I do greatly

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

enjoy collaborating, it has taken me many years to identify and nurture successful collaborations on my own projects. Students at Lovewell occasionally bring in completed songs, scenes, designs, or dance sequences. The response to this item might suggest that the issue of working alone versus working in a group should be further addressed by Lovewell. Of the respondents, 44.83% had no opinion, while 10.35% either strongly or somewhat disagreed that they preferred working in a group.

Because this is the largest *no opinion* response elicited in this study, it is worth trying to interpret why. It could be that the students simply do not care if they work in a group or by themselves. I suspect, though, that coupled with the "disagree" responses, it takes on a more significant meaning. I have a feeling that a considerable number of students who do prefer to create alone are somewhat stymied by the pervasive group dynamic. I know I would be in that group. Perhaps this is just projection but the observation has been made, and this item has brought attention to the fact that a balance should be maintained between the emphasis on collective creativity and individual creativity. The Lovewell Method should have a mechanism in place for those students who are easily intimidated by group process and subject to the discomforts caused by the extreme vulnerability that accompanies the creative process. Some artists seem to prefer to work alone simply because it is the best way to achieve their artistic goals, not because they are intimidated or shy. My experience has taught me that the optimum solution is to be able to create comfortably in either situation--either alone or in a group dynamic.

In my professional collaborations, there is an intuitive dance that occurs--we seem to know when it is preferable to work together and when we simply have to go into isolation to work through a particular issue. The situation arising out of this arrangement is that an artist can become very attached to his or her own creation and not want anyone

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to change it, especially before it is fully formed. This is where the real art of collaboration begins. The response to this item will definitely encourage more exploration of the issue within the Lovewell culture.

Item 20: I believe the Lovewell experience provides time and guidance to explore new concepts and ideas. Of the subjects surveyed, 93.10% agreed with this statement (62.07% strongly and 31.03% somewhat), and 6.9% had no opinion. This response seems to imply that a substantial majority of the students were aware that they were in an environment that offered them the time and guidance to explore new concepts and ideas. Because creative process is philosophically constructed through the exploration of new paradigms, this response would signify that Lovewell is making considerable progress in creating a learning landscape conducive to those pursuits. Lovewell's efforts to establish an atmosphere of acceptance and reverence for new ideas described in earlier chapters seem to be successful to some degree. The results of this response would indicate that one way in which the Lovewell Method is affecting its constituents is by offering them opportunities to investigate new avenues, open up to new ways of seeing things, and discover fresh approaches to problem solving (Boud & Feletti, 1991; Savin-Baden, 2000).

Item 21: My experience at Lovewell has helped me in my personal relationships with friends, family, and others. This item has some similarities to Items 14 and 15. Although Item 14 dealt primarily with communication, and Item 15 dealt with awareness, this item asked the subjects to focus more on how the Lovewell experience has affected their personal relationships. Of those surveyed, 86.21% agreed that it had helped them in their personal relationships with family, friends, and others (62.07% strongly agreed and 24.14% somewhat agreed); 6.9% had no opinion; and 6.9% somewhat disagreed that they

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

had been helped in that way. This is slightly reminiscent of Item 18 in that it inquires into the transfer of certain skills and awarenesses from the Lovewell culture to the students' personal lives. In Item 18, the subject was transfer of academic or vocational knowledge and skills; in this case, it is the transfer of interpersonal skills and abilities. This response indicates that a majority of students clearly felt that the Lovewell experience helped them in their personal relationships.

Item 22: Write your own question regarding your experience at Lovewell and answer it. Use the space provided below. This item allowed the subjects to express their own views on the Lovewell process. I have analyzed the responses and organized them thematically. Twenty seven out of the total 29 subjects responded to this item. They had been assured that they could skip any item to which they did not wish to respond. Several main themes emerged as I analyzed the responses. The four primary themes were (a) acceptance, (b) values of creative process training and transfer, (c) friendship, and (d) confidence building. Below, I will examine these themes by using actual anonymous quotes from the written responses of the participants. For clarification, I will occasionally include the question the participants asked themselves:

1. Acceptance:

(a) "What is Lovewell's greatest influence on your everyday life? Lovewell helped me open up and share more with people."

> (b) showed up here and everyone was my friend, not because they had to, but because they liked me for who I was and accepted me. This is my home away from home and this is one of the only places I don't have to act like someone I'm not.

(c) "Have you made friends with people at Lovewell that you normally wouldn't

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

be friends with? Yes, because you learn here not to judge a person before getting to know them."

(d) "Most acting camps tell you what you're doing or who you're being but Lovewell does not."

(e) "I have been very inspired by other people in Lovewell."

2. Values of creative process training and transfer:

(a) How could Lovewell help someone in academic subjects? Lovewell can help a person in the academic aspects of school by helping to improve their writing skills. Lovewell encourages depth in writing, thus making it more mature. When writing a Lovewell musical, participants must look at every aspect that makes up a story, from a character's motive to the overall theme of the piece. The experience of writing a complex play carries over to school assignments.

(b) "when you take your last curtain call you realize that was why you came. That although you may not have had as much 'fun' as everyone else, it was ultimately worth the time and effort."

(c) "Lovewell challenges your creative power while creating a masterpiece and creating bonds that will last for a lifetime."

(d) Did you think the affirmations [Learning Meditations] were a necessary part of the Lovewell experience? Yes, definitely because they're very motivational and they are inspiring. The affirmations help to understand relationships between people and make you want to be and do your best.

(e) "Did I learn something new at Lovewell? Yes I did."

3. Friendship:

(a) "The students all became friends . . . its more like a family that writes music

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and plays together."

(b) "What will make me come back year after year until I am a councilor? I enjoy learning the process and creating a production with a bigger family."

(c) "I have never met as good of friends then I have made here."

(d) "My experience at Lovewell helped me create new friendships."

(e) "I hope to return to Lovewell again. True, because I had such a blast doing the things I love to do with people I love to be with."

(f) "I come back to Lovewell every year because I love to create and perform. I love the feeling that I get when we write an entire musical in four weeks and I love the people who attend Lovewell."

4. Confidence building:

(a) "Lovewell takes me and my ideas seriously, gives me great self-confidence, and helps me create."

(b) "My experience at Lovewell gave me confidence in myself."

(c) "Has Lovewell helped you build confidence?" (indicated 5, *strongly agree*; the participant paralleled the Likert scale format).

There were five responses to Item 22 that created and answered a question regarding future Lovewell experiences. One suggested doing "a program during the year (after school) with the same staff and process." Another response was "I think that there should be more time, either in longer days or weeks." The three other participants commented that they wished to return to the next Lovewell workshop.

The 22 items on this survey have shed significant light on the second research question, "How does Lovewell affect its constituents?" There have been other sources of data over the years that also help answer the second question. The following paragraphs

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

will examine some of those sources.

Other Sources of Evaluative Data

As mentioned earlier in this chapter, other studies and evaluations of Lovewell have been conducted in the past, and I have had access to those resources. In 1994, Kline of Florida Atlantic University administered an evaluation of the first Lovewell Program implemented in partnership with the Boys & Girls Clubs of Broward County. Her study was based on interviews with the staff, and pre- and postactivity questionnaires filled out by the student participants. This study was required by the Broward County Cultural Affairs Council as a component of the granting process. Some of the goals of this pilot program were as follows:

1. To enable at-risk youngsters to recognize and develop unrealized talents.

2. To develop cooperative learning and communications skills transferable to other life experiences.

In Kline's evaluation, she commented on this second goal:

> An outstanding achievement toward this goal was realized by the theatre program [Lovewell] which brought together youngsters from four different neighborhoods in the county and of a wide age range (8 to 18) not only to propose and agree upon a coherent story that would allow the variously talented to participate but to persevere through the details of creating and rehearsing its developmental scenes and dialogue. (pp. 2-3)

These are two more specific goals that were identified for this pilot program:

1. To create in them the knowledge that they can focus their talents and energies on a valuable educational experience.

2. To suggest ways in which they might use their talents for a life-time career.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kline (1994) commented on these goals in her evaluation: "Again, the very fact that the program achieved a closure of quality meriting a public presentation testifies to the achievement of sustained *focus*" (p. 3). There was another specific goal of that pilot program that helped us answer some staffing questions: to enhance the skills of participating staff.

Because this pilot program was administered as a new partnership with the Boys & Girls Clubs of Broward County, it required close collaboration between the existing staff of the clubs and a new staff of Lovewell artist-instructors brought in for this specific program. In discussing the response to this goal, Kline (1994) wrote,

> Here is where the program seems to have been least successful and most problematical. Careful thought must be given to a situation in which highly trained and focused professionals are brought into a site where they are at least to a degree duplicating a category of instruction already being performed by Club staff. The staff must not be made to feel passed over, undercut, or generally threatened as to their job security and/or their image before the children with whom they work. This is a strong statement but it does reflect what I gathered to be the degree of displacement felt by the staff as their actions were described to me by the artists, who sympathized with them and reported that they themselves felt uneasy about the situation. The problem was probably at its worst in this first encounter between artists and their programs and the regular staff and their programs. It is clear that both sides need reassurance. Toward this end some of the confidence-building exercises used with the theatre [Lovewell] students might well be incorporated into staff and artist meetings. (p. 4)

In this statement, Kline was able to identify and articulate one of the primary challenges

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of doing partnerships between Lovewell and social service or academic agencies with their own very specific agendas. The Boys & Girls Clubs constituents are mostly at-risk urban youth, and their staff is trained to enhance these children's lives with a variety of meaningful activities including basketball, weightlifting, ping pong, computers, community service, and tutoring. When an intensive interdisciplinary arts program merges with this kind of existing infrastructure, many difficult adjustments must be made. I was deep in the trenches when this program was being developed, so I know the details of why, in spite of the remarkable talent that many of these at-risk youth displayed during this program, the problems of implementation were sometimes overwhelming.

One example was when a girl who had a leading role in the production would freeze up during rehearsals while I was directing her scenes. She was a good student and had helped write her part, but she was often emotionally inaccessible. When I consulted with the Boys & Girls Club site director, I was informed that the girl's father was raping her in the mornings before she went to school. When I inquired why this had not been reported to the proper authorities, the director told me the girl's mother had pleaded to maintain secrecy because the father was providing the only paycheck in the household and they would surely be homeless if he was put in jail. I do not know what kind of staff training would remedy this situation but, with a situation like that looming over a project, it is extremely difficult to get a social service staff to agree with the artistic staff on how to proceed with the program goals. She did go on to perform the role with great success and was highly praised by both staffs. The Boys & Girls Club handled the domestic situation eventually through the right channels and appropriate policies.

Another example is a very talented boy who occasionally arrived late to rehearsals after having been beaten bloody while waiting for his bus. He would rehearse his songs

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and dance steps at the bus stop and the bullies would tease him about being a "fairy" and routinely beat him up. In a conference with his mother and the site director, I found out he had been sexually abused by his uncle and was the target of constant bullying at school. His mother said he was devoted to the Lovewell program but she wanted to take him out of it for fear that it would encourage him to be gay by accepting him. Once again, the staff of the club had quite different solutions to the problem than the staff of artist-instructors. Lovewell staff artist-instructors felt that the boy's mother should allow him to remain in the program and the acceptance would permit him to discover who he was in a safe environment. The Boys & Girls Club staff felt more inclined to "protect" the boy by keeping the boy home with his mother and avoiding contact with the arts program. After much discussion, the boy was allowed to stay in the program for several years and his growth as an artist and as a young man was astonishing. I learned from a conversation with him that he kept the Learning Meditations next to his bed where he could see them first thing in the morning and last thing at night. He told me that Lovewell had changed his life.

The Lovewell process has demonstrated, in numerous situations, that it has a positive effect on students labeled at risk. I know personally what a tremendous effect it can have on economically disadvantaged youth, emotionally disturbed youth, learning-disabled youth, and physically or mentally challenged youth. Kline's (1994) aforementioned cautionary assessment of the need to have all staff properly trained and in alignment on the specific goals and objectives of the program was both insightful and portentous. One of the eventual outcomes of this observation was that Lovewell Institute has become very aware of the necessity to maintain autonomy over its ability to deliver and implement its mission. The Lovewell Institute now only enters into partnerships that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

agree to let Lovewell Institute determine the content, methodology, activities, staffing, and scheduling. Some related recommendations will be discussed in the next chapter.

In his case history study of Lovewell, Yoon (2000) interviewed 10 former Lovewell students, 6 staff members, and 5 parents. The following statement is from an interview he conducted with the mother of a Lovewell student who traveled from Florida to Kansas for a summer workshop. She is describing her daughter and her daughter's friend 5 years after they attended the first of several Lovewell workshops:

> I would say for both of them it totally changed their lives. It determined their career paths. It determined their personalities. It determined their level of dedication and commitment to their craft. It was definitely a turning point, a crossroads for both of these kids. (pp. 111-112)

Yoon went on to comment about how the parents felt about their children's achievements at Lovewell:

> In response to the question, "How did you know that your son/daughter had achieved what you expected?" all five parents interviewed expressed favorable comments concerning the program. . . . Other comments made included: increase or improvement of independence, confidence, enthusiasm, and pride. . . Lastly, two parents praised what Lovewell did for at-risk students. As one of them expressed: "I was very involved with . . . very high risk students. And there were three of them that had learning disabilities, and it [Lovewell] enhanced their focus. It gave them new direction and I saw them go back to school with new enthusiasm and feel that they had achieved and accomplished something of importance." (p. 114)

The statements made by the parents in these interviews echo what I have heard

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from many parents over the years, that their children have gained confidence, independence, and a stronger sense of identity from the Lovewell Method. Another parent interviewed by Yoon (2000) had this to say about the academic value of the Lovewell Method:

> Mostly, I liked the way that it creates a new model of education. It's education the way education should be because it encourages kids and it helps kids to strive to do the best they can, to be the best they can be. There is never any negativity associated with teaching kids in Lovewell and that's so different from public education in this country. And, to be really truthful, if there's anything negative to be said about Lovewell, it makes it very difficult for kids to go back into a public school environment. (p. 116)

When Lovewell students graduate from high school and get ready to go to college, many of them start reflecting on their Lovewell experience and wonder how they will fit it into their future. I have had access to numerous college applications and freshman class essays on the Lovewell experience. In her essay, Lovewell alumnus Cohen (1999) wrote,

> I forgot that I couldn't write music. I forgot that I wasn't an artist, wasn't a poet, or a musician. And in my forgetfulness, I became all of these. . . . The uniqueness of my experience, and, I would guess, that of my fellow participants was due in no small part to a staff who emphasized the group dynamic in equal proportion to individual achievement. The atmosphere encouraged risk, stretching oneself within an environment of support and acceptance. (p. 2)

Thompson (1995), a former Lovewell student from Salina, Kansas, is now a professional stage manager working steadily in New York and Chicago. This is from an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

essay written for her freshman theatre class:

> The first time I ever experienced "magic" at Lovewell was in 1992, my first year as a student. The show, at this point, was just a bunch of unrelated stories. Sean McLemore, a fellow student, was outlining his character to the cast. He envisioned a rough, tough, cynical trucker named Mac. Sean was unsure how to fit Mac into the rest of the show, but perhaps the cast would allow Sean a scene set in a diner--that's when the entire cast, unprompted yet simultaneously, jumped to their feet and cheered. They'd found a way to connect all the stories. *The Oracle Diner: A Short Order Musical* was born. Since that moment, I've seen "magic" at Lovewell many times. Every time has been just as miraculous as the first. (p. 6)

Riedel (1995) attended Lovewell summer workshops for a number of years before entering college at Kansas State University. Here is a statement from an essay he wrote for a freshman theatre class:

> For me Lovewell had a very personal meaning. I found myself at Lovewell. Before I went to Lovewell I had no confidence in my abilities. The first year I went, I found out that I had the ability to develop an in-depth plot. I wrote a large part of the major scenes in the Lovewell shows that I have participated in. The first year I was in Lovewell I became the main plot writer. Any time someone had a question about the plot, they came to me! . . . I also found acceptance among my peers. Just looking back I can see the changes in my personality since I first attended Lovewell. I'm at peace with myself and with my family for the first time. I have more friends now than I have ever had before. It's a wonderful sensation. I just wish everyone could experience the magic created by the Lovewell

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

experience. (p. 9)

Three postdoctoral students at NSU (not named in the evaluation report I read) conducted an evaluation of the 1995 Boys & Girls Club/Lovewell Cultural Arts Program attempting a new method of assessing the effects of the Lovewell program on students' self-esteem and self-discipline (NSU, 1995). They used the Piers-Harris Children's Self-Concept Scale (Piers & Harris, 1984), an 80-item standardized self-report survey designed to assess self-concept, and a 15-item rating scale designed to measure a participant's productivity within the program. Pre- and postprogram evaluations were administered and staff-artists were also interviewed. This evaluation helped identify one of the major challenges for afterschool programs involving socially and economically disadvantaged youth--attendance.

Lovewell was one of five arts programs being evaluated in the study, and the only one with steady attendance: "With the exception of one program (Boys & Girls Clubs/[Lovewell]), attendance was sporadic at best with children entering and exiting respective programs for what appear to be arbitrary reasons" (NSU, 1995, p. 3). The 4-month Lovewell afterschool program engaged students, and with the help of the diligent Boys & Girls Club/Lovewell combined staff, conquered numerous logistical and psychological obstacles to become an exception to the relatively low attendance rates of the four other programs being evaluated.

