ABSTRACT

THE CREATIVE PROCESS AS A VEHICLE FOR PERSONAL GROWTH: A SMALL-GROUP EXPERIENCE FOR WOMEN, REVOLVING AROUND THE COOPERATIVE CREATION OF A SLIDE/TAPE SHOW

By

Carol C. Weinberg

Investigated in this study was a treatment called the Creative Process Group, an experience designed to provide students with the opportunity to explore, within a group setting, relevant issues via an alternate means of expression. A major purpose of the current study was to evaluate changes in self-perception and self-acceptance, as measured by Interpersonal Check List scores, for individuals participating in the Creative Process Group treatment.

The Creative Process Groups in this study were designated as women's groups and were offered as an option for female students to deal with some of their feelings about women and about themselves as women by creating a slide/tape show together. Music and photography were the media combined, as the task became a vehicle or stimulus for group members to experience a creative process; explore women's issues; explore their

own feelings about these issues; and learn about their own feelings and functioning in a group situation.

The volunteer sample consisted of 16 female students at Michigan State University. Groups were made up of three to five members, and were co-facilitated by different pairs of advanced graduate students in College Counseling or a related area. Groups met for eight two-hour sessions during either Winter or Spring term, with a follow-up meeting after their final session. A staggered pre-test post-test control group design with random assignment to either the experimental or control condition was used. The experimental subjects experienced the treatment during the Winter term, and the other subjects served as the control group that term, while receiving the treatment during the Spring term.

The Interpersonal Check List was the measuring instrument in this study. Pre- and post-test data were collected for each individual's perceived, ideal, and observable self (average of other group members' descriptions of her). Self-acceptance and self-perception variability indices were calculated from these data.

A one-way multivariate analysis of variance was run on the experimental (Winter groups) post-test and control (Spring groups) pre-test data. A multivariate approach to the repeated measures ANOVA, with one factor in design over group (Winter and Spring treatments), and

one repeated measures factor (pre- and post-tests), with multiple measures (the four Interpersonal Check List quadrants) was used. A univariate post hoc analysis was performed on these data to determine whether any traits on the Interpersonal Check List were more significantly affected by the treatment. The same analyses were also run using the dominance/submission and love/hate scales in place of the four quadrants.

Patterns of personality change were explored using Leary's (1956) process of comparing diagnostic code pairs and the amount of discrepancy between them as measured at each point of testing.

A secondary purpose of the study was to explore the content and process of the Creative Process Groups themselves, in order to learn more about this particular treatment. This was accomplished by discussions with group leaders and members after the termination of their groups, and by examination of audio tapes of the group sessions.

Results and Conclusions

1. The only significant pre- to post-test difference was that post-test perceived self/observable self discrepancies on the dominance dimension were significantly smaller ($p < .001$) after the Creative Process Group experience.

2. Subjects whose perceived self diagnostic scores fell within the cooperative or competitive octants tended to benefit most from the experience.

3. The time structure used did not adequately allow for both completion of the task and measurable personal growth.

4. The Creative Process Group was an effective medium for generating a cooperative work situation.

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By

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A DISSERTATION

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This is dedicated to the memory of

my grandmother

Dora Weinberg

a woman of

commitment
stubbornness
courage
strength

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In a 1937 letter to playwright George S. Kaufman, John Steinbeck wrote: "To say thank you is ridiculous for you can't thank a man [woman] for good work any more than you can thank him [her] for being himself [herself]. But one can be very glad he [she] is himself [herself]. . ." (Teichman, 1972).

In that spirit, I am very glad that the following people are themselves and have given to and shared in this experience with me:

The Committee

Dale Alam--for providing the space and encouragement for me to "do it my way"...for always being honest with me...and for caring

Joanne Hamachek--for helping me to get this project off the drawing board and into practice...for periodically reminding me that I didn't have to change the world...and for a mellow walk in the woods

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All the women who participated in the Creative Process Groups--for their willingness to volunteer...and for putting so much into it

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My family--for their support, even during those times when they didn't fully understand

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This dissertation might not have been completed without the help of:

Coca-Cola
Sanders Chocolate Chip Cookies
Excedrin

G.T.F.D.

