

THE STORY OF LOVEWELL INSTITUTE
FOR THE CREATIVE ARTS:
VISION, THEORY, METHOD

Project Demonstrating Excellence/ Dissertation

Submitted to the Faculty and Deans of
Union Institute and University
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy
With a concentration in Arts and Sciences
Specialization in Interdisciplinary Arts

Submitted by
David Sheridan Spangler
Learner # 6166

Committee
Sherry Penn, Ph.D., Core Professor
Laurence J. Ryan, Ph.D., Second Core Professor
Robert Richard Pevitts, Ph.D., Adjunct Professor
Norman J. Fedder, Ph.D., Adjunct Professor

Gary Diomandes, Ph.D., Peer
Brenda Harris, M.S., ED., Peer

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 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.

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.

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. Stan 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 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.

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

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

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