Another grant-induced evaluation was conducted in 2000 by Rokicki Associates and focused on the objectives of the Lovewell/YMCA Creative Arts summer program. Rokicki (as cited in Rokicki & Rokicki, 2000) designed a questionnaire that measured the success rate of projected outcomes. One outcome indicator projected that 70% of the students who entered the program would complete it. Rokicki's report indicated that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

100% of the students completed the Lovewell/YMCA program. In the same study, another outcome indicator projected that 75% of the participants would demonstrate increased knowledge of artistic and technical theatre skills. Rokicki's final report indicated that 91% demonstrated an increase in those skills (Rokicki & Rokicki).

Summary

Overall, the data analyzed in this chapter indicate that Lovewell Institute has demonstrated the ability to deliver consistent high-quality programs that combine the arts, education, and social awareness. This data have clearly helped answer the second research question, How Does Lovewell Affect its Constituents? The Lovewell programs have proven valuable to constituents in several areas. First, the pedagogy affects learning capacities and individualized potential in ways that traditional educational methods do not. The holistic nature of the common goal (the production) and merging disciplines establishes a creative and inspiring learning environment. The emphasis that Lovewell places on the psychological, physical, emotional, and spiritual well-being of students and staff appears to have a positive effect on building communication and social skills. This effect, in turn, seems to facilitate the achievement of educational goals.

The second area in which Lovewell appears to benefit its constituents is through the arts. The program builds skills in music, theatre, dance, and design as well as in the technical and business management aspects of the arts. The Lovewell process offers training in interdisciplinary arts while the product of that process becomes a contribution to the canon of relevant contemporary theatre works.

The third area in which the data indicate that Lovewell positively affects its constituents involves social consciousness, community building, and personal

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

development. The Lovewell programs appear to create a cultural community that galvanizes students, artists, teachers, administrators, parents, and arts advocates into a stronger, more harmonized unit. Appreciation and communication seem to flow more freely between students, parents, and teachers as a result of Lovewell programs because students take new social and communication skills home and into their traditional classrooms. According to these data, many participants in Lovewell programs report significant personal growth in such areas as confidence, interpersonal relationships, self-esteem, collaboration, and the willingness to take risks.

The data indicate that the Lovewell process infuses a sense of humanity into the pedagogy that enables learning to take place on numerous levels simultaneously. The unique blends of theory and practice, intellect and emotion, and conceptualization and realization, create a synergistic atmosphere of discovery and invention. There will undoubtedly be better tools of measurement and evaluation developed in the future. The value of arts programs like Lovewell has not yet been widely acknowledged nor adequately assessed; however, these data are hopefully a step in that direction. It seems appropriate to close this chapter with a quote from Krishnamurti (1981), whose book *Education and the Significance of Life* has been a constant source of inspiration to me:

> Intelligence is not mere information; it is not derived from books, nor does it consist of clever self-defensive responses and aggressive assertions. One who has not studied may be more intelligent than the learned. We have made examinations and degrees the criterion of intelligence and have developed cunning minds that avoid vital human issues. Intelligence is the capacity to perceive the essential, the *what is*; and to awaken this capacity, in oneself and in others, is education. (p. 14)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART 3: WHAT IS LOVEWELL'S POTENTIAL FOR GROWTH AND WHAT NEW RELEVANT THEORIES CAN BE DERIVED FROM THIS RESEARCH? (SIGNIFICANCE)

Chapter 13: Limitations, Recommendations, and Conclusions

Limitations and Recommendations Overview

Mere intuition took me down the creative path as far as it could but intuition is intrinsically personal and often difficult to share. Many artists and creative types take this path and rely on others to interpret what they create. But when an artist wishes to contribute to and actively participate in the discourse defining a body of knowledge, it becomes necessary to communicate and articulate those findings that were once so personal. As a result of my journey towards the artist-scholar model of interfacing with the world, I have become convinced that *creative process* itself is a valid form of inquiry and will one day be considered a legitimate research methodology. I endeavor to be a part of the ongoing dialogue and inquiry that will enable *creative-process-based* research to become a reality. Working with some of my highly gifted graduate students in the Interdisciplinary Arts Program (IAP) at Nova Southeastern University has encouraged me to have faith that this will happen sooner rather than later.

Because my holistically oriented mind seems to be programmed for problem solving, it is very difficult for me to discuss a limitation without immediately responding with a recommendation. Therefore, I will not attempt to make separate and distinct sections for each of these areas. Instead, this section will be organized thematically; each "limitation issue" will be accompanied by recommendations that correspond to and emerge out of that particular issue. There is a difference between *limits* and *limitations*. Although the actual limits can help structure the future goals and objectives of Lovewell Institute and the Lovewell Method, the limitations are presented here as conditions that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

elicit further deliberation and action in light of the recommendations. Limitations of both Lovewell Institute and the Lovewell Method will be considered, as well as the limitations of this PDE/dissertation.

Limitations of this PDE/Dissertation

This PDE/dissertation was not intended to address the general issues or challenges of not-for-profit arts agencies. It was not designed to be a statistical study of the long-term effects of the Lovewell Method or process on the participants or employees. Although it is my hope that this study may help to illuminate some of these issues, it was not intended to be an educational study of the specific academic benefits of the Lovewell process. This inquiry did not endeavor to be a longitudinal study of the sociological advantages or the therapeutic value of the Lovewell process. It was also not intended to be any sort of indictment against the educational system but rather to offer new perspectives and to expand the boundaries of thinking concerning the untapped potential of arts in education.

The data gathered for this study are comprehensive, but are still unavoidably limited by the personal perspective of the researcher. In terms of the history of Lovewell Institute, there is clearly academic value in my being the *primary source* in regard to the historiography (Block, 1971). The significant liberating event in this study occurred when I discovered that there was a valid research methodology that permitted the researcher to effectively become part of the research. Autoethnography (Denzin & Lincoln, 1994; Ellis, 1999, 2004; Holt, 2003; Janesick, 1994; Shank, 2006) gave me the research construct I needed in order to utilize all the data I had to offer as the researcher. This methodology allowed me to apply my years of observations, experiences, and tacit knowledge (Denzin & Lincoln; Lincoln & Guba, 1985; Moustakas, 1990) regarding

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lovewell Institute and the Lovewell Method. Autoethnography focused me academically on the vital importance of accuracy and trustworthiness of my observations and interpretations (McNiff, 1998; Denzin & Lincoln; Dey, 1993; Rossman & Rallis, 2003; Lincoln & Guba). This research process necessitated a new personal perspective.

Being the founder and artistic director of Lovewell Institute gave me access to all of the relevant data, and the selected research methodologies gave me the scholarly approach that I needed to tell an honest story. This research process steered me away from my instinct as a founder to be paternally attached to a cherished vision. It encouraged me to see the realities of Lovewell Institute rather than my hopes for it. If hyperbole and polemics were an unconscious factor in the pioneering process of Lovewell, then candor and academic integrity would be a part of the next level of achievement for me and for a more mature Lovewell Institute. The more I understood about autoethnography (Denzin & Lincoln, 1994; Ellis, 1999, 2004; Holt, 2003; Janesick, 1994; Shank, 2006), the more I was able to utilize it effectively as a research tool. I believe that as the field of arts-based research evolves, autoethnography will become a vital component of that methodology. I recommend that more research occur in how autoethnography can and does contribute to arts-based research. The fact that I have been intimately involved with Lovewell Institute would be considered a limitation in some research paradigms. That same fact could be considered an asset in more recent research paradigms that include autoethnography.

I would also recommend more research be focused on how historiography can contribute to arts-based research. The true stories of humans and human constructs have great academic value (Bentley, 1999; Gilderhus 2002; White, 1987). The life stories of artists and their creative process sometimes impart knowledge, including best and worst

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

practices, more effectively than any other instructional tool could (Alexander, 1987; Csikszentmihalyi, 1997; Ellis, 2004; May 1975).

Art, music, dance, visual design, creative writing, theatre, and storytelling contribute much to society that goes unnoticed and unacknowledged. Until our fractious culture sheds more light on these contributions, the value of the arts will not be comprehended or appreciated. In the balance of American arts and sciences, the arts clearly suffer from a perception of inferiority. I believe that art without science runs the risk of being primitive and limited. I also believe that science without art runs the risk of being soulless and dangerous. Great scientists often use artful approaches in interpreting the data, and great artists often use scientific approaches in creating their art (Csikszentmihalyi, 1997; Eisner, 1998, 2002; Simon, 2001). According to Eisner (2002), content and data can be delivered scientifically *and* artfully:

> How history is written matters, how one speaks to a child matters, what a classroom looks like matters, how one tells a story matters. Getting it right means creating a form whose content is right for some purpose. The architecture of a school can look and feel like a factory or like a home. If we want children to feel like factory workers our schools should look and feel like factories. Form and content matter and in such cases are inseparable. Indeed, the discovery that form and content are inseparable is one of the lessons the arts teach most profoundly.... The form we use to display data shapes its meaning. (p. 8)

More research into the ways that arts and sciences complement and synergize each other would be very helpful in reestablishing a balance between these two vital components of our culture. Imagine taking courses in *the art of math* or *the science of the symphony*. Inquiries into the holistic symbiosis between the arts and the sciences would

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

be a refreshing departure from the current tendencies towards competition and rivalry. The field of research itself is now engaged in an elaborate dance between traditional scientific approaches and the more current trends in arts-based academic inquiry (Denzin & Lincoln, 1994; Ellis, 1999, 2004; Janesick, 1994; McNiff, 1998; Moustakas, 1990, 1994; Rettig & Rettig, 1999; Shank, 2006).

Limitations and Recommendations for Lovewell Institute

One limitation of the Lovewell experience is that it cannot be all things to all people. It is not for everyone. If students have no interest in the creative process or feel that it is an area that is not useful or relevant to their lives, careers, or well-being, then Lovewell is probably not the program for them. My recommendation is that the Lovewell curriculum not be required for anyone but that it remains a viable and optional academic alternative for those who are drawn to the culture of creativity, holism, aesthetics, and interdisciplinarity.

This study has afforded me the opportunity to observe some weaknesses and unattended aspects of Lovewell Institute and the Lovewell Method. The following paragraphs address some of these observations and consequent recommendations. Some of these awarenesses have not been easy to integrate because I feel that they may reflect my own weaknesses, inadequacies, and flaws as a founder and director. They do. This, I have found, is the price the researcher pays for consciously entering the research. I accept the findings and, in fact, feel a sense of exoneration as a result of this study. Lovewell has become much larger than me. The following paragraphs reflect the unfulfilled potential I have observed regarding Lovewell Institute--some of the things I wish I could have helped Lovewell accomplish by this time. The following applications, potentialities, and recommendations for Lovewell Institute will require additional human and financial

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

resources, more specific researched information, and more time in order to be implemented and realized. I hope that my observations energize that process.

Professional Applications of the Lovewell Method

A demand has arisen for programming designed for alumni who wish to continue growing creatively within the Lovewell culture but want to enter into the professional arena. Until the formation of the Lovewell Theatre Project (LTP) in 2002, the only option for those students over the age of 18 who wished to actively continue in the Lovewell process was for them to become interns or staff instructors. In that case, they would no longer be the primary creative force in the project but instead become facilitators for the creative output of others. This is a noble contribution on the part of an artist but fulfilling in a different way than being *the artist*. It was important for Lovewell to develop a program for adult artists on their way to a professional career.

The pilot LTP program began in March of 2002 in cooperation with Chicago's New Tuners Theatre and was comprised of a group of 12 Lovewell staff members and alumni (including the researcher) in a collective collaboration with the goal of developing a new work for the professional arena. In 3 weeks, the artists wrote, developed, and performed a staged reading of a new music theatre piece entitled *The Book of Phil* (Lovewell Institute, 2002c) employing the Lovewell Method. We reconvened for 1 week during the following December on the campus of Kansas Wesleyan University in Salina to revise and perform a staged reading of the new improved version. Then, in March of 2003, the same artists assembled once again in New York City for 3 weeks to rewrite the script and score and perform a staged reading of the revised version of *The Book of Phil* (Lovewell Institute, 2003d) at the Epiphany Theatre in the West Village.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This LTP pilot program, for me personally, was one of the most painful episodes in my association with Lovewell Institute. I had finally run into a limitation for which I had no solution. The Lovewell Method still worked as far as the product was concerned--we carried out the activities, the curriculum, and the procedures. The show was stage worthy, had some high-quality musical theatre moments, and elicited favorable audience response at the staged readings. However, the group dynamic had been radically altered. My fellow artists who once were my students in their midteens had become staff members in their early 20s because they had proven themselves to be the cream of the crop. They now were young artists trained in their own artistic disciplines and just beginning to enter the world of the marketplace: commercial ventures, economic realities, industry trends, and true personal independence. The leadership pattern established by my being the director or artistic director during their formative years was no longer viable. I was now perceived by some of my former students as being the "old school" authority figure to whom they no longer needed to listen. Rebelliousness is part of the developmental process of any individual making the transition into adulthood but I was totally unprepared for this. Learning Meditation 6 had always guided us to "create today in the spirit of cooperation and joy" and there were some authentic moments of that, but just underneath the surface, there was this dance macabre of power struggle, rebellion, and mutiny that confused and disappointed me.

Four of us had directed previous Lovewell workshops and productions of our own. I was from their parents' generation and we all had grown accustomed to me being the leader. My fellow artists had been living, training, and freelancing in various parts of the United States. They had history and peer issues with each other. From my perspective, the Lovewell Method had trained them well to be creative, unique,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

self-confident, original, and supposedly respectful of one another's ideas. But the fact was that I felt challenged at every turn. I no longer knew my role and quickly realized that I would have to rise to a new level of leadership awareness if I was to get through the experience. Like every ship must have a captain, every show must have a director who guides the process and makes the final decisions. I offered to turn over my directorship to any other member of the project who would be approved by the majority of the group to assume that role. The group elected to keep me as the director. The group dynamic did not substantially change. By the time that we realized we needed to re-establish our goals and objectives, the first draft of the show had already been written and performed.

One of the primary conflicts was that the artists had been college trained in different disciplines. Some had gotten their degrees in writing, some in music, some in performing. The Lovewell process had trained them to be interdisciplinary, but now they had specialized knowledge and higher artistic standards and expectations in their own disciplines. The writers wanted the freedom to create roles that were beyond the scope of the LTP members' age-appropriateness and technical abilities. After being exposed to the high standards and critical analysis of the academic and professional worlds, they did not want to be limited by the perceived shortcomings of any project member (i.e., a young actor who cannot convincingly play an old character). This was the first crack in the foundation and I sensed what was happening. I kept urging them to do what we had always done at Lovewell by "trusting the process" and having faith that the "answers lie within the group" (as described in chapter 11). I wanted them to write for each other and themselves using the perceived *limitations* as challenges to devise more creative and imaginative solutions. Instead, we created a theatre piece that we felt could not be successfully performed by the members within our own LTP group.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Had the system failed or simply identified the limitations? Had I failed as a leader or as a follower? The Epiphany Theatre Company immediately recognized the problem but still proceeded to option *The Book of Phil* (Lovewell, 2003d) on the condition that no one from LTP would play the role they had created. The contract has been signed and the show is set to be cast with age-appropriate actors produced by the Epiphany Theatre in the future. These were hard-learned lessons, but LTP will survive and learn from the experience. Even though the members of LTP are well aware that growing pains are a natural part of expanding our process to include adult artists in a professional setting, the product was still high quality and the musical now has a life of its own. The pilot project served its purpose and informed the process.

Recommendations for applying the Lovewell Method to professional career development in the arts involve careful examination of the group dynamics before starting the creative work on a project. The leadership and ground rules must be well defined and agreed upon at the beginning of the process. Two sets of goals and objectives must be defined and clarified before the workshop begins:

1. Goals and objectives of the *product.* Identify who the writers are, who the actors are, and who the interdisciplinary artists are; Determine who the target audience and ticket buyers are; and design the budget, the market plan, the logistics, and the legal structure on collaborative intellectual property rights.

2. Goals and objectives of the *process*. Agree on how and when the director is chosen; agree on who will have the final artistic say (leadership issues), establish a consensus on how the group dynamic will operate, and determine how professional standards and marketplace pressure will affect the traditional Lovewell Method.

I recommend that future LTP productions be created by exploring the strengths

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and perceived weaknesses of the group. The policies promoting a nurturing and supportive creative environment should be followed with full confidence that the artistic standards will be at a professional level. I would like to see the roles in LTP productions be crafted in a way that allows the piece to be performed by the members of the group who created it.

The Lovewell Method as a Healing Modality

Recently, one of the parents of a Lovewell student sat me down for a serious talk. Cederborg (2000, 2002, 2005) is a leading child psychologist in Sweden and her daughter has attended two of Lovewell Institute's cultural exchange workshops there. She urged me to persuade Lovewell Institute to acknowledge, claim and continue to develop the therapeutic capacities inherent in the Lovewell Method. Cederborg observed beneficial effects of the Lovewell process on children with emotional and learning disabilities. She also suggested that it was an effective method of building self-awareness and self-esteem in children. Dr. Cederborg observed the therapeutic value of the Lovewell Method through her own informed eyes and those of her daughter and colleagues who have witnessed the process in both Sweden and America. When I asked how we might proceed in exploring the healing potential of the process, A. C. Cederborg (personal communication, December 18, 2004) suggested that we find a way to add a staff position for a full-time professional psychologist who can observe, monitor, chronicle, research, and advise on the subject of therapy as it relates to our participants and the Lovewell Method.