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The very day I purchased it I christened my guitar.
As my monophonic symphony six string orchestra.
In my room I'd practice late, and they'd leave me alone.
My mother said "You're nothing yet to make the folks
    write home."
I'd play at all the talent nights. I'd finish
    they'd applaud.
Some called it muffled laughter. I just figured they
    were awed.
So I went up for an encore but they screamed they'd
    had enough.
Maybe I just need a group to help me do my stuff.

--Harry Chapin

Harry Chapin, "Six String Orchestra," Verities and Balderdash, Elektra/Asylum/Nonesuch Records. © 1974 Story Songs, Ltd. Lyric reprinted with permission of publisher. All rights reserved.

Shake the wall down let it fall down
Let's get into where we've been to all along
Bring everything that we can sing together
If we sing together we might get a song.

--Carole Bayer Sager & Peter Allen

Carole Bayer Sager and Peter Allen, "The Other Side," Tenterfield Saddler, Metromedia Records. © 1972 Valando Music, Inc. Lyric reprinted with permission of publisher. All rights reserved.

CHAPTER I

THE PROBLEM

> Creating with someone is one of the most intimate types of relationships. It takes incredible honesty.
>
> --Peter Yarrow

Introduction

Individuals often have different ways of most effectively expressing themselves...of taking what is felt inside and communicating it to others. This whole concept of communication is an integral part of the educative and the counseling processes, both of which might be facilitated by expanding the modes of communication available to people to include more than just verbal interactions (Newton, 1976). These different modes of communication, such as photography, music, dance, and art, have usually been considered of secondary importance within our educational system, which stresses written and spoken verbal ability (Dilley, 1971). The fact that these alternatives are primarily those modes of communication often classified as artistic or creative leads to the question of how the current educational

priorities deal with the creative instincts of the individual.

The lofty goals of education often extol the need to "develop the whole person"(Sanford, 1967) and help the individual realize his/her fullest potentials (Taylor, 1964), yet the creative potential is often a low priority. Creative potential refers to the capacity of the individual to form new relationships among already existing ideas, knowledge, and perceptions (Hasfele, 1962; Stein, 1974). This act of reorganization is called creativity, and the stages through which such new combinations are formed, and products produced are defined as the creative process (Hasfele, 1962; Stein, 1974).

Research indicates that as formal schooling increases, creativity decreases (Robbins, 1973), yet there are indications that a positive relationship exists between the development of creative impulses and a healthy personality capable of coping with the world (Taylor, 1964). The fully functioning or self-actualizing individual would be working toward realizing her/his potential. That would include his/her creative potential, which might best be reached by giving students the encouragement, tools, and space to explore their own creativity (Giannini, Gleason, MacKinnon, Trent, & Webster, 1968).

An increasing number of studies have focused on the use of alternate modes of expression. Although there is little in the way of hard research data coming out of these studies, the results do seem to indicate that non-verbal and more artistic verbal means of communication have been effective ways of expressing hard to reach feelings in a number of situations. Positive results have been reported in therapeutic or counseling group settings with the use of art (Denny, 1969; Norris, 1972), creative writing (Lauer & Goldfield, 1970; Mitchell & Campbell, 1972), and poetry (Lessner, 1974). In individual counseling situations, the use of photographs as a facilitative mode of expression has come into increased use (Akeret, 1975; Gosciewski, 1975). Photography has also been studied in an educational context, as an aid to communication and self-exploration in school counseling and adolescent development groups (Hedges, 1972; Lasser, 1972; Nicoletti, 1971; Schudson, n.d.; Schudson, 1975). Other areas which have also been mentioned as alternate means of communication are song lyrics (Santiago, 1969), personal poetry (Harrower, 1972), play (Nalpant, 1975), and music (Copland, 1952).

Most research on alternate modes of expression has taken the form of individual therapists, counselors, or educators describing their own particular experiences and observations. Few studies have provided hard

evidence, and only those by Nicoletti (1971) with elementary students and Schudson (n.d.) with junior high schoolers provide any experimental data at all. Both Nicoletti (1971) and Schudson (n.d.) measured changes in self-concept and found that students involved in groups using photography as an aid to counseling showed trends toward positive change in self-concept.

Although so many people seem to support the importance of creative expression, there has been little done to document its worth experimentally.

Need

The authors of many of the descriptive articles cited above stress the importance of using those media (art, photography, creative writing, etc.) which have been effective in therapeutic situations as part of a preventative mental health approach in educational settings. In other words, we need to consider providing, within the present school curriculum, opportunities for students to experience alternate modes of communication. The current study will provide such an opportunity.

The predominance of descriptive over experimental studies also suggests that the need exists for more research, in order to investigate what changes actually do take place for people as they experience alternate modes of expression.

Purpose

The purpose of this study is to evaluate changes in self-acceptance and self-perception, as measured by Interpersonal Check List scores, for individuals participating in the experimental treatment. This treatment, called the Creative Process Group, consists of an experience designed to provide students with the opportunity to explore, within a group setting, relevant issues via an alternate means of expression.

The Creative Process Group will be offered as an option for female students who would like to deal with some of their feelings as women via an alternate mode of communication. Music and photography will be the media used, as group members explore women's issues, their own feelings about these issues, and their own functioning in groups, by working together on the task of creating a slide/tape show. The slide/tape show will attempt to express their feelings about women and about themselves as women.

A secondary purpose of the study is to explore the content and process of the Creative Process Groups themselves, in order to learn more about this particular treatment.

Assumptions

The following assumptions have been made in this study:

1. Everyone has some degree of creative potential that can be released and developed (Denny, 1969; Hasfele, 1962; Kubie, 1958; Stein, 1974; Taylor, 1964).

2. It is still possible to develop this creative potential during the college years (Sanford, 1967).

3. The development of creative potential is positively related to the process of self-actualization (Maslow, 1968; Rogers, 1961).

4. Technical skills in photography and/or music are not necessary for a group member to participate in and add to the creative process. Encountering creations, by observing and sharing reactions to others' photographs and musical selections, is also a creative act (Akeret, 1975; Copland, 1952; May, 1975; White, 1971).

Rationale for Methodology

The development of creative potential can be considered an integral part of the total development or self-actualization of the individual. Even if this total development can be accepted as a legitimate goal toward which to strive, several questions still remain as to why this study takes the specific approach it does to providing an opportunity for creative expression.

Slide/Tape Show as a Mode of Expression

The slide/tape show concept permits the use of several different media of expression--photographs,

music, and the poetry of song lyrics. This variety can provide the opportunity for reaching people who prefer any of these as modes of communication. The combination of slides and music can also result in a finished product that has a multiplied impact, with the images, sound, and lyrics serving to reinforce the power of one another. The equipment used is relatively simple, and the production of such a potentially powerful and high quality show can be accomplished without a great deal of technical skill or money.

Music as a Mode of Expression

Both Arieti (1976) and Copland (1952) speak about the emotional power of music, and its ability to provoke emotional responses and revive dormant feelings in the listener or interpreter. The capacity of music to reach people at a more primary, emotional, pre-conscious level is also noted (Arieti, 1976; Copland, 1952). This is a possible way in which to evoke the free flowing of thoughts, feelings, and sensations characteristic of the initial stage of the creative process.

Poetry of Song Lyrics as a Mode of Expression

Santiago (1969) has actually used the lyrics of Beatles songs to facilitate his therapeutic relationships with adolescents. The poetry of song lyrics which deal with women's feelings might serve a similar communicative

purpose in the Creative Process Groups for women. The lyrics could be used the way Lessner (1974) employed poetry as a catalyst in group counseling. She has found that by entering and experiencing symbols in poems, people have been able to find hook-ups to their own feelings. They are then able to gradually open up these feelings and bring them to a more conscious level so they can begin to explore and work on them. As Creative Process Group members share pieces of music which reflect their own feelings, the lyrics might well serve other groups members as the type of catalyst described above. This is an example of the kind of personal growth experience that can be stimulated and facilitated by using the various media of expression that make up a slide/tape show.

Slide Photography as a Mode of Expression

There is an encouraging amount of support for the use of images in counseling. It is a mode of communication that might be less threatening for some (Schudson, 1975), and more potent for some. Mintz (1973) has noted the inhibitory effect that words can have on the free flow of vaguely formed ideas and sensations. He states that the use of non-verbal means of expression is a way of circumventing the need to find the "right" words for something that is vaguely felt

inside, and for reaching parts of the personality that might otherwise go unexpressed. Mintz (1973) feels that if a dimly perceived idea or sensation can be expressed by an artistic medium that can present an external, concrete, observable form (i.e., a painting, sculpture, slide photograph, etc.), this product can then be viewed and reacted to by the individual who has expressed it, and by others. From this examination, the vague sensation expressed could become more fully formed and understood.