During one workshop several years ago, a clinical psychologist (a personal friend of mine) volunteered his time to the program. It was certainly helpful to many of the students (particularly one with suicide on his mind) but ultimately not a sustained or

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

organized enough effort. It was an experiment that offered great promise. The two psychology classes I took while attending Carnegie-Mellon University gave me enough background in the field to at least recognize the potential psychological value inherent in the Lovewell Method of merging and synthesizing the "subjectivity" of an original emotionally traumatic experience with the objectivity of recreating that experience as art. A common expression heard around Lovewell is, "leave the drama on the stage." The evidence indicated by numerous case histories warrants a researched and documented assessment of the psychological value of this methodology. In metaphoric terms, the Lovewell Method allows the participants to "rewrite" the story of their lives.

My recommendation is to conduct more research into the relationship of the Lovewell Method to the already established field of creative and expressive arts therapy. I think it would be beneficial for Lovewell Institute to establish relationships and share research initiatives with organizations such as the American Music Therapy Association, the National Association for Drama Therapy, the American Dance Therapy Association, the American Art Therapy Association, the National Association for Poetry Therapy, the American Society of Group Psychotherapy and Psychodrama, the National Expressive Therapy Association, the Society for the Arts in Healthcare, and the Arts and Healing Network.

I would like to illustrate the therapeutic value of the Lovewell Method by relating a brief true story that I observed at close range. Alice (her name has been changed) had come from Miami to the Lovewell Summer Workshop in Kansas. She loved the theatre but because of her obesity was rather shy and insecure. During the script writing process, the Lovewell Method encourages the students to focus on things that they know and on which they can relate. After much agonizing and painful soul-searching, Alice revealed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

her amazing story to the script editor. She was being raised by her father who had married a woman with a teenage son who was about Alice's age. One night when she and her stepbrother were home alone watching TV, one thing lead to another and he raped her. No one told anyone until several months later when Alice discovered she was pregnant.

When she finally told her father, he swore her to secrecy and gave her the money for an abortion. He told her that to reveal the truth would shatter his marriage and ultimately destroy the new family and all of their lives. She reluctantly went for the abortion while feeling all along that she wanted to keep the baby. No one ever knew except her father. At this point, Miami was 1,500 miles away and her family would not be seeing the production. With the help of the script editor, the staff, and her fellow writers, she structured her story into a powerful, well-constructed dramatic scene. We underscored her scene with music composed and performed by another student from Miami. After an initial emotional and cathartic meltdown, rehearsals went well and Alice released the pain enough to perform the scene flawlessly with admirable self-control and absolutely no self-pity. This was a triumphant display of strength of character in the play (the audience was astounded) and in her real life. Perhaps a clinical psychologist on staff could have made this an easier process (especially for the staff) but the fact is that Alice seemed to be relieved by revealing and working through this story on paper and onstage. She was visibly more relaxed, confident, and sociable after the experience. Although Lovewell was not prepared to monitor the long-term effects of this therapeutic event, the immediate effects were palpable.

There are many more stories like this in the Lovewell archive, and these case histories of revelation and healing beg for more research and inquiry. I strongly

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

recommend taking full advantage of the Lovewell Method as a healing modality by conducting more studies and further developing a healing theory based on its observed and researched therapeutic values. It would also be beneficial to research the long-term effects of the Lovewell process on emotionally, physically, and mentally challenged participants. An additional option is to initiate partnerships with professional counseling organizations or academic health services departments that will co-sponsor future workshops employing full-time psychologists or health specialists who can assess, research, articulate, and verify the healing benefits of the Lovewell Method. I would also recommend that more generic research be conducted into the therapeutic potential of interdisciplinary arts therapies in general.

Intergenerational and Adult Programs

Over the years, Lovewell has had many requests for intergenerational and adult programs. I have conducted several 1-day workshops for adults at conferences wherein the participants brainstorm for themes, characters, and storyline; break off into groups to create a skit or song; and then reconvene to present it to the whole group. This abbreviated version of the Lovewell Method curriculum worked quite well and often created interest in more intensive and comprehensive workshops for adults. Grandparents and parents of Lovewell students have frequently suggested that the Lovewell process would be a good way to bring families together. Creating stories, characters, and songs with their children and grandchildren using the Lovewell Method would afford opportunities to explore family legacies. This creative experience would allow multiple generations to observe, examine, and celebrate unique family traditions and become more familiar with their own heritage and history. Lovewell Institute has been contacted by several social service and theatrical organizations interested in partnering on an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

intergenerational program.

I would recommend meeting with these interested groups, identifying grants for programs with therapeutic benefits, and designing partnerships that meet the demand. The Lovewell process is well suited to meet this challenge; the real test may be finding the human and financial resources required to conduct the strategic planning, apply for the grants, and organize the programs.

International Cultural and Exchange Programs

Ironically, it was an employee at the Internal Revenue Service in Austin, Texas, who first alerted me to the potentially positive impact Lovewell could have as a cultural exchange program. In conversations with her in 1988, when I was filling out the voluminous forms for Lovewell Institute's not-for-profit status, the Internal Revenue Service advisor mentioned that she probably should not be telling me this, but, driving home from work, she realized that the Lovewell process as I related it to her would be a very powerful tool if applied to cultural exchange and that it would benefit Lovewell Institute to mention it in the application. I did what she suggested. Lovewell has just concluded a very successful fifth international cultural program in Sweden and is in the planning stage for a summer program in Italy.

Based on evidence from the five successful programs in Sweden, I am now convinced that the Lovewell experience is an extremely potent international exchange vehicle that guides participants swiftly to the core issues encompassing cultural differences. The Lovewell process quickly identifies the *themes* that define diversity and then creates *characters* that play out these themes with humor, pathos, intensity, and honesty. These productions created by the participants often have the capacity to bypass the intellect and speak directly to the heart and soul of the audience and particularly to the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

creators who share the reality of the content and the experiential process of creating an original production (Csikszentmihalyi, 1990, 1997; Dewey, 1934; Montessori, 1976; Piaget, 1977; Steiner, 1923).

Unlike athletic programs, there are no losing teams in Lovewell programs--everyone is on the same team, and everyone wins. The limitations stem from the fact that Lovewell is not yet a widely recognized methodology and many cultures have difficulty recognizing the nature and scope of the philosophy and pedagogy, especially when it involves a radical departure from long traditions of educational structure.

I conducted the first international exchange program in Sweden in 1996 through connections facilitated by Lovewell board members, and it has taken 10 years to establish an ongoing program there. Education is free in Sweden until the graduate school level and families are not accustomed to paying for their children to attend summer workshops, particularly when they are not aware of the benefits. There have been some administrative challenges because of cultural differences in the way budgets are assembled, and because there is virtually no not-for-profit sector in the Swedish economic system, there are no tax advantages for donations or scholarships. Although some changes are being made, the prevailing mindset is that revenue from the high Swedish tax rate takes care of the basic needs of the people and that tax benefits are not the way to deal with incentives for new social or educational programs. Witnessing the success of the health care, social service, and educational systems in Sweden, it is difficult to argue with the existing policies.

Observing the positive ways in which the Lovewell cultural exchange program affects the lives of the students helps put all the logistical challenges and administrative difficulties in perspective. Over the past four summers, I have taken graduate students to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sweden to observe and participate in the cultural exchange. Teachers and artists enrolled in NSU's IAP have had the opportunity to interface on a daily basis with artists and teachers from Sweden, fellow artists from America, and the artistic staff of a Lovewell Workshop in progress as they follow the creation and development of an original bilingual interdisciplinary musical theatre production as it is written and produced by Swedish and American teenagers and presented publicly to the Swedish community.

The programs I directed in Sweden gave me the opportunity to observe the culture and its relationship to the arts. As a result of working with Swedish teachers, artists, parents, and teenagers, I observed that their culture is poised for experiential, authentic interdisciplinary arts-oriented problem-based learning programs (Boud & Feletti, 1991; Phillips, 2000; Savin-Baden, 2000).

The Lovewell/Sweden community seems to appreciate the holistic learning that is encouraged and facilitated in the Lovewell program wherein global issues, language barriers, philosophical differences, aesthetic considerations, and pedagogic innovations are all examined and explored simultaneously. Numerous limitations emerge as the program expands, but each limitation seems to offer a new opportunity to grow. The motivation to continue the program by both American and Swedish participants gives it the impetus to seek solutions imaginatively and effectively.

My recommendation is to use the Lovewell/Sweden model as a prototype for international cultural exchanges in countries around the globe. There has been interest from various individuals and groups in establishing Lovewell programs over the next few years in Italy, Mexico, and Jamaica. I suggest that the Board of Directors fully recognize and investigate the unique capacity of the Lovewell Method as a tool for global unity and further pursue these opportunities. I would also recommend that more research be

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

conducted in how and why arts-based cultural exchange programs promote global unity and alter public opinion on diverse and unfamiliar cultures.

Corporate Applications of the Lovewell Method

A few years ago I was asked to facilitate a day-long retreat for the staff and employees of the YMCA of Broward County, Florida. They needed to boost morale and conceptualize some new social programs that would revitalize their organization. My job was to facilitate the creation of some innovative ideas that would meet the needs of the community and their constituency. They wanted to expand beyond the swimming and basketball programs usually identified with the YMCA. This was the perfect opportunity for me to experiment with applying the Lovewell Method within a nonarts context.

I adhered very closely to the established Lovewell philosophy, Learning Meditations, activities, and procedures of the methodology with only minor modifications. Following the procedures of the Lovewell Method, their theme was identified--new social programs that addressed the unique needs of Broward County. Instead of creating characters and a plot, the YMCA staff and employees were the characters, and the "plot" was the evolution of a structure, a template, and specific details of new programs that addressed and explored the selected theme. After the guided brainstorming, the participants broke off into groups according to those with like-minded concerns, interests, and ideas. Each group worked for a few hours on a theoretical YMCA program, mapping out ideas visually on flip charts. Presentations were prepared and rehearsed. Finally, the whole group was reassembled and the individual programs were presented followed by a brief discussion of their relevance and feasibility.

The enthusiasm of the employees was palpable, and the "buy-in" was exceptional because the staff had been actively involved in the creation of their own new programs.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Of course, not all of the programs conceived that day were implemented, but the exercise had quite an effect on conversations around the water coolers back at the office for months to come. The staff and employees had been included in the research and development process and now had a personal stake in the future of YMCA programs in their community.

There is an emerging trend towards creative solutions in the corporate sector (Florida, 2002, 2005). The Lovewell Method is poised to make a contribution in the area of training the workforce to apply the collaborative creative process in solving everyday problems. Creativity certainly does not apply only to the arts, and the creative process is open to anyone who wants to gain access, experience, and knowledge. Lovewell has experience in opening a portal to the creative realm and could be applied effectively to corporate training, team building, collaboration, and the current movement to make the business environment more conducive to imagination and innovation.

I would recommend further research into the market demand for creative training methodologies within the corporate sector. Based on my experiment with the YMCA retreat, I believe Lovewell has something significant to contribute in this area. Corporations could also benefit from further research into the value of creative-process-based training programs, particularly in terms of their potential to enhance motivation and productivity.

Lovewell as a Business: Building the Infrastructure

The business and administrative infrastructure of Lovewell Institute is currently its weakest component. The organization has been artist-driven for many years, and I maintain that is one of the primary reasons why the programs are so effective. Creative process has always been the bottom line and a primary focus of the activities of Lovewell

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Institute. One of the limitations in this area is that the Lovewell "employees" have usually been artists who love what they do rather than workers who do what they are told. This is obviously not the corporate model. This phenomenon has made the execution of a business plan a rather daunting and frustrating task for the board of directors, especially for the seasoned and experienced board members.

There is an ideal balance of mission, money, and market that is yet to be discovered. Over the past 2 years, the Lovewell Board of Directors has become aware of this limitation and has consequently started developing a strategy for remedying the situation. A business plan has been formulated, volunteer consultants have been brought aboard, and a proposal is now being finalized that would, if approved, bring Lovewell Institute under the umbrella of a large educational institution that would provide significant resource potential and vastly increased visibility.

Social entrepreneurship is a new field and a concept that holds much promise for Lovewell Institute. It involves organizing, managing, and assuming risks of a business enterprise for the purpose of advancing a social cause (Arts Extension Service, 2002; Cleveland, 1992). In "for-profit" entrepreneurship, profit is obviously the end goal. In not-for-profit entrepreneurship, profit is a means to support a mission, such as social transformation or educational advancement (Bornstein, 2003). Social entrepreneurship occurs when a not-for-profit organization adopts a business strategy that matches its assets, skills, and products with marketplace opportunities. Earned income through the marketplace enables a not-for-profit organization to focus clearly on its own mission rather than being dependent upon funders' priorities and narrow eligibility parameters for grants. I have already mentioned how Lovewell's essential high staff to student ratio is often a detriment in funding. Social entrepreneurship could help compensate for this

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

situation.

As part of this research, I spoke with Jim Thalhuber, President and CEO of the National Center for Social Entrepreneurs, and William Strickland, founder of the Manchester Craftsmen's Guild. They are pioneers in social entrepreneurship, and although Lovewell has not had the financial resources to hire them as consultants, I am certain that the principles we discussed could eventually be applied successfully to Lovewell Institute. For instance, the 46 productions described in chapter 8 comprise a significant body of work created through the Lovewell Method. There are hundreds of songs, vivid characters, and riveting stories that, if properly edited, could make up a catalogue of highly entertaining and relevant musicals that could be performed at high schools, middle schools, and theatres all across the country. Royalties from these performances could provide revenue to develop more programs, opportunities, and products. In addition, Lovewell staff artists teamed up with high-quality performers could certainly utilize the Lovewell process to create quality television programming.

My recommendation is for Lovewell Institute to carefully examine its own resources, including the process *and* the products, and conduct a thorough inventory of marketable activities and materials. Then, align those assets with the corresponding market demands. Many drama and music teachers have told me of their desperate attempts to find new and appropriate material to perform at their schools. I have heard business people speak of the need for corporate training in creative and imaginative approaches to problem solving. Lovewell has the potential to generate revenue by answering those specific market needs. The time seems right for Lovewell Institute to apply the creative process towards the goal of financial stability through social entrepreneurship.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Conclusions

This PDE/dissertation has taken the form of an autoethnographic and historiographic analysis of Lovewell Institute in terms of its background, development, and influences, as well as additional research related to some of the effects it has had on its constituency. This study has focused on the emergence of interdisciplinary arts as a compelling new field of study; the imbalance between the creative arts and the interpretive arts; the "creative process" as an effective methodology for intellectual, psychological, and spiritual inquiry; the synergistic relationship between artistic achievement, educational advancement, and social transformation; and the Lovewell Method as a viable educational methodology for teaching and learning a variety of arts-based and non-arts-based skills.

This last chapter has addressed the third and final research question, "What is Lovewell's potential for future growth, and what new relevant theories can be derived from this research?" Having concluded from this study that the Lovewell Method is a valid and effective arts-based methodology that builds skills, builds community, and promotes personal and social development, some elements of its future growth depend on the ways in which it can be disseminated and integrated into the public awareness. The Suzuki (1983) method, violin and piano; the Montessori (1976) method, early education and childhood creative development; the Kodaly (n.d.) method, singing; the Orff (n.d.) method, rhythm; the Dalcroze (n.d.) Method, eurythmics; and the Stanislavski (1976) method, acting, are all successful learning systems that have had a profound impact on the world of arts and education and serve as models for future development of the Lovewell Method.

Other groups mentioned in earlier chapters are currently working with and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

developing related theories based on the potential power of the arts to educate, build communities, and transform lives (Americans for the Arts, 2003; City at Peace, 2002; Gallery 37, 2003; Royal Conservatory of Music, 2004; Surdna Foundation, 2002). I see these theories progressing along parallel paths as the collective consciousness becomes more aware of the need for experiential learning and the integration into mainstream thinking of multiple-intelligence ideology (Alexander, 1987; Armstrong, 1993, 2001; Eisner, 1998, 2002; Gardner, 1983, 1993, 1999; Lazear, 1991; Marks-Tarlow, 1996; Sizer, 2004).

I believe it is fair to conclude that the Lovewell Method, because of its emphasis on interdisciplinarity and collaboration, creates a fertile learning environment wherein the convergence of a multiplicity of learning styles truly synergizes and enhances the educational experience. The observations and responses in chapter 12 from the research participants interviewed and surveyed led to the conclusion that the Lovewell Method fills a void in the present educational system and may well provide an effective way to address a wide variety of learning styles that are "out of range" of the current system.

Another inference from the data collected in this study is that students react positively to the spiritual concepts embedded in the Lovewell methodology. I discussed the UCLA Higher Education Research Institute's study entitled *The Spiritual Life of College Students: A National Study of College Students' Search for Meaning and Purpose* (Astin & Astin, 2004) in chapter 2. I would like to reiterate the importance of the UCLA study as its research relates directly to the mission of Lovewell Institute: "The study revealed that today's college students have very high levels of spiritual interest and involvement. Many are actively engaged in a spiritual quest and are exploring the meaning and purpose of life." (p. 3)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Lovewell Method directly addresses and weaves spiritual issues into the curriculum as outlined in chapters 9 and 10. Issues of the human spirit (not to be confused with religion) are simply not being widely addressed by our current educational institutions. According to Astin and Astin (2004),

> The project [*The Spiritual Life of College Students: A National Study of College Students' Search for Meaning and Purpose*] is based in part on the realization that the relative amount of attention that colleges and universities devote to the "exterior" and "interior" aspects of the students' development has gotten out of balance . . . we have increasingly come to neglect the student's inner development --the sphere of values and beliefs, emotional maturity, spirituality, and self-understanding. (p. 1)

A related conclusion that I have deduced from this study is that formal education in this country has underestimated the potential of the creative spirit to contribute to the human intellect. By addressing primarily *what to think* rather than *how to think*, conventional education is depriving us of generations of innovative solutions and possible answers to the problems that continue to plague our society (Alexander, 1987; Armstrong, 1993, 2001; Dewey, 1934; Eisner, 1998, 2002; Krishnamurti, 1981; Steiner, 1923; Wilber, 2000). Another unfortunate outcome of the current trend in curriculum design to "kill and drill" and overtest is that it denies teachers the opportunity to be creative and spontaneous as they interact with their students. With so much curricula handed down from above, it leaves little room for teachers to exercise the freedom to express their own passion for the content and respond to their students as they experience the "aha" epiphanies or teachable moments.

I am certainly not suggesting a disorganized classroom or an absence of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

curriculum or lesson plans, but I do believe that if teachers were trained to facilitate and inspire rather than to disseminate and teach to the test, their classrooms would offer a more effective learning environment, a place where students would *want* to be rather than *have* to be. By striving to control every activity and every moment of class time, the system is restricting the teacher's ability to respond to various learning styles, diverse learning paces, and the "human factor," which all demand flexibility, ingenuity, imagination, collaboration, and some degree of compassion. These qualities are just as teachable as assessment, management, planning, and supervision.

With recent statistics revealing "nearly one third of high school students failing to graduate" (Urban Institute, 2004, p. 1), Americans should be asking why so many students do not want to be in school, why we keep missing the moment when the natural curiosity of our children is begging to be informed. We know students do not like meaningless data being tossed at them; we know they do not like being constantly tested on material they perceive as useless to them. The Lovewell Method gives information a context. The research discussed in this PDE/dissertation has indicated that effective learning can be enjoyable, perceived by the students as relevant, and that teachers can be empowered and trained to make the classroom a vibrant and inviting place to be, for their students *and* for themselves.

Students can be motivated to learn if they are given an opportunity to participate in the process of their own education. However, this kind of educational reform needs to start at the top in the philosophy and attitudes of the administrators and leaders who set the standards. I have heard alarming stories of administrators who honestly believe that there is no academic value in arts training, and it is common knowledge that when funding is threatened, the first thing to be eliminated is the arts (Arts Education

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Partnership, 2002). To perpetuate this practice is disastrous to a culture already in a desperate state of conflict, and it is a disservice to the untold number of students whose learning styles respond so readily to arts-based curricula (Alexander, 1987; Armstrong, 1993, 2001; AEP, 2002; Campbell, 1995; Dewey, 1934; Eisner, 1998, 2002; Gardner, 1983, 1993, 1999; Lazear, 1991; Marks-Tarlow, 1996; McNiff, 1998; Moustakas, 1977, 1990, 1994; Simon, 2001; Sizer, 2004; Steiner, 1923).

There is a vast difference between being trained to get a job and being educated to live a successful life. They need not be mutually exclusive, but our educational system has grown precariously out of balance on the side of job training. My most disturbing conclusion is that until this imbalance is corrected, education in America will continue to spiral downward into a national crisis. Since the terrorists attacks on September 11, 2001, education issues seem to occupy a much lower priority on the minds of most Americans. However, education that focuses on the meaning and purpose of life could be one of the most effective "weapons" in the global war on terror. True education could possibly teach the next generation that war is never a step toward peace, that greed is never a step toward prosperity, and that domination is never a step toward unity.

I believe that there will always be a job for someone who has a purpose in life, a good attitude towards learning new skills, and is willing to work. But a good job without essential life skills will soon become empty and meaningless. Education based on fear--fear of unemployment, fear of terrorism, fear of not passing the test--will only lead to more fear. Education based on life issues--sustainability, problem solving, quality of life, diversity, and self-knowledge--will lead to solutions.

The prevailing theme of this study is how Lovewell Institute utilizes creative process and interdisciplinary art to create a synergetic methodological context in these

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

three areas:

1. Professional arts, by creating aesthetically sound new works of interdisciplinary art.

2. Arts in education, by developing effective educational curricula, activities, instructional materials, teacher training, and learning delivery systems under the umbrella of arts education.

3. Arts in social and therapeutic applications, by administering programs and procedures that affect personal and social transformation.

This three-part theme (see Appendix G) is based on a need that I have perceived in our culture for a more holistic and inclusive approach to the arts through education, art making, therapeutic practices, and community building. I see profound connections between these areas that deserve to be further explored and examined. From an autoethnographic perspective, through this research, I now realize that I am, at the core, a born interdisciplinary artist. This study has contributed enormously to the meaning of my life. No other occupation could elicit the passion I have for my work. I love composing, writing, researching, directing, and teaching those skills so much that it has blurred the line between work and leisure, between profession and hobby, and sometimes between the realities of art and the realities of life. But this is what interdisciplinary artists do. We create realities that tell the stories we must tell. History has shown us that these stories expressed through art are the artifacts and archives that ultimately define and preserve a civilization. Our life is our ultimate artistic creation.

Final Statement

Perhaps the most important observation I have made during the course of this study is that an enhanced comprehension of infinity and eternity occurs when we create

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

something. For me and for the artists I have observed engaged in the Lovewell process, creativity goes far beyond the thrill of art making. Through the creative process, we as individuals become less of a victim and more of a cocreator of our own destiny. We become willing to take responsibility for our part of the creation. We are humbled by the infinite and eternal nature of that mysterious force which is cocreating our experience of life. This awareness is what occurs through the Lovewell process, and it is the motivating factor that has kept me pursuing this vision for so many years.

Every moment we make choices to simplify or complicate, to control or surrender, to create, or destroy. Who, though, is making these choices? How many of these choices are made from conscious decision, and how many are made from habit, fear, or unconscious impulses? These are the questions I have asked myself over the past few years throughout the course of my doctoral studies. During this time, I have encountered the deaths of my brother and my uncle, the start of a new and demanding job, the departure of my eldest daughter for college and a life of her own, definitive productions of two of my musical theatre creations that I have waited over 20 years to see, and the blossoming of Lovewell Institute into a reality beyond what I ever could have envisioned. This has been a time of intensive growth and self-examination, a new beginning in what seems like a lifetime encompassing many lifetimes.

My passion for the arts and for the creative process has not diminished with age, but has actually been amplified by the enthusiasm of like-minded artists and scholars. Lovewell Institute has attracted creative minds and dedicated artists and educators who do not need to be convinced or persuaded regarding the transformative power of the creative arts--the potential to heal; to educate; and to build community, compassion, and awareness. The personal outcome of helping to design the Lovewell culture of creativity

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and interdisciplinary art is that I no longer feel as lonely or isolated as I have for much of my life. The struggles of pioneering are being substituted with the fulfillment of stewardship. I hope that this study contributes to the discourse surrounding the value of interdisciplinary arts, creative process, and the human factor.

One of the unfortunate outcomes of the Industrial Age was the systematic dehumanization of society. The Age of Technology, while providing more leisure time, amazing gadgets, scientific advancement, and more sophisticated methods of data collection, has unfortunately also further exacerbated the dehumanization process and introduced the very real threat of global annihilation either through warfare or neglect and ignorance of our environment. Now, the Information Age is overwhelming the human race in a tsunami of meaningless data and manipulated statistics. I would like to suggest that the next era of human development might be called the Age of Meaning. It would embody the intensely human-driven process of giving meaning to the glut of information now available and, in fact, unavoidable. This Age of Meaning would perhaps finally allow humans to perform the only remaining tasks that computers cannot do better, those essential tasks of feeling, caring, and comprehending our divine right to live well, create well, and love well.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

References

ACE Awards. (1971). *Knowing where you're going.* Pittsburgh, PA: Pittsburgh Advertising Council.

Allen, W. (1983). *Zelig* [Motion picture]. Los Angeles: Orion Pictures Corporation.

Ayckbourn, A. (Playwright). (1972). *Absurd person singular* [Play]. London: Library Theatre.

Alexander, T. M. (1987). *John Dewey's theory of art, experience, and nature.* Albany: State University of New York Press.

Amaro, P. (2004). *In exile: Echoes from Haiti and Cuba: The story of the arrival of illegal Haitian and Cubans to the land of justice for all.* Davie, FL: Unpublished master's essay, Nova Southeastern University, Fischler School of Education and Human Services, Interdisciplinary Arts Program, Ft. Lauderdale, FL.

Amaro, P. (Writer/Choreographer), Julien, S. (Writer/Choreographer), & Suarez, R. (Producer). (2004). *In exile: Echoes from Haiti and Cuba.* Davie, FL: Nova Southeastern University, Fischler School of Education and Human Services, Interdisciplinary Arts Program, Ft. Lauderdale, FL.

American Council for the Arts in Education. (1977). *Coming to our senses.* Sleepy Hollow, NY: Rockefeller Archive.

Americans for the Arts. (2003). *Facts about arts education.* Retrieved April 23, 2003, from http://www.americansforthearts.org/public_awareness/facts/

Anderson, R. (Composer), Goldsmith, L. (Lyricist), & Kinroy, E. (Playwright). (1994). *Chaplin--the musical* [Musical]. Miami Shores, FL: Miami Shores Performing Arts Theatre.

Anderson, T. (1995). Rediscovering the connection between the arts: Introduction to the symposium on interdisciplinary arts education. *Arts Education Policy Review, 3*, 10-12.

Ansky, S. (Playwright), Katz, L. (Translator), & Spangler, D. (Composer).(1970). *Toy show* [Play with music]. New York: LA MAMA E.T.C. Theatre. (Translated from The Dybbuk)

Armstrong, T. (1993). *7 Kinds of smart: Identifying and developing your own intelligences.* New York: Plume Books (Penguin).

Armstrong, T. (2001). *Multiple intelligences in the classroom* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Arts Education Partnership. (2002). *Critical links: Learning in the arts and student academic and social development.* Retrieved July 23, 2002, from http://www.aep-arts.org/cllinkspage.html

Arts Extension Service. (2002). *Fundamentals of arts management.* Amherst: University of Massachusetts Press.

Astin, A. W., & Astin, H. S. (2004). *The spiritual life of college students: A national study of college students' search for meaning and purpose.* Los Angeles: University of California, Graduate School of Education and Information Studies, Higher Education Research Institute.

Avila, E., & Parker, J. (1999). *Woman who glows in the dark: A curandera reveals traditional Aztec secrets of physical and spiritual health.* New York: Jeremy P. Tarcher/Putnam.

Bacharach, B. (Composer), David, H. (Lyricist), & Simon, N. (Playwright). (1968). *Promises, promises* [Musical]. New York: Shubert Theatre.

Bass, M. (1973, July 6). Houdini, play review. *Berkshire Eagle*, p. 7.

Baum, F. (Writer), Arlen, H. (Composer), Langley, N. (Screenwriter), & Harburg, E. Y. (Lyricist). (1939). *Wizard of oz* [Motion picture]. Hollywood, CA: Metro-Goldwyn-Mayer.

Bennett, M. (Writer/Director), Coleman, C. (Composer), & Fields, D. (Lyricist). (1973). *Seesaw* [Musical]. New York: Uris Theatre.

Bennett, M. (Conceptualist/Director/Choreographer), Hamlisch, M. (Composer), Kleban, E. (Lyricist), Kirkwood, J. (Writer), & Dante, N. (Writer). (1975). *A chorus line* [Musical]. New York: Shubert Theatre.

Bentley, M. (1999). *Modern historiography: An introduction.* London: Routledge.

Bergman, A. (Director). *So fine* [Motion picture]. Hollywood, CA: Warner Bros.

Bernstein, L. (Composer), Schwartz, S., & Bernstein, L. (Lyricists). (1971). *Mass: A theatre piece for singers, players, and dancers* [Theatre piece]. New York: Schirmer/Amberson.

Bernstein, L. (Composer), Sondheim, S. (Lyricist), Laurents, A. (Playwright), & Robbins, J. (Conceiver/Director/Choreographer). (1961) *West Side story* [Motion picture]. Hollywood, CA: Mirisch Films, Seven Arts Productions and Beta Productions.

Bill Gavin's personal picks. (1970, January 25). *The Gavin Report*, p. 6.

Block, J. (1971). *Understanding historical research: A search for truth.* Glen Rock, NJ:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Research.

Bloom, B., Englehart, M., Furst, E., Hill, W., & Krathwohl, D. (1956). *Taxonomy of educational objectives: The classification of educational goals. Handbook I: Cognitive domain.* New York: Longman.

Bornstein, D. (2003). *How to change the world: Social entrepreneurs and the power of new ideas.* Oxford, UK: Oxford University Press.

Boud, D., & Feletti, G. (Eds.). (1991). *The challenge of problem based learning.* New York: St. Martin's Press.

Brearley, L. (2000, October). Exploring the creative voice in an academic context. *The Qualitative Report, 5*(3-4). Retrieved October 21, 2004, from http://www.nova .edu/ssss/QR/QR5-3/brearley.html

Bridges, K., & Myers, I. (1977). *Myers-Briggs Type Indicator.* Palo Alto, CA: Consulting Psychologists Press.

Buchner, G. (Playwright), & Spangler, D. (Composer). (1969). *Woyzeck* [Play with music]. Pittsburgh, PA: Carnegie-Mellon University, College of Fine Arts, Department of Drama.

Burnham, L. F., & Durland, S. (1998). *The citizen artist: 20 years of art in the public arena.* Gardiner, NY: Critical Press.

Campbell, J. (1995). *Understanding John Dewey: Nature and cooperative intelligence.* Chicago: Open Court.

Campbell, J. (2001). *The collected works of Joseph Campbell.* Novato, CA: New World Library.

Cederborg, A. C. (2000). *Interviewing children: A guide to inquiry.* Stockholm, Sweden: Liber AB.

Cederborg, A. C. (2002). *Interviews with children.* Virum, Denmark: Dansk Psykologisk F.

Cederborg, A. C. (2005). *On interviewing children: A guide for social welfare security.* Stockholm, Sweden: Allmanna Barnhuset-Stiftelsen.

Channel 7. (Producer). (1966). *Voice of youth: Teens and talent* [Television series]. Denver, CO: Author.

Chopra, D. (1993). *Ageless body, timeless mind: The quantum alternative to growing old.* New York: Harmony/Crown/Random House.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chopra, D. (2003). *The spontaneous fulfillment of desire: Harnessing the infinite power of coincidence.* New York: Harmony Books/Random House.

City at Peace. (2002). *Home page.* Retrieved December 17, 2002, from http://www.citiatpeace.org.html

Claster, S., & Claster, J. (Producers). (1981). *Romper room & friends* [Television series]. Secaucus, NJ: WWOR.

Cleveland, W. (1992). *Art in other places; Artists at work in America's community and social institutions*: Westport, CT: Praeger.

Cohen, V. (1999). *An open letter from a Lovewell student.* St. Louis, MO: Webster University.

Coleman, C. (Composer), Fields, D. (Lyricist), & Simon, N. (Playwright). (1966). *Sweet charity* [Musical]. New York: Palace Theatre.

Coward, N. (Playwright). (1972). *Design for living* [Play]. London: Davis-Poynter Ltd.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience.* New York: Harper and Row.

Csikszentmihalyi, M. (1997). *Creativity: Flow and the psychology of discovery and invention.* New York: Harper Collins.

Dalcroze, E. J. (n.d.). *Dalcroze training center.* Retrieved July 12, 2004, from http://www.cmu.edu/cfa/dalcroze/

Deacon, S. A. (2000, March). Creativity within qualitative research on families: New ideas for old methods. *The Qualitative Report, 4*(3-4). Retrieved December 2, 2004, from http://www.nova.edu/ssss/QR/QR4-1/deacon.html

Denzin, N. K. (1978). *The research act: A theoretical introduction to sociological methods* (2nd ed.). New York: McGraw-Hill.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (1994). *Handbook of qualitative research.* London: Sage.

Dewey, J. (1934). *Art as experience.* New York: Berkley/Penguin Putnam/Perigree Books.

Dey, I. (1993). *Qualitative data analysis: A user-friendly guide for social scientists.* New York: Routledge Press.

Eden, D. (2004). *Left brain right brain.* Retrieved February 7, 2004, from http://www.viewzone.com

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Edson, M. (Playwright). (1998). *Wit* [Play]. New York: MCC Theatre.

Eisner, E. (1998). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice.* Upper Saddle River, NJ: Prentice-Hall.

Eisner, E. (2002). What can education learn from the arts about the practice of education? *The Encyclopedia of Informal Education.* Retrieved December 17, 2005, from http://www.infed.org.biblio.eisner_arts_and_the_practice_or_education.