Kreinheder (1973) applies Jung's theories to the value of developing creative non-verbal expression. He sees creative expression as a process which facilitates individuation, a goal characterized by the harmonious unity of the parts of the individual's personality. Kreinheder (1973) states that, in accord with Jung's teachings, awarenesses often occur first as symbols and images. If these symbols and images can then be represented by pictures, they might eventually be made conscious, understood, and assimilated back into the individual, who grows as her/his consciousness thus expands.

This type of growth experience might be stimulated by the use of slide photography in the Creative Process Groups. As women share pictures which express their own feelings--feelings that they are perhaps

unable to verbalize as yet--these feelings may become more understood, accepted, and assimilated.

The use of photography as a mode of communication provides an image that can be recorded and reviewed over and over. The picture is relatively free from the distortion or distraction of words (Akeret, 1975), and it serves as a reflection of the individual who takes the photograph, since he/she decides what to record on film. The picture can express both conscious and unconscious parts of the photographer (Akeret, 1975), and the sharing of photographs within the Creative Process Groups could stimulate interaction and understanding. Those who do not actually take slides to share with the group can also be actively involved by disclosing their reactions to the images taken by others. Just as the photograph is a reflection of the photographer, so the response of the viewer is a reflection of her/him.

The use of the three modes of expression comprising the creation of a slide/tape show--music, poetry of lyrics, and slide photography--would seem to be able to reach a number of different people at the producing and/or the responding levels described.

Why Use a Group Setting?

Despite the limitations that group work imposes on the nurturance of individual creative development

(which will be discussed in the next section: Scope), there are specific reasons why, in this study, a creative project is being worked on by a group.

Perhaps the strongest reason for using a group approach is the belief that people can learn from one another through both interaction and observation. White (1971) stresses this viewpoint as he speaks of how each individual's response to a particular picture can serve to add to everyone else's experience. As each individual shares his/her responses, interpretations, and points of view, so the perspectives of others in the group may expand as they see the image in a variety of new ways.

A second reason for using a group approach is to expose the participants to a cooperative work situation. Since much time is spent in school and in job settings working in groups, there might be valuable insights learned by experiencing the potential rewards to be gained from working on a task cooperatively. In addition, Johnson and Johnson (1976) have done research to support the contention that cooperative learning situations have a positive effect on self-concept. Johnson and Johnson (1975) have also stressed that cooperative experiences are a very vital part of the development of psychological health. They note that a number of by-products of cooperative interaction are

qualities such as development of trust, self-confidence, and identity, all of which are considered basic to mental health. Cooperative interaction is seen as promoting appreciation of the individual's feelings about her/himself, and of the differences of others and what they have to offer (Johnson & Johnson, 1975). These types of appreciation would seem to be worthwhile goals, achievable in this study by using a cooperative group approach to the creative process.

Scope of the Study

The research on creativity, and its relation to personality, has focused primarily on identifying those individuals or groups who would be considered creative, and then testing them in order to note what personality characteristics they possess that "non-creatives" do not (Stein & Heinze, 1960). For the research approach of this study, no distinctions will be made between so-called "creatives" and "non-creatives," nor will attempts be made to measure changes in creativity. The focus will be on the effects (as measured by Interpersonal Check List changes in self-perception and self-acceptance) of the creative process experience upon individuals who choose it as a vehicle for exploring and expressing themselves.

There is also some question about the extent to which the creative process is a purely personal experience. Hasfele (1962) has noted some of the ways in which working in groups can limit creative expression. He particularly stresses that individual contributions may tend to go unrecognized and unrewarded as they become a part of the group creation. These rewards, says Hasfele (1962), are important for continued motivation and production. Although he sees groups as being able to spark ideas, only individuals can actually have them.

Taylor (1959) describes five levels of creativity:

1. Expressive Creativity--skills, originality, and quality of product unimportant...spontaneous freedom of expression
2. Productive Creativity--more skilled and proficient expression...freedom more controlled ...acquired techniques for producing finished works
3. Inventive Creativity--ability to perceive new relationships among previously separated parts...new ways of seeing old things... invention and discovery
4. Innovative Creativity--improvement through modification...requires much abstract conceptualization ability

5. Emergentive Creativity--emergence of entirely new principles or assumptions...a rare occurrence

Taylor (1959) feels that the most highly creative achievements are, in the end, essentially individual efforts. He states that group methods are not the most effective approach for achieving the higher levels of creativity. Although the structure of the Creative Process Group would seem to allow for both group and individual work (time and effort spent by members selecting photographs and music to share with the group, and time spent in thought and reflection), it is possible that the use of a group setting in this study may limit the scope of individual creative expression to the lower three of Taylor's (1959) creativity levels.