Ellis, C. (1999). Heartful autoethnography. *Qualitative Health Research Journal, 9,* 669-683. Retrieved November 10, 2004, from ProQuest database.

Ellis, C. (2004). *The ethnographic I: A methodological novel about autoethnography.* New York: AltaMira Press.

Fairfield, R. P. (2001). *Get inspired: Releasing your creative self at any age.* Amherst, NY: Prometheus Books.

Fields, D. (Playwright), Fields, H. (Playwright), & Berlin, I. (Composer/Lyricist). (1946). *Annie get your gun* [Musical]. New York: Imperial Theatre.

Florida, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life.* New York: Basic Books.

Florida, R. (2005). *The flight of the creative class.* New York: Harper Collins Books.

Foster, P. (Playwright). (1967). *Tom Paine* [Play]. London: Calder and Boyans.

Foster, P. (Playwright), & Spangler, D. (Composer). (1972). *Elizabeth I* [Musical]. New York: Samuel French.

Foundation for Inner Peace. (1981). *A course in miracles: Manual for teachers.* Farmingdale, NY: Coleman Graphics.

Gallery 37. (2003). *Gallery 37--Frequently asked questions.* Retrieved June 27, 2004, from http://www.gallery37.org

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences.* New York: Basic Books/Harper-Collins.

Gardner, H. (1993). *Multiple intelligences: The theory in practice.* New York: Basic Books/Harper-Collins.

Gardner, H. (1999). *Intelligence reframed: Multiple intelligences for the 21st century.* New York: Basic Books-Perseus Books Group.

Gershwin, G. (Composer), Heyward, D. (Libretto), Gershwin, G., & Heyward, D.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Lyrics), & Mamoulian, R. (Director). (1935). *Porgy and Bess* [Musical]. New York: Theatre Guild/Alvin Theatre.

Gershwin, G. (Composer), Heyward, D. (Libretto), & Nash, N. R. (Screenwriter). (1959). *Porgy and Bess* [Motion picture]. Hollywood, CA: Samuel Goldwyn.

Gilderhus, M. T. (2002). *History and historiographical introduction.* Upper Saddle River, NJ: Prentice Hall.

Goldoni, C. (1752). *La locandiera* [Play]. Venice, Italy: Teatro Sant'Angelo di Venezia.

Goleman, D. (1995). *Emotional intelligence: Why it can matter more than IQ.* New York: Bantam Books.

Gore, C. (Writer/Lyricist), MacDermot, G. (Composer), & Hall, P. (Director). (1972). *Via galactica* [Musical]. New York: Uris Theatre.

Gore, C. (Screenwriter), & Parker, A. (Director). (1980). *Fame* [Motion picture]. Hollywood, CA: Metro Goldwyn Mayer.

Goswami, A., Goswami, M., & Reed, R. (1995). *The self-aware universe: How consciousness creates the material world.* New York: Jeremy P. Tarcher/Putnam.

Guba, E. G., & Lincoln, Y. S. (1989). *Fourth generation evaluation.* Newbury Park, CA: Sage.

Gutman, R. (1968). *Richard Wagner: The man, his mind, and his music.* New York: Harcourt, Brace and World.

Henson, J. (Producer). (1969). *Sesame street* [Television series]. New York: Henson Associates and Children's Television Workshop.

Herman, J. (Composer/Lyricist), Lawrence, J. (Playwright), & Lee, R. (Playwright). (1970). *Mame* [Musical]. New York: Winter Garden Theatre.

Herrmann International. (2000). *The Hermann Brain dominance inventory.* Lake Lure, NC: Author.

Hess, R. (Producer), Spangler, D. (Composer), & Dias, S. (Lyricist). (1976). *Bugs bunny follies* [Musical]. Mexico City, MX: Warner Bros.

Holt, N. L. (2003). Representation, legitimation, and autoethnography: An autoethnographic writing story. *International Journal of Qualitative Methods, 2*(1). Retrieved December 13, 2005, from http://www.ualberta.ca/~iiqm/backissues/2_1final/html/holt.html

International Society on Comparative Physical Education and Sport. (2002). *Sport and*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

physical education in Germany. London: Routledge Press.

Irwin, R. L., & Reynolds, K. (1995). Integration as a strategy for teaching the arts as disciplines. *Arts Education Policy Review, 96*(4), 13-19.

Janesick, V. J. (1994). The dance of qualitative research design. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 209-219). London: Sage.

Jung, C. G. (1964). *Man and his symbols.* London: Aldus Books Limited.

Katz, L. (Playwright), & Spangler, D. (Composer). (1970). *Dracula: A rite* [Play with music]. Pittsburgh, PA: Carnegie-Mellon University, College of Fine Arts, Department of Drama.

Kerr, W. (2000). The spirit and the flesh: Christianity, Judaism and the theatre. *American Theatre, 17,* 17.

Kinzer, S. (2002, May 24). Arts briefing: Minneapolis: Millions for the Guthrie. *New York Times*, p. E2.

Kline, G. (1994). *Evaluation of arts education pilot program in theatre and visual arts with the Boys & Girls Clubs of Broward, Inc.* Fort Lauderdale, FL: Boys & Girls Clubs of Broward.

Kodaly, Z. (n.d.). Organization of American Kodaly educators. Retrieved July 13, 2004, from http://www.oake.org

Krishnamurti, J. (1981). *Education and the significance of life.* New York: Harper and Row.

Kushner, T. (2001). *How do you make social change?* Retrieved June 4, 2004, from http://www.muse.jhu/hournals/theatre/v031/31.3artists_state

Lazear, D. (1991). *Seven ways of teaching: The artistry of teaching with multiple intelligences.* Palatine, IL: Skylight.

Lerner, A. J. (Lyricist/Playwright), & Loewe, F. (Composer). (1956). *My fair lady* [Musical]. New York: Mark Hellinger Theatre.

Lerner, A. J. (Lyricist/Playwright), & Loewe, F. (Composer). (1960). *Camelot* [Musical]. New York: Majestic Theatre.

Lerner, A. J. (Lyricist/Playwright), & Strouse, C. (Composer). (1983). *Dance a little closer* [Musical]. New York: Minskoff Theatre.

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry.* London: Sage.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Livingston, J. A. (1996). *Effects of metacognative instruction on strategy use of college students.* Unpublished manuscript, State University of New York at Buffalo.

Lovewell Institute for the Creative Arts. (1988, September). *Minutes from board of directors meeting.* Wichita, KS: Author.

Lovewell Institute for the Creative Arts. (1989). *Articles of incorporation.* Wichita, KS: State of Kansas, Office of Secretary of State.

Lovewell Institute for the Creative Arts. (1990). *Windows--a musical dream* [Musical]. Salina, KS: Unified School District 305, Salina Community Theatre.

Lovewell Institute for the Creative Arts. (1991). *Blown away--an Oz-ish musical* [Musical]. Salina, KS: Unified School District 305, Salina Community Theatre.

Lovewell Institute for the Creative Arts. (1992). *The oracle diner--a short order musical* [Musical]. Salina, KS: Unified School District 305, Salina Community Theatre.

Lovewell Institute for the Creative Arts. (1993). *Tribe--a musical quest* [Musical]. Salina, KS: Unified School District 305, Salina Community Theatre.

Lovewell Institute for the Creative Arts. (1994a). *Keep on movin'* [Musical]. Ft. Lauderdale, FL: Boys & Girls Clubs of Broward County, Broward Center for the Performing Arts, Amaturo Theatre.

Lovewell Institute for the Creative Arts. (1994b). *State of the art--the musical* [Musical]. Salina, KS: Unified School District 305, Salina Community Theatre.

Lovewell Institute for the Creative Arts. (1995a). *Around the bend--an original musical* [Musical]. Salina, KS: Unified School District 305, Salina Community Theatre.

Lovewell Institute for the Creative Arts. (1995b). *Cry no more--an original musical* [Musical]. Ft. Lauderdale, FL: Boys & Girls Clubs of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (1996a). *Backstage story--Ett spel i spelet* [Musical]. Oscarsgymnasiet (public secondary school), Oskarshamns Teatersallskap (local community theatre), Oskarshamn, Sweden: Forum Theatre.

Lovewell Institute for the Creative Arts. (1996b). *Minutes from board of directors meeting.* Ft. Lauderdale, FL: Lovewell Institute.

Lovewell Institute for the Creative Arts. (1996c). *Something within us* [Musical]. Ft. Lauderdale, FL: Boys & Girls Clubs of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (1996d). *Speakin' easy--a roaring musical* [Musical]. Salina, KS: Unified School District 305, Salina Community Theatre.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lovewell Institute for the Creative Arts. (1997a). *All fall down--a new musical* [Musical]. Salina, KS: Unified School District 305, Kansas Wesleyan University Theatre.

Lovewell Institute for the Creative Arts. (1997b). *Yo, Juliet* [Musical]. Ft. Lauderdale, FL: Boys & Girls Clubs of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (1998a). *Flashback--an original musical* [Musical]. Ft. Lauderdale, FL: Boys & Girls Clubs of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (1998b). *On the blink--a new America musical* [Musical]. Ft. Lauderdale, FL: YMCA of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (1999a). *Chance of a lifetime: A musical experiment* [Musical]. Ft. Lauderdale, FL: YMCA of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (1999b). *Differences at Galahad Academy* [Musical]. Boca Raton, FL: Donna Klein Jewish Academy, Zinman Hall

Lovewell Institute for the Creative Arts. (1999c). *Getting away with murder--an original musical* [Musical]. Ft. Lauderdale, FL: Pine Crest Preparatory School, Pine Crest Auditorium.

Lovewell Institute for the Creative Arts. (1999d). *Haitian days* [Musical]. Miami Beach, FL: Family Resource Center of Miami-Dade, First Night Miami Beach, Miami Beach Auditorium.

Lovewell Institute for the Creative Arts. (1999e). *Operation generation--a musical on-the-rocks* [Musical]. Key West, FL: Florida Keys Community College, Educational Coalition of Monroe County, Tennessee Williams Fine Arts Center.

Lovewell Institute for the Creative Arts. (1999f). *Pridelines* [Musical]. Miami Beach, FL: Family Resource Center of Miami-Dade, First Night Miami Beach, Miami Beach Auditorium.

Lovewell Institute for the Creative Arts. (1999g). *Reunion at Union High--a clique-ing musical* [Edited version for tour of district schools]. Key West, FL: Florida Keys Community College, Educational Coalition of Monroe County, Marathon Middle and High School, Key Largo School, Coral Shores High School, Horace O'Bryant Middle School, Marathon Community Theatre and Tennessee Williams Fine Arts Center.

Lovewell Institute for the Creative Arts. (1999h). *Union High--a clique-ing musical* [Musical]. Key West, FL: Florida Keys Community College, Educational Coalition of Monroe County. Marathon Community Theatre.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lovewell Institute for the Creative Arts. (1999i). *Up in lights--an original musical* [Musical]. Ft. Lauderdale, FL: Boys & Girls Clubs of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (2000a). *In good company--a wartime musical* [Musical]. Ft. Lauderdale, FL: YMCA of Broward County, Parker Theatre.

Lovewell Institute for the Creative Arts. (2000b). *Livewire--a hot new musical* [Musical]. Key West, FL: Florida Keys Community College, Educational Coalition of Monroe County, Tennessee Williams Fine Arts Center.

Lovewell Institute for the Creative Arts. (2000c). *Zooming in--a picture perfect musical* [Musical]. Key West, FL: Florida Keys Community College, Educational Coalition of Monroe County, Marathon Community Theatre.

Lovewell Institute for the Creative Arts. (2001a). *Always take the stairs--an original musical* [Musical]. Ft. Lauderdale, FL: YMCA of Broward County, McGaw Hall.

Lovewell Institute for the Creative Arts. (2001b). *Lost & found--a musical recovery* [Musical]. Marathon, FL: Monroe County Council of the Arts, Educational Coalition of Monroe County, Monroe County Schools, Marathon City Council, Marathon Community Theatre.

Lovewell Institute for the Creative Arts. (2001c). *Sidetracked--a new musical* [Musical]. Ft. Lauderdale, FL: YMCA of Broward County.

Lovewell Institute for the Creative Arts. (2002a). *Define it--a normal musical* [Musical]. Riverside, CA: University of California, Riverside Theatre, YMCA of Moreno Valley.

Lovewell Institute for the Creative Arts. (2002b). *Drawn in--a musical in two issues* [Musical]. Ft. Lauderdale, FL: Parker Theatre, YMCA of Broward County.

Lovewell Institute for the Creative Arts. (2002c). *The book of Phil--a cynic's love story* [Musical]. Chicago: Lovewell Theatre Project, New Tuners Theatre Company, Chicago Theatre Building.

Lovewell Institute for the Creative Arts. (2002d). *Uh oh !!!--a musical* [Musical]. Ft. Lauderdale, FL: YMCA of Broward County, McGaw Hall.

Lovewell Institute for the Creative Arts. (2003a). *Cloudy with a chance of change* [Musical]. Ft. Lauderdale, FL: YMCA of Broward County, McGaw Hall.

Lovewell Institute for the Creative Arts. (2003b). *Peace of mind--a life-altering musical* [Musical]. Hollywood, FL: YMCA of Broward County, Hollywood Central Performing Arts Center.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lovewell Institute for the Creative Arts. (2003c). *Storm--a musical journey* [Musical]. Oscarsgymnasiet (public secondary school), Oskarshamns Teatersallskap (local community theatre). Oskarshamn, Sweden: Forum Theatre.

Lovewell Institute for the Creative Arts. (2003d). *The book of Phil* [Musical]. New York: Epiphany Theatre Company, Lovewell Theatre Project, Epiphany Theatre Space.

Lovewell Institute for the Creative Arts. (2004a). *Art divided/art united--a musical allusion* [Musical]. Davie, FL: Nova Southeastern University, Camp Nova, Lower School Auditorium.

Lovewell Institute for the Creative Arts. (2004b). *Banned together--a musical taking liberties* [Musical]. Davie, FL: YMCA of Broward County, Miniaci Performing Arts Center.

Lovewell Institute for the Creative Arts. (2004c). *360°--a musical connection* [Musical]. Oskarshamn, Sweden: Oscarsgymnasiet (public secondary school), Oskarshamns Teatersallskap (local community theatre),Forum Theatre.

Lovewell Institute for the Creative Arts. (2005a). *Taking root--a groundbreaking musical* [Musical]. Davie, FL: Miniaci Performing Arts Center.

Lovewell Institute for the Creative Arts. (2005b). *The road to Eville--a dead-end musical* [Musical]. Linköping, Sweden: Lovewell/Sweden and Linköping Kommun, Saga Theatre.

Lovewell Institute for the Creative Arts. (2005c). *The time it takes--a musical adventure* [Musical]. Davie, FL: Nova Southeastern University, Camp Nova, Miniaci Performing Arts Center.

Marks-Tarlow, T. (1996). *Creativity inside out: Learning through multiple intelligences.* New York: Innovative Learning-AddisonWesley.

Maslow, A. H. (1970). *Motivation and personality* (2nd ed.). New York: Harper and Row.

Masteroff, J. (Writer), Kander, J. (Composer), Ebb, F. (Lyricist), & Prince, H. (Director). (1966). *Cabaret* [Musical]. New York: Broadhurst Theatre.

May, R. (1975). *The courage to create.* New York: Norton and Company.

McHale, B. (Producer/Director). (1966). *Highlights of broadway* [Musical review]. Denver, CO: McHale Productions.

McNiff, S. (1998). *Art-based research.* London: Jessica Kingsley.

Mendelsohn, A. (Writer/Director), & Spangler, D. (Music & Lyrics). (1998). *Chapter*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

zero [Motion Picture]. Hollywood, CA: Zero Productions.

Merriam, S. B. (1990). *Case study research in education.* San Francisco: Jossey-Bass.

Miller, D. (1971, March 12). Midsummer at Pitt transitional study. *Pittsburgh Post-Gazette*, p. 16.

Montessori, M. (1976). *From childhood to adolescence* (A. M. Joosten, Trans.) New York: Schocken Books. (Original work published in 1948)

Morse, R. (1982). *Booth* [Play with music]. New York: South Street Theatre.

Moustakas, C. (1977). *Creative life.* New York: Van Nostrand Reinhold.

Moustakas, C. (1990). *Heuristic research: Design, methodology, and applications.* Newbury Park, CA: Sage.

Moustakas, C. (1994). *Phenomenological research methods.* Thousand Oaks, CA: Sage.

National Center for Education Statistics. (2005). *Characteristics of the 100 largest public elementary and secondary school districts in the United States: 1997-98.* Retrieved June 29, 2005, http://www.nces.ed.gov/pubs99/1999318/table11.asp

National Coalition of Creative Arts Therapies Associations. (2006). *Home page.* Retrieved February 19, 2006, from http://www.nccata.org/

Northwestern University. (n.d.). *Integrated arts program.* Retrieved November 24, 2004, from http://www.ugadm.northwestern.edu/int/academics/options.html#arts

Nova Southeastern University. (1995). *Evaluation of the Lovewell Boys and Girls Club cultural arts after school program.* Ft. Lauderdale, FL: Nova Southeastern University, Ed. D. Program in Child and Youth Studies, Broward County Commission, Cultural Affairs Division.

O'Brien, R. (Writer/Composer). (1973). *The rocky horror show* [Musical]. London: Royal Court's Theatre Upstairs.

Orff, C. (n.d.). *Orff Center Munich.* Retrieved July 16, 2004, from http://www .orff-zenturm.de

Phillips, D. C. (Ed.). (2000). *Constructivism in education: Opinions and second opinions on controversial issues.* Chicago: National Society for the Study of Education.

Piaget, J. (1977). *The development of thought: Equilibrium of cognitive structures.* New York: Viking Press.

Piers, E., & Harris, D. (1984). *The Piers-Harris children's self-concept scale.* Austin,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TX: Pro-Ed.

Porter, C. (Composer/Lyricist), & Burrows, A. (Writer). (1960). *Can can* [Motion picture]. Hollywood, CA: Twentieth Century Fox.

Riedel, B. (1995). *Lovewell Institute for the Creative Arts: Essay for college theatre course*. Manhattan: Kansas State University, Department of Theater.

Rettig, P. R., & Rettig, J. L. (1999). Linking brain research to art. *Art Education, 52*(6), 19-24.

Richardson, L. (1994). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 516-529). London: Sage.

Rogers, C. R. (1951). *Client-centered therapy: Its current practice, implications and theory.* Boston: Houghton Mifflin College Division.

Rogers, F. (Producer, Writer). (1967). *Mr. Rogers' neighborhood* [Television series]. Pittsburgh, PA: Family Communications.

Rodgers, R. (Writer/Co-Producer), & Hammerstein, O. (Writer/Coproducer). (1955). *Oklahoma* [Motion picture]. Hollywood, CA: Magna Corporation; Rogers and Hammerstein Productions.

Rodgers, R. (Composer), O'Hara, J. (Playwright), & Hart, L. (Lyricist). (1940). *Pal Joey* [Musical]. New York: Ethel Barrymore Theatre.

Rodgers, R. (Producer/Composer), Sondheim, S. (Lyricist), & Laurents, A. (Playwright). (1965). *Do I hear a waltz* [Musical]. New York: 46th Street Theatre.

Roget's international thesaurus (3rd ed.). (1962). New York: Thomas Y. Crowell Company.

Rokicki, P., & Rokicki, N. (2000). *Evaluation of the Lovewell/YMCA creative arts camp.* Coral Springs, FL: Rokicki Associates.

Rossman, G. B., & Rallis, S. F. (2003). *Learning in the field: An introduction to qualitative research* (2nd ed.). Thousand Oaks, CA: Sage.

Royal Conservatory of Music. (2004). *Learning through the arts*. Retrieved April 23, 2004, from http://www.ltta.ca

Rukeyser, M. (Playwright/Lyricist), & Spangler, D. (Composer). (1973). *Houdini* [Musical]. Lennox, MA: Lennox Art Centre.

Salinger, J. D. (1951). *The catcher in the rye.* Boston: Little, Brown, and Company.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Savin-Baden, M. (2000). *Problem based learning in higher education: Untold stories.* Buckingham, England: SRHE and Open University Press.

Schwartz, S. (Composer & Lyricist), Dale, G. (Director/Choreographer), Randall, R. (Playwright), & Spangler, D. (Dance Arrangements). (1974). *The magic show* [Musical]. New York: Cort Theatre.

Schwartz, S. (Writer), & Spangler, D. (Writer). (1968). *Twice upon a time* [Musical]. Pittsburgh, PA: Carnegie-Mellon University, Scotch N' Soda.

Schwartz, S. (Writer), & Strauss, R. (Writer). (1967). *Pippin* [Musical]. Pittsburgh, PA: Carnegie-Mellon University, Scotch N' Soda.

Schwartz, S. (Composer & Lyricist), Fosse, R. (Director & Cowriter) & Hirson, R. (Playwright). (1972). *Pippin* [Musical]. New York: Imperial Theatre.

Shakespeare, W. (1936). *The complete works of William Shakespeare*. Garden City, NY: Garden City Books.

Shakespeare, W. (1966). *Troilus and Cressida* [Play with music]. New York: Washington Square Press.

Shank, G. D. (2006). *Qualitative research: A personal skills approach* (2nd ed.). Upper Saddle River, NJ: Pearson/Merrill Prentice Hall.

Sikes, M. (1995). From metaphoric landscapes to social reforms: A case for holistic curricula. *Arts Education Policy Review, 96,* 26-31.

Simon, H. A. (2001). Creativity in the arts and the sciences. *The Kenyon Review, 23*(2), 203-220.

Sizer, T. R. (2004). *The red pencil: Convictions from experience in education.* New Haven and London: Yale University Press.

Sondheim, S. (Composer/Lyricist), & Goldman, J. (Playwright). (1971). *Follies* [Musical]. New York: Winter Garden Theater.

Sondheim, S. (Composer/Lyricist), & Lapine, J. (Playwright). (1984). *Sunday in the park with George* [Musical]. New York: Booth Theater.

Sondheim, S. (Lyricist), Laurents, A. (Playwright), & Styne, J. (Composer). (1973). *Gypsy* [Musical]. London: Picadilly Theatre.

Sondheim, S. (Composer/Lyricist), & Weidman, J. (Playwright). (2004). *Assassins* [Musical]. New York: Studio 54.

Sondheim, S. (Composer/Lyricist), & Wheeler, H. (Playwright). (1973). *A little night*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

music [Musical]. New York: Shubert Theater.

Spalding, B. (1964). *The life and teaching of the masters of the Far East.* Marina del Rey, CA: DeVorss and Company.

Spalding, B. (1972a). *The life and teaching of the masters of the Far East* (Vol. 2). Marina del Rey, CA: DeVorss and Company.

Spalding, B. (1972b). *The life and teaching of the masters of the Far East* (Vol. 3). Marina del Rey, CA: DeVorss and Company.

Spalding, B. (1976a). *The life and teaching of the masters of the Far East* (Vol. 4). Marina del Rey, CA: DeVorss and Company.

Spalding, B. (1976b). *The life and teaching of the masters of the Far East* (Vol. 5). Marina del Rey, CA: DeVorss and Company.

Spangler, D. (Writer/Producer). (1964). *Near me* [Record]. Denver, CO: CLW Records.

Spangler, D. (Writer/Director). (1966). *A century on broadway* [Musical]. Denver, CO: George Washington High School.

Spangler, D. (Composer). (1969). *Intermezzo for woodwinds* [Concert piece]. Pittsburgh, PA: Carnegie-Mellon University, College of Fine Arts, Department of Music.

Spangler, D. (Composer/Lyricist). (1970a). *Aeolus sacrifice--A song poem* [Concert piece]. Pittsburgh, PA: Carnegie-Mellon University, College of Fine Arts, Department of Music.

Spangler, D. (Composer). (1970b). *Theme and variations for piano* [Concert piece]. Pittsburgh, PA: Carnegie-Mellon University, College of Fine Arts, Department of Music.

Spangler, D. (Writer/Composer). (1971). *The reCreation.* Pittsburgh, PA: University of Pittsburgh.

Spangler, D. (Writer). (1985a). *Romper room & friends: Explore nature* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1985b). *Romper room & friends: Go to the zoo* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1985c). *Romper room & friends: Movement and rhythm* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1985d). *Romper room & friends: Numbers, letters and, words*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1985e). *Romper room & friends: Playful projects* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1985f). *Romper room & friends: Sizes and shapes* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1985g). *Romper room & friends: Song book* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (1985h). *Show and tell with Joey Lawrence* [Record]. New York: Caedmon Records.

Spangler, D. (1986). *Two left feet with Joey Lawrence* [Record]. New York: Caedmon Records.

Spangler, D. (Writer). (1987a). *Romper room & friends: Art for everybody!* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1987b). *Romper room & friends: Sense-a-tional* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1987c). *Romper room & friends: Those precious pets* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Composer/Writer/Producer). (1988a). *Dancing animals* [Record]. New York: Caedmon/Harper Audio.

Spangler, D. (Writer). (1988b). *Romper room & friends: Ask Miss Molly* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1988c). *Romper room & friends: Kimble's birthday* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Writer). (1988d). *Romper room & friends: Outta space* [Videotape]. Hollywood, CA: CBS-FOX Company/National Education Association.

Spangler, D. (Cocomposer/Colyricist), Elliot, M. (Cocomposer/Colyricist), & Performing Arts School of Philadelphia. (1985). *Two left feet* [Musical]. Philadelphia: PAS Theatre.

Spangler, D. (Composer/Director), & Gore, C. (Lyricist/Playwright). (1976). *Brothers* [Musical]. New York: LaMama E.T.C. Theatre.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Spangler, D. (Composer), & Gore, C. (Lyricist/Playwright). (1977). *Nefertiti* [Musical]. Chicago: Blackstone Theatre.

Spangler, D. (Composer/Colyricist/Cowriter), & Gore, C. (Colyricist), & Gore, R. (Colyricist/Cowriter). (1989). *Children of the Sun* [Musical]. Key West, FL: Tennessee Williams Fine Arts Center.

Spangler, D. (Cocomposer/Colyricist/Cowriter), Gore, C. (Cocomposer/Colyricist), & Gore, R. (Colyricist/Cowriter). (1996). *Surviving the moonlight* [Musical]. Unpublished manuscript.

Spangler, D. (Composer/ Colyricist /Cowriter), Gore, R. (Colyricist /Cowriter), & Gore, C. (Colyricist). (2005). *Nefertiti* [Musical]. Ft. Lauderdale, FL: Parker Playhouse.

Spangler, D. (Cowriter/Director), Osolinski, R. (Cowriter), & Kephart, L. (Cowriter). (1994). *Flamingo follies* [Musical]. Key West, FL: Eaton Street Theatre.

Spangler, D. (Writer/Director), & Pirolo, M. (Writer/Designer). (1970). *Something personal* [Musical]. Pittsburgh, PA: Carnegie-Mellon University, Scotch N' Soda.

Spangler, D. (Writer/Composer/Director), & Pirolo, M. (Writer/Designer). (1971). *Festival--A rock myth* [Musical]. Pittsburgh, PA: Carnegie-Mellon University, Scotch N' Soda.

Spangler, D. (Composer/ Colyricist), & Robinson, R. (Playwright/ Colyricist). (1979). *Play it by heart* [Musical]. Unpublished manuscript.

Spangler, D. (Director/Cowriter), & Students of Hampton Day School. (1984). *The haunted zoo* [Musical]. Bridgehampton, NY: The Hampton Day School.

Spangler, D. (Director/Cowriter), & Students of Hampton Day School. (1985). *The deadly joke* [Musical]. Bridgehampton, NY: The Hampton Day School.

Spangler, D. (Director/Cowriter), & Students of Salina School District. (1987). *Showdown at haunted high* [Musical]. Salina, KS: Central High School Auditorium.

Spangler, D. (Cocomposer/ Colyricist), Taylor, J. (Cocomposer/ Colyricist), Hugill, R. (Playwright), & Robinson, R. (Original Playwright/ Colyricist). (1999). *Play it by heart* [Musical]. Nashville, TN: Belmont University Theatre.

Spangler, D. (Cocomposer/ Colyricist), Taylor, J. (Cocomposer/ Colyricist), Yorkey, B. (Playwright), & Robinson, R. (Original Playwright/ Colyricist). (2005). *Play it by heart* [Musical]. Issaquah, WA: Village Theatre.

Spangler, D. (Cocomposer/ Colyricist), Taylor. J. (Cocomposer/ Colyricist), & St. Germain, M. (Playwright). (1986). *Mother Eddy* [Musical]. Millburn, NJ:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Papermill Playhouse.

Spolin, V. (1986). *Theatre games for the classroom.* Evanston, IL: Northwestern University Press.

Stanislavski, C. (1989). *An actor prepares* (E. Reynolds Hapgood, Trans.). New York: Routledge Press.

Steiner, R. (1923). *Arts and their mission.* Great Barrington, MA: Steiner Books/Anthroposophic Press.

Stewart, M. (Playwright), & Herman, J. (Composer/Lyricist). (1964). *Hello! Dolly* [Musical]. New York: Saint James Theatre.

Strouse, C. (Composer), Charnin, M. (Lyricist), & Meehan, T. (Playwright). (1977). *Annie* [Musical]. New York: Alvin Theater

Surdna Foundation. (2002). *Powerful voices: Developing high-impact arts programs for teens.* New York: Author.

Sutton, M. (Playwright), & Mandelberg, C. (Playwright). (1982). *Looking glass* [Play with music]. New York: Entermedia Theatre.

Suzuki, S. (1983). *Nurtured by love: The classic approach to talent education* (2nd ed.). Athens, OH: A Senzay Publications/Ability Development.

Tanner, C. K., & Lackney, J. (2005). *Educational facilities planning: Leadership, architecture, and management.* Boston: Pearson Education/Allyn and Bacon.

Tebelak, J. M. (Playwright), & Schwartz, S. (Composer/Lyricist). (1971). *Godspell* [Musical]. New York: La MaMa E.T.C. Theater.

Thompson, A. (1995). *The Lovewell workshop.* Unpublished essay for college theatre course, Kansas State University Department of Theatre, Manhattan.

Torrance Center. (1993). Torrance Tests of Creative Thinking. Athens: University of Georgia.

Top Singles of the Week. (1969, June 11). *Variety*, p. 72.

Urban Institute. (2004). *Who graduates? Who doesn't?: A statistical of public high school graduation, class of 2001.* Washington, DC: Author.

Wallach, I. (1964). *Absence of a cello* [Play]. New York: Ambassador Theatre.

Wallach, I. (Playwright), Spangler, D. (Composer), & Dias, S. (Lyricist). (1976). *Sweet mistress* [Musical]. Abington, VA: Barter Theatre.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

White, H. V. (1987). *The content of the form: Narrative discourse and historical representation.* Baltimore: The John Hopkins University Press.

Wilber, K. (2000). *The collected works of Ken Wilber* (Vol. 7). Boston: Shambhala.

Wilber, K. (2006, May 19). *Wikipedia, the free encyclopedia.* Retrieved May 26, 2006, from http://en.wikipedia.org/w/index.php?title=Ken_Wilber&oldid=54011676.

Williamson, G. H. (1996). *Secret places of the lion.* Rochester, VT: Inner Traditions/Bear and Company.

Wood's Unabridged Rhyming Dictionary. (1943). New York: World Publishing Company.

Yoon, B. (2000). *Perceived contributions of educational drama and theatre: A case study of Lovewell Institute for the Creative Arts.* Unpublished doctoral dissertation, Kansas State University, Manhattan.

Zeffirelli, F.(Director/Coscreenwriter), Shakespeare, W. (Playwright), Brusati, F. (Coscreenwriter), & D'Amico, M. (Coscreenwriter). (1968). *Romeo and Juliet* [Motion picture]. UK and Italy: Dino de Laurentiis Cinematografia, Verona Produzione, & BHE Films.

Zemeckis, R. (Director), Roth, E. (Screenwriter), & Groom, W. (Novelist). (1994). *Forrest Gump* [Motion picture]. Hollywood, CA: Paramount Pictures.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix A

Likert Survey Questionnaire

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LOVEWELL INSTITUTE SURVEY

Use the scale of 1 (indicating the lowest) to 5 (indicating the highest) shown below to express your opinion, or state whether or not the statement reflects your thinking.

5 = agree strongly 4 = agree somewhat 3 = no opinion
2 = disagree somewhat 1 = disagree strongly

1. My Lovewell experience presented new career possibilities for me. 5 4 3 2 1

2. At Lovewell I was taken seriously, believing that my ideas counted. 5 4 3 2 1

3. The counselors were fair and balanced in assigning duties. 5 4 3 2 1

4. I am more aware of the need for cooperation with my peers as a result of my Lovewell experience. 5 4 3 2 1

5. Working within a group has helped me to understand the value of individual contribution. 5 4 3 2 1

6. As a result of my Lovewell experience, I feel more motivated to participate in other creative endeavors. 5 4 3 2 1

7. I ask questions of the leaders when I don't understand something. 5 4 3 2 1

8. I ask my friends in the group to help me when I don't understand something. 5 4 3 2 1

9. I am pleased with my creative contribution to Lovewell. 5 4 3 2 1

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

10. When called upon to perform, I remember duties and concepts that we've studied during the process. 5 4 3 2 1

11. I would like to spend more time on individual questions and concerns of the different artistic ideas that we learned. 5 4 3 2 1

12. I do my best when creating or preparing a role for a Lovewell production. 5 4 3 2 1

13. I try to incorporate the positive experiences at Lovewell into my life. 5 4 3 2 1

14. My experiences at Lovewell will help me communicate my ideas and opinions more effectively in the future. 5 4 3 2 1

15. Lovewell concepts will help me be more aware of how I interact with society and my community. 5 4 3 2 1

16. It is more important to know *how* to think rather than *what* to think. 5 4 3 2 1

17. At Lovewell I have gained knowledge and skills in the arts. 5 4 3 2 1

18. At Lovewell I have gained knowledge and skills that will transfer to non-arts related subjects. 5 4 3 2 1

19. I do better when working with others than when working alone. 5 4 3 2 1

20. I believe that the Lovewell experience provides time and guidance to explore new concepts and ideas. 5 4 3 2 1

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

21. My experience at Lovewell has helped me in my personal relationships with friends, family and others. 5 4 3 2 1

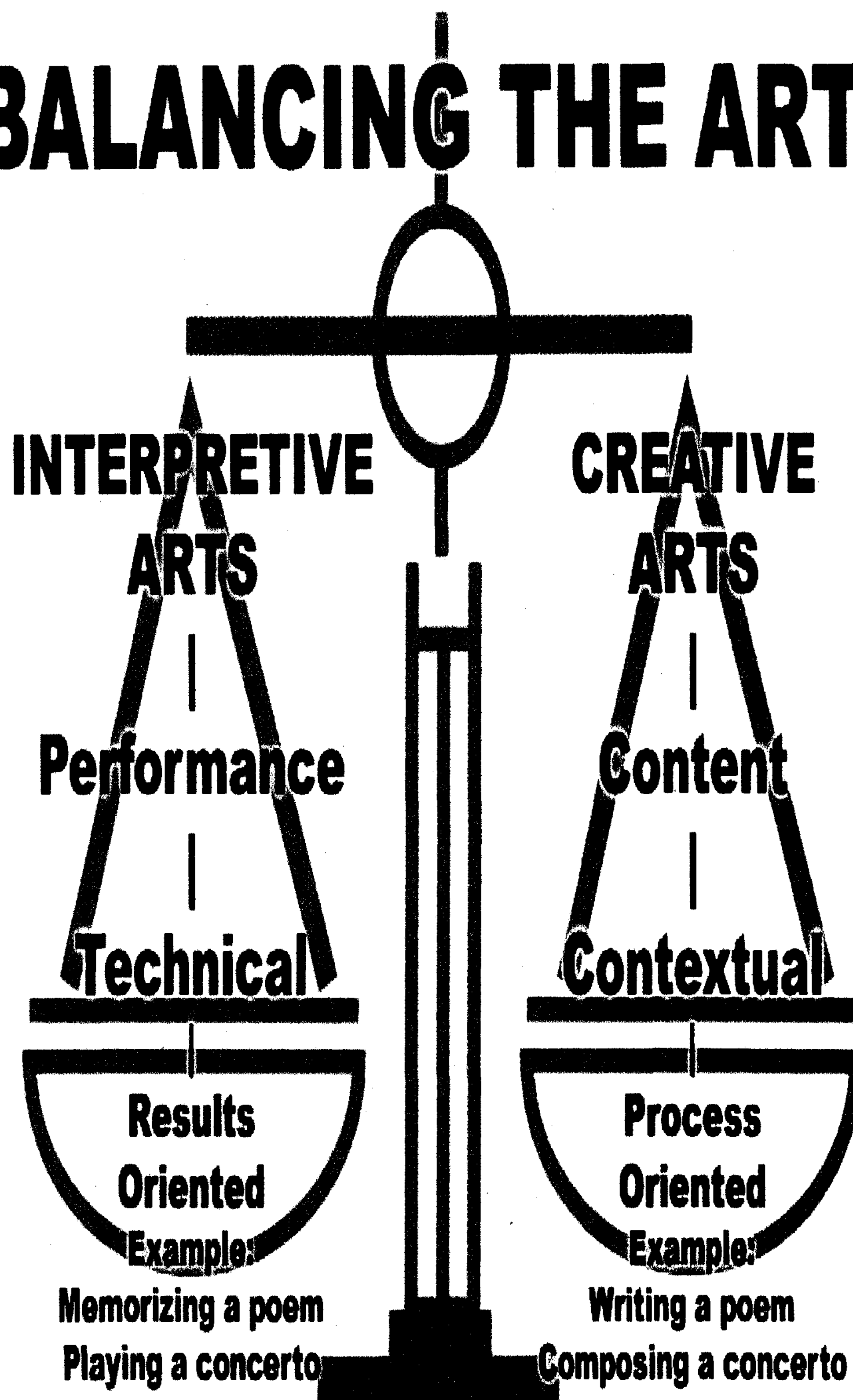
22. Write your own question regarding your experience at Lovewell and answer it. Use the space provided below.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix B

Balancing the Arts (Illustration)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix C

Combined Statistical Data (Likert Survey Analysis)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

David Spangler's Combined Statistical Data

Completed Term Surveys (8-12 Years) + (13-18 Years) TERM
Combined Aggregation of Compilation of Participant Survey Response

	5	4	3	2	1								
Item	Strongly Agree	Agree Somewhat	No Opinion	Disagree Somewhat	Strongly Disagree	**SA**	**A**	**N**	**DS**	**SDIS**	**Totals**	**Check**	**Std Dev**
My Lovewell experience presented new career possibilities for me.	12	14	3	0	0	41.38%	48.28%	10.34%	0.00%	0.00%	29	100.00%	6.723095
At Lovewell I was taken seriously, believing that my ideas counted.	23	5	1	0	0	79.31%	17.24%	3.45%	0.00%	0.00%	29	100.00%	9.833616
The counselors were fair and balanced in assigning duties.	20	6	3	0	0	68.97%	20.69%	10.34%	0.00%	0.00%	29	100.00%	8.318654
I am more aware of the need for cooperation with my peers as a result of my Lovewell experience.	18	9	2	0	0	62.07%	31.03%	6.90%	0.00%	0.00%	29	100.00%	7.758866
Working within a group has helped me to understand the value of individual contribution.	20	7	2	0	0	68.97%	24.14%	6.90%	0.00%	0.00%	29	100.00%	8.438009
As a result of my Lovewell experience, I feel more motivated to participate in other creative endeavors.	22	5	1	0	1	75.86%	17.24%	3.45%	0.00%	3.45%	29	100.00%	9.257429
I ask questions of the leaders when I don't understand something.	14	14	1	0	0	48.28%	48.28%	3.45%	0.00%	0.00%	29	100.00%	7.496666
I ask my friends in the group to help me when I don't understand something.	16	11	2	0	0	55.17%	37.93%	6.90%	0.00%	0.00%	29	100.00%	7.293833
I am pleased with my creative contribution to Lovewell.	22	5	2	0	0	75.86%	17.24%	6.90%	0.00%	0.00%	29	100.00%	9.284396

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

When called upon to perform, I remember duties and concepts that we've studied during the process.	20	8	1	0	0	68.97%	27.59%	3.45%	0.00%	0.00%	29	100.00%	8.613942
I would like to spend more time on individual questions and concerns of the different artistic ideas that we learned.	11	7	11	0	0	37.93%	24.14%	37.93%	0.00%	0.00%	29	100.00%	5.540758
I do my best when creating or preparing a role for a Lovewell production.	25	4	0	0	0	86.21%	13.79%	0.00%	0.00%	0.00%	29	100.00%	10.87198
I try to incorporate the positive experiences at Lovewell into my life.	19	6	4	0	0	65.52%	20.69%	13.79%	0.00%	0.00%	29	100.00%	7.823043
My experiences at Lovewell will help me communicate my ideas and opinions more effectively in the future.	20	8	1	0	0	68.97%	27.59%	3.45%	0.00%	0.00%	29	100.00%	8.613942
Lovewell concepts will help me be more aware of how I interact with society and my community.	13	12	4	0	0	44.83%	41.38%	13.79%	0.00%	0.00%	29	100.00%	6.340347
It is more important to know *how* to think rather than *what* to think.	17	8	4	0	0	58.62%	27.59%	13.79%	0.00%	0.00%	29	100.00%	7.085196
At Lovewell I have gained knowledge and skills in the arts.	23	5	1	0	0	79.31%	17.24%	3.45%	0.00%	0.00%	29	100.00%	9.833616
At Lovewell I have gained knowledge and skills that will transfer to non-arts related subjects.	13	12	3	1	0	44.83%	41.38%	10.34%	3.45%	0.00%	29	100.00%	6.220932
I do better when working with others than when working alone.	9	4	13	1	2	31.03%	13.79%	44.83%	3.45%	6.90%	29	100.00%	5.069517
I believe the Lovewell experience provides time and guidance to explore new concepts and ideas.	18	9	2	0	0	62.07%	31.03%	6.90%	0.00%	0.00%	29	100.00%	7.758866

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

My experience at Lovewell has helped me in my personal relationships with friends, family and others.	18	7	2	2	0	62.07%	24.14%	6.90%	6.90%	0.00%	29	100.00%	7.293833
Write your own question regarding your experience at Lovewell and answer it. Use the space provided below.	11	1	0	0	0	91.67%	8.33%	0.00%	0.00%	0.00%	12	100.00%	4.827007
Sub Totals	384	167	63	4	3								
Grand Total		————	621										
Grand Total Category %	61.84	26.89%	10.14%	0.64%	0.48%								

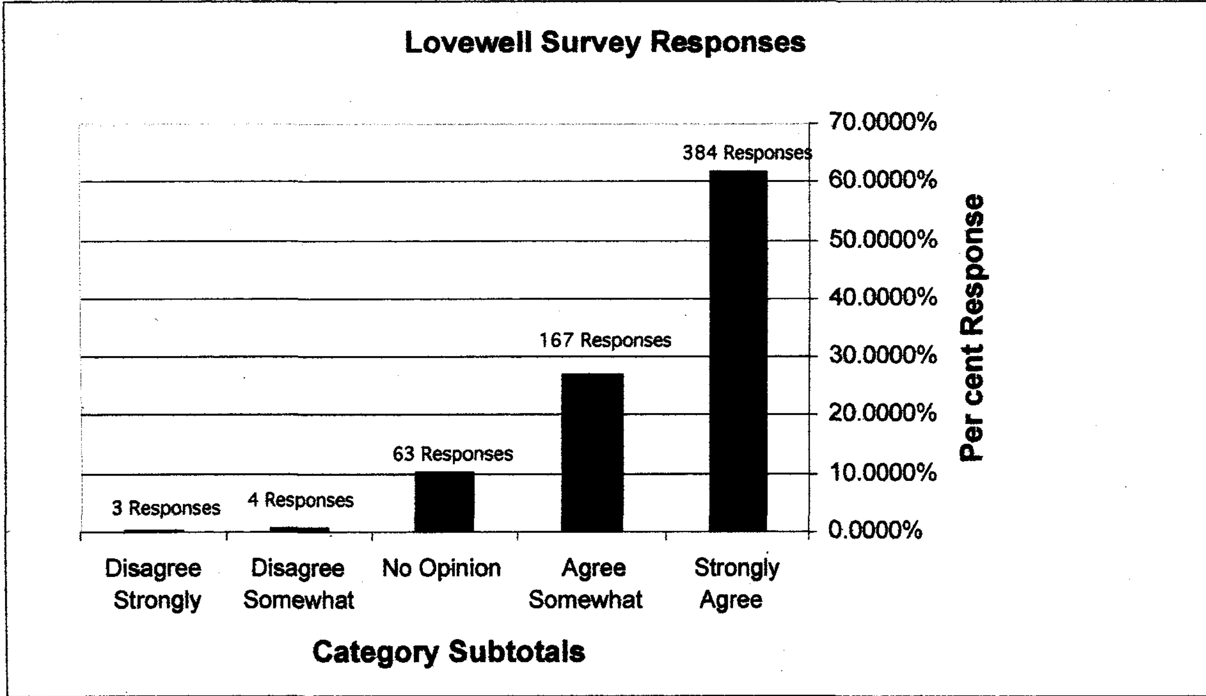
Conclusions

Average Number Responses	19.9980%	0.0000	0.5

Categories	Data Points	z	Prob
Strongly Agree	61.8400%	1.62527914	0.947948
Agree Somewhat	26.8900%	0.26770766	0.605538
No Opinion	10.1400%	-0.3829167	0.350891
Disagree Somewhat	0.6400%	-0.7519276	0.226047
Disagree Strongly	0.4800%	-0.7581425	0.224183
Avg	19.9980%		
StdDev	25.74%		

Youngsters attending Lovewell, when asked, will respond,
95% of the time, they strongly agree.
61% of the time, they agree somewhat.
35% of the time, will have no opinion.
23% of the time, they'll disagree somewhat.
22% of the time, they'll disagree strongly.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Appendix D

"Your Rights as a Participant" Form

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UNION INSTITUTE & UNIVERSITY

Your Rights as a Participant in Research

The federal government and the scientific, professional, and educational communities have established principles to guide researchers. Union Institute & University's Institutional Review Board requires all researchers be guided by these principles, which establish your rights as a participant in a research project.

When you are asked to participate in a research project, you have the right to:

- Freely choose to participate or not to participate. You should not feel pressured or rushed into deciding.
- Receive a written description of the study, signed by the researcher, that provides you with the information you need to make a decision. This is called an "Informed Consent Form." You should not sign the form until all your questions have been answered.

The written description of the study should include all of the following:

- A description of any procedures that are experimental
- How long and how frequently you will be involved
- Any possible risks or harm to you
- The expected benefits of the study—to you or to others
- How much you will be paid, if anything
- What expenses you will be reimbursed for, if any
- What other treatments are available
- Whether your participation will be confidential and, if so, how confidentiality will be protected

The researcher should also provide to you, in writing:

- A name, address, and telephone number of someone who can answer any questions you may have.
- A name, address, and telephone number to call in case of an emergency.

If the research is part of a course or training program, you have the right to:

- Choose an alternative to participation that will provide equal or greater credit.

Once you have agreed to participate, you have the right to:

- Discontinue your participation for any (or no) reason, at any time.
- Expect that any questions you have about the study while it is in progress will be answered.
- Have access to the report on the results/findings of the study.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix E

Informed Consent Form

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

INFORMED CONSENT FORM

I, ______________________________________, give David Spangler permission to use any material contained in the questionnaire I filled out and/or the taped interview he conducted with me for the Doctoral Dissertation he is writing. I understand that all discussions will be held in confidence.

Please check one:

__________ I would like my name and all material generated by me to remain confidential. I do not want my name mentioned in the acknowledgments.

__________ I would like all material generated by me to remain confidential, but my name may be mentioned in the acknowledgments.

__________ I give my permission to use my name in both the material I generated and in the acknowledgments.

______________________________________ ______________

Signature Date

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix F

Permission to be Referenced in Dissertation Form

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Permission to be referenced in dissertation Form

By signing this form, I give my permission to David Spangler to use my name, cite my statements and/or discuss my involvement with Lovewell Institute in his doctoral dissertation entitled *The Story of Lovewell Institute: Its Vision, Theory and Method.*

______________________________	______________________________
Participant	David Spangler, Doctoral Student
______________	______________
Date	Date

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix G

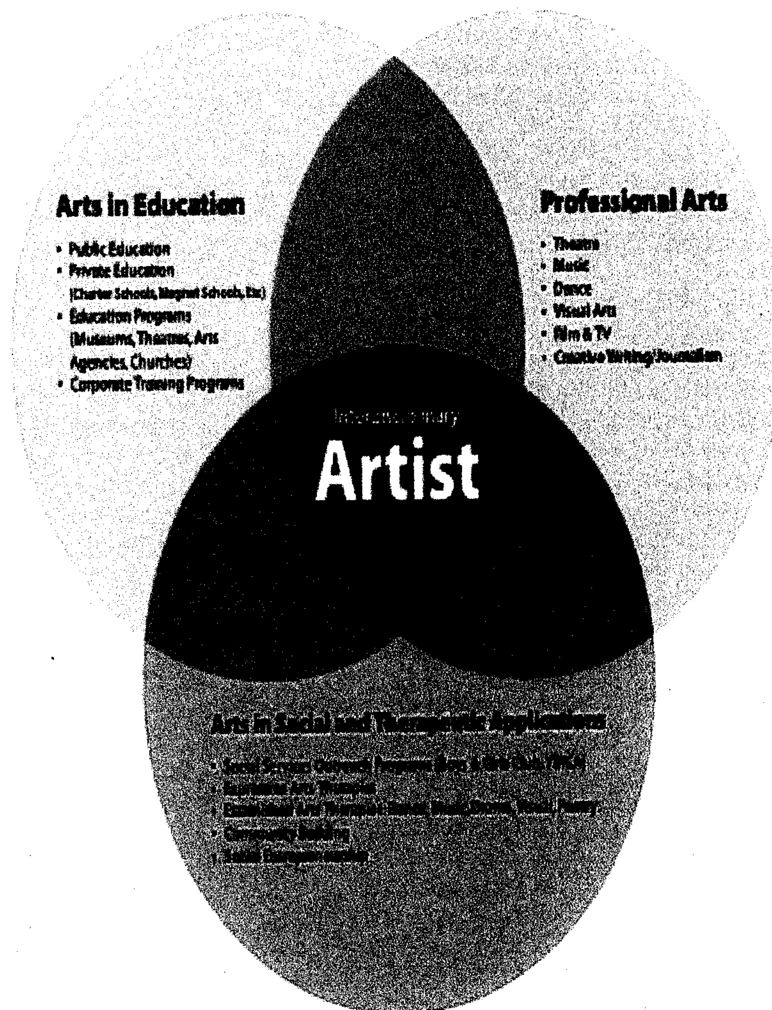
Interdisciplinary Arts (Diagram)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Interdisciplinary Arts

Options

Artist/Scholar | Arts Leadership | Creative Process



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix H

Lovewell Study Statistical Analysis

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Lovewell Study Statistical Analysis
By
Melbourne A. Stringer

Prepared for
Dr. David Spangler
December 3, 2006

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NOVA Southeastern University
December 04, 2006
Table of Contents

Computation of the Alpha Reliability Coefficient in this Study 2
Accomplishing the computation of Reliability 2
References 4
Appendix A Data View 5
Appendix B Correlations 5
Appendix C Reliability 6

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Computation of the Alpha Reliability Coefficient in this Study

Our charge is to demonstrate the precision of the data obtained from the questionnaires. According to (Hopkins, 2000),

> How precise are your measurements? An important question, because the lower the precision, the more subjects you'll need in your study to make up for the "noise" in your measurements. Even with a larger sample, noisy data can be hard to interpret. And if you are an applied scientist in the business of testing and assessing clients, you need special care when interpreting results of noisy tests.

Specifically, we are attempting to show how reliable the data obtained in the Lovewell study is. To guarantee complete analysis, the Kuder-Richardson formula KR-20 was considered, but found not to be applicable to this study, as it can only be use when questions are designed for yes or no responses or 1 and 0 answers. The questionnaire used in this study contained choices for 5 responses. Jones,

> KUDER-RICHARDSON FORMULA 20 (KR-20) estimates the average correlation between halves of a test using all possible combinations of splitting the test in half. A disadvantage of KR-20 is that it can only be used if each answer to a test question is scored as either 1 or 0 (right or wrong).

The Alpha Reliability Coefficient (Cronbach Coefficient) is directly applicable to this study. It appears this statistical analysis tool fits this study well as it may be used in calculations where multiple responses are designed in the questionnaire. The questionnaires used in this study contained five categories for response, strongly agree, agree somewhat, no opinion, disagree somewhat, and strongly disagree. According to (Jones, 2006),

> Probably now the most widely used estimate of internal consistency reliability is the ALPHA coefficient. It is like the KR-20 with additional advantage that it can be

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

calculated even if partial credit is given to the answers to questions on the test (for example 4 points for excellent answer, 2 points for adequate answers, and so on.)

According to (Hopkins, 2000),

The two most important aspects of precision are reliability and validity. Reliability refers to the reproducibility of a measurement. You quantify reliability simply by taking several measurements on the same subjects. Poor reliability degrades the precision of a single measurement and reduces your ability to track changes in measurements in the clinic or in experimental studies.

Accomplishing the computation of Reliability

SPSS was used to calculate the Alpha coefficient for the Lovewell survey. According to the University of California Academic Technology Web site,

Cronbach's alpha measures how well a set of items (or variables) measures a single unidimensional latent construct. When data have a multidimensional structure, Cronbach's alpha will usually be low. Technically speaking, Cronbach's alpha is not a statistical test - it is a coefficient of reliability (or consistency).

Cronbach's alpha can be written as a function of the number of test items AND the average inter-correlation among the items. Below, for conceptual purposes, we show the formula for the standardized Cronbach's alpha:

$$\alpha = \frac{N \cdot \bar{r}}{1 + (N-1) \cdot \bar{r}}$$

Here N is equal to the number of items (in our case, these are number of choices the respondents could choose in this study. These choices ranged from strongly agree to strongly disagree) and r-bar is the average inter-item correlation among the items.

One can see from this formula that if you increase the number of items, you increase Cronbach's alpha. Additionally, if the average inter-item correlation is low, alpha will be low. As the average inter-item correlation increases, Cronbach's alpha increases as well.

This makes sense intuitively - if the inter-item correlations are high, there is evidence that the items are measuring the same underlying construct. This is really what is meant when someone says they have "high" or "good" reliability. They are referring to how well their items measure a single unidimensional latent construct.

There are 29 respondents in the Lovewell study. There are N of cases equal to 22 cases (questions on the survey) and N of items equal to five items (choices per question). The 23rd case

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was a written question. For this question, the respondents were requested to compose and then provide a written response. Question1 (q1) through question22 (q22) define each case. The items were choices offered to the participants in the Lovewell Survey. From our Lovewell survey, question1 respondents selected a choice of Strongly Agree and in question2 a response of strongly agree and so on. A value of 1 for strongly disagrees to a value of 5 for strongly agrees were assigned to each choice. These are displayed in our SPSS Variable view. The data was obtained from the Lovewell surveys and manually entered into our SPSS Data view. Please see Appendix A, Table 1. SPSS uses this data to compute the correlation between each question. As a result, a value of .828 for the Alpha Coefficient (Cronbach Coefficient) is obtained. This study demonstrates this survey's high reliability and reproducibility. Appendix B, Table 2 shows the inter item correlation and Appendix C, Table 3 shows the calculated reliability of .828 Alpha Coefficient (Cronbach Coefficient).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

References

Hopkins, W. G. (2000). *A new view of statistics.* Retrieved November 26, 2006 from http://www.sportsci.org/resource /stats/relycalc.html#two

Jones, P., University of Nevada. *Measurement primer*. Retrieved November 26, 2006 from http://www.unlv.edu/faculty/pjones /primer/mprelia2.htm

University of California Academic Technology. SPSS FAQ: What does Cronbach's alpha mean? Retrieved November 27, 2006 from http://www.ats.ucla.edu/stat/spss/faq/ alpha.html

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix A Data View

id	question1	question2	question3	question 4	question5	question6	question7	question8	question9	question10	question11	question12	question13	question14	question15	question1
1	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly agree	3	strongly agree	strongly agree	strongly agree	strongly agree	strongly a
2	4	4	4	strongly agree	4	4	4	4	4	strongly agree	3	strongly agree	3	4	4	strongly a
3	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly agree	4	4	3	4	4	strongly agree	4	3	strongly agree	
4	4	strongly agree	strongly agree	4	4	4	strongly ag	strongly agree	strongly agree	strongly agree	4	4	strongly agree	strongly agree	4	strongly a
5	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly ag	strongly agree	strongly agree	strongly agree	3	strongly agree	strongly agree	strongly agree	strongly agree	
6	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly ag	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly a
7	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly agree	strongly ag	strongly agree	4	strongly agree	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly a
8	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly ag	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly a
9	4	strongly agree	3	strongly agree	3	strongly disagree	3	strongly agree	strongly agree	3	strongly agree	strongly agree	3	strongly agree	3	
10	4	strongly agree	strongly agree	4	4	3	4	4	strongly agree	4	strongly agree	4	strongly agree	4	3	
11	3	4	4	4	strongly agree	strongly agree	4	4	strongly agree	strongly agree	3	strongly agree	strongly agree	strongly agree	4	strongly a
12	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly ag	4	strongly agree	strongly agree	3	strongly agree	strongly agree	strongly agree	strongly agree	strongly a
13	3	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly ag	strongly agree	4	strongly agree	3	strongly agree	strongly agree	4	4	
14	strongly agree	strongly agree	strongly agree	4	4	strongly agree	4	strongly agree	strongly agree	strongly agree	3	strongly agree	strongly agree	strongly agree	4	strongly a
15	4	strongly agree	4	strongly agree	strongly agree	strongly agree	strongly ag	strongly agree	strongly agree	strongly agree	3	strongly agree	strongly agree	strongly agree	4	strongly a
16	3	strongly agree	strongly agree	3	4	4	4	3	strongly agree	4	3	strongly agree	strongly agree	strongly agree	3	
17	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly agree	strongly ag	4	4	4	4	4	strongly agree	strongly agree	strongly agree	
18	4	strongly agree	strongly agree	strongly agree	strongly agree	4	4	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly a
19	4	strongly agree	4	strongly agree	strongly agree	strongly agree	4	4	strongly agree	strongly agree	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly a
20	strongly agree	strongly agree	strongly agree	4	strongly agree	4	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	4	4	strongly agree	strongly a
21	strongly agree	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly ag	4	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly agree	4	
22	4	3	strongly agree	strongly agree	strongly agree	strongly agree	strongly ag	strongly agree	strongly agree	strongly agree	4	4	3	strongly agree	4	
23	4	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly ag	strongly agree	strongly agree	4	strongly agree	strongly agree	4	strongly agree	3	strongly a
24	strongly agree	strongly agree	3	4	3	strongly agree	4	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	
25	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	4	strongly agree	strongly agree	strongly agree	4	strongly agree	4	4	strongly agree	
26	strongly agree	4	4	4	strongly agree	strongly agree	strongly ag	4	strongly agree	4	4	strongly agree	strongly agree	strongly agree	4	strongly a
27	4	strongly agree	strongly agree	3	4	strongly agree	4	3	3	4	3	strongly agree	4	4	4	
28	strongly agree	4	3	4	4	strongly agree	4	strongly agree	4	4	4	strongly agree	3	4	4	strongly a
29	4	4	strongly agree	strongly agree	strongly agree	strongly agree	4	4	strongly agree	strongly agree	strongly agree	strongly agree	strongly agree	4	4	strongly a

Table 1

Note: Twenty-nine respondents participated in this survey, answering 22 questions. For Question 23, respondents were asked to compose their own question and respond to it.

Appendix B Correlations

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Correlations

		q1	q2	q3	q4	q5	q6	q7	q8	q9	q10	q11	q12	q13	q14	q15	q16
q1	Pearson Correl	1.000	0.124	-0.209	0.227	0.036	0.214	0.217	0.254	-0.108	0.010	0.320	0.037	0.025	0.010	0.471	0.21
	Sig. (2-tailed)		0.521	0.277	0.237	0.853	0.265	0.259	0.184	0.577	0.958	0.091	0.848	0.896	0.958	0.010	0.25
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q2	Pearson Correl	0.124	1.000	0.165	-0.068	-0.074	-0.134	-0.013	0.015	-0.020	-0.052	0.083	0.206	0.438	0.074	0.213	0.01
	Sig. (2-tailed)	0.521		0.393	0.724	0.704	0.488	0.948	0.937	0.918	0.787	0.670	0.284	0.018	0.702	0.267	0.94
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q3	Pearson Correl	-0.209	0.165	1.000	-0.102	0.475	0.222	0.347	0.023	0.228	0.392	-0.123	-0.138	0.369	0.016	0.025	-0.12
	Sig. (2-tailed)	0.277	0.393		0.599	0.009	0.247	0.065	0.907	0.233	0.035	0.525	0.476	0.049	0.934	0.897	0.53
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q4	Pearson Correl	0.227	-0.068	-0.102	1.000	0.391	0.020	0.120	0.422	0.126	0.288	0.200	-0.011	-0.095	0.084	0.527	0.20
	Sig. (2-tailed)	0.237	0.724	0.599		0.036	0.917	0.536	0.023	0.516	0.129	0.298	0.955	0.625	0.663	0.003	0.27
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q5	Pearson Correl	0.036	-0.074	0.475	0.391	1.000	0.588	0.561	0.176	0.056	0.437	-0.068	0.079	0.287	0.022	0.437	0.15
	Sig. (2-tailed)	0.853	0.704	0.009	0.036		0.001	0.002	0.362	0.774	0.018	0.726	0.684	0.131	0.912	0.018	0.43
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q6	Pearson Correl	0.214	-0.134	0.222	0.020	0.588	1.000	0.551	-0.005	-0.166	0.540	-0.294	0.175	0.319	0.016	0.489	0.10
	Sig. (2-tailed)	0.265	0.488	0.247	0.917	0.001		0.002	0.981	0.391	0.002	0.122	0.364	0.091	0.936	0.007	0.57
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q7	Pearson Correl	0.217	-0.013	0.347	0.120	0.561	0.551	1.000	0.261	0.075	0.357	-0.149	-0.241	0.408	0.357	0.201	-0.03
	Sig. (2-tailed)	0.259	0.948	0.065	0.536	0.002	0.002		0.172	0.697	0.057	0.441	0.208	0.028	0.057	0.296	0.86
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q8	Pearson Correl	0.254	0.015	0.023	0.422	0.176	-0.005	0.261	1.000	0.284	0.254	0.134	-0.033	-0.132	0.152	0.156	0.16
	Sig. (2-tailed)	0.184	0.937	0.907	0.023	0.362	0.981	0.172		0.135	0.184	0.489	0.864	0.494	0.432	0.419	0.38
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q9	Pearson Correl	-0.108	-0.020	0.228	0.126	0.056	-0.166	0.075	0.284	1.000	0.310	0.280	-0.041	0.293	0.631	-0.100	0.16
	Sig. (2-tailed)	0.577	0.918	0.233	0.516	0.774	0.391	0.697	0.135		0.102	0.141	0.834	0.123	0.000	0.605	0.39
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q10	Pearson Correl	0.010	-0.052	0.392	0.288	0.437	0.540	0.357	0.254	0.310	1.000	-0.153	0.114	0.365	0.181	0.554	0.21
	Sig. (2-tailed)	0.958	0.787	0.035	0.129	0.018	0.002	0.057	0.184	0.102		0.428	0.555	0.051	0.346	0.002	0.25
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q11	Pearson Correl	0.320	0.083	-0.123	0.200	-0.068	-0.294	-0.149	0.134	0.280	-0.153	1.000	-0.120	-0.115	0.000	0.059	0.23
	Sig. (2-tailed)	0.091	0.670	0.525	0.298	0.726	0.122	0.441	0.489	0.141	0.428		0.534	0.554	1.000	0.760	0.23
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q12	Pearson Correl	0.037	0.206	-0.138	-0.011	0.079	0.175	-0.241	-0.033	-0.041	0.114	-0.120	1.000	0.010	-0.070	0.177	0.24
	Sig. (2-tailed)	0.848	0.284	0.476	0.955	0.684	0.364	0.208	0.864	0.834	0.555	0.534		0.961	0.719	0.357	0.19
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q13	Pearson Correl	0.025	0.438	0.369	-0.095	0.287	0.319	0.408	-0.132	0.293	0.365	-0.115	0.010	1.000	0.365	0.227	0.08
	Sig. (2-tailed)	0.896	0.018	0.049	0.625	0.131	0.091	0.028	0.494	0.123	0.051	0.554	0.961		0.051	0.236	0.66
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q14	Pearson Correl	0.010	0.074	0.016	0.084	0.022	0.016	0.357	0.152	0.631	0.181	0.000	-0.070	0.365	1.000	0.009	0.13
	Sig. (2-tailed)	0.958	0.702	0.934	0.663	0.912	0.936	0.057	0.432	0.000	0.346	1.000	0.719	0.051		0.961	0.50
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q15	Pearson Correl	0.471	0.213	0.025	0.527	0.437	0.489	0.201	0.156	-0.100	0.554	0.059	0.177	0.227	0.009	1.000	0.20
	Sig. (2-tailed)	0.010	0.267	0.897	0.003	0.018	0.007	0.296	0.419	0.605	0.002	0.760	0.357	0.236	0.961		0.29
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q16	Pearson Correl	0.218	0.013	-0.122	0.209	0.151	0.109	-0.032	0.167	0.163	0.218	0.230	0.248	0.084	0.130	0.202	1.00
	Sig. (2-tailed)	0.256	0.946	0.530	0.278	0.435	0.575	0.867	0.387	0.397	0.256	0.231	0.195	0.665	0.501	0.293	
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q17	Pearson Correl	-0.088	-0.094	0.470	-0.289	0.376	0.676	0.356	0.015	0.327	0.580	-0.165	0.206	0.343	0.201	0.213	0.10
	Sig. (2-tailed)	0.651	0.626	0.010	0.128	0.044	0.000	0.058	0.937	0.083	0.001	0.391	0.284	0.069	0.297	0.267	0.57
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q18	Pearson Correl	0.246	0.295	0.165	0.118	0.219	0.158	0.408	0.503	0.277	0.147	0.167	-0.176	0.409	0.232	0.294	-0.01
	Sig. (2-tailed)	0.199	0.120	0.392	0.543	0.253	0.413	0.028	0.005	0.146	0.447	0.387	0.362	0.028	0.226	0.122	0.93
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q19	Pearson Correl	0.274	0.163	0.201	-0.036	0.396	0.419	0.458	0.211	-0.061	0.320	-0.068	0.054	0.421	0.216	0.375	0.02
	Sig. (2-tailed)	0.151	0.397	0.296	0.853	0.033	0.024	0.012	0.273	0.754	0.091	0.725	0.782	0.023	0.261	0.045	0.90
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q20	Pearson Correl	0.003	0.095	0.306	0.203	0.461	0.529	0.436	0.164	-0.003	0.462	0.000	0.033	0.285	0.053	0.479	0.06
	Sig. (2-tailed)	0.988	0.623	0.106	0.291	0.012	0.003	0.018	0.396	0.987	0.012	1.000	0.864	0.133	0.785	0.009	0.74
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q21	Pearson Correl	0.136	0.069	0.332	0.013	0.542	0.527	0.488	0.350	0.112	0.224	-0.140	0.074	0.202	0.295	0.347	0.03
	Sig. (2-tailed)	0.483	0.722	0.079	0.947	0.002	0.003	0.007	0.062	0.561	0.244	0.470	0.705	0.292	0.121	0.065	0.86
	N	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.000	29.0
q22	Pearson Correl	-0.215	0.282	0.148	0.179	-0.118	-0.084	-0.207	0.179	-0.097	0.260	0.009	-0.069	-0.138	-0.131	0.098	-0.13
	Sig. (2-tailed)	0.282	0.155	0.461	0.372	0.559	0.678	0.300	0.372	0.629	0.191	0.966	0.731	0.494	0.515	0.627	0.49
	N	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.000	27.0

Table 2
Appendix C Reliability

Case Processing Summary

		N	%
Cases	Valid	27	93.1
	Excluded[a]	2	6.9
	Total	29	100.0

a. Listwise deletion based on all variables in the procedure.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reliability Statistics

Cronbach's Alpha	N of Items
.828	22

Table 3

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.