Limitations

In the writings on creativity and the creative process, there often seems to be an almost mystical aura about the subject. Rogers (1961) has called the creative act "indescribable," and non-behavioral expressions such as "intuitive," and "flash of insight" are also used in explaining what happens during the act of creation. Arieti (1976) is critical of the many theorists who accept the occurrence of that flash of insight or "Eureka" experience without being able to

explain how it happens that way. There could well be some aspects of the creative process that might never be behavioralized, measured, or proven. Perhaps that is how it should be. However, that also leads to the question of just how accurately the instrument used in this study (or any instrument, for that matter) can be said to measure those changes in self-concept that occur for people as they experience the creative process.

Second, the length of time for which the groups meet (eight sessions of two hours, with a follow-up session) might not be sufficient for the experience to have maximum effectiveness. As a task-oriented approach to affective change, there might be some question as to the effect of the task focus and time limits imposed on the groups. Is there the opportunity for the development of enough trust and cohesion for the treatment to produce measurable change in self-concept?

A third limitation of this study involves the validity of the self-perception measure. It cannot be assumed that more accurate self-perception scores on the post-test as compared to the pre-test are necessarily an indication of the treatment's effectiveness, since there is a shifting group standard, and group members' ratings of one another may change just because they know one another better.

Definitions

For the purpose of this study, the following definitions will be used:

Slide/Tape Show: This is a presentation designed to communicate an idea, concept, feeling, or message by coordinating visual images shown on slides with musical, lyrical, and/or narrative accompaniment played on a tape recorder.

Creativity: Through the manipulation and rearrangement of data, ideas, and perceptions that already exist, new relationships and combinations are formed that have not previously existed. The resulting product is novel, significant, and useful to society (Hasfele, 1962; Kneller, 1966; Kubie, 1958; Rogers, 1961; Rothenberg, 1971; Stein, 1974). In this study, the definition of creativity will be modified, as suggested by Miehl (1961) and Taylor (1964), so that the significance and usefulness of the product need only be for the individuals who created it, and not necessarily for the larger society.

Since the images and music will surely form a new and novel combination which can be assumed to be useful and significant for the group, the creative product in this study is the slide/tape show developed by the Creative Process Group.

Creative Process: The stages through which a creative product (as defined above) evolves will be called the creative process. Wallas' (1926) four stages, which have been widely replicated and accepted, with slight changes in wording, in a variety of fields (Arieti, 1976) will be used in this study to describe the process of creating a slide/tape show. Generally, these stages tend to overlap and be repeated, but there are qualities distinctive of each. What follows is a list of the characteristics of each stage (Gordon, 1973; Hasfele, 1962; Stein, 1974; Taylor, 1959) and a description of how the specific task of developing a slide/tape show follows these stages and qualifies as an example of the creative process:

1. Preparation--collection of raw material from the environment...openness to experiences, perceptions, data...free flow of data with judgments temporarily suspended...immersion and absorption in the problem... desire to solve the problem...anticipation of recognition and success.

This stage in the work on a slide/tape show would involve the group members' collection of data from their environments in the form of slides photographed and music selected. Sharing of these data within the group could provide additional immersion in the problem,

and a free flow of a wide variety of experiences and perceptions.

2. Incubation--withdrawal from overt struggle with the problem...work proceeds at an unconscious or pre-conscious level...unconscious shifting around of data into new combinations...parts begin to fit together, but it takes time for a meaningful combination to develop...feelings of discomfort and frustration over not having been able to solve the problem.

Although time may be spent in the Creative Process Group consciously trying to put slides and music together in a meaningful, satisfying way, much of this stage would probably occur within individuals both in and out of the actual group meetings, as they unconsciously work at the problem.

3. Illumination--moment of insight when incubated parts fit together in a recognizable, meaningful combination...sudden flash of inspiration...elation accompanies insight...feelings of anxiety parallel feeling of separateness about being alone in the new territory of the creation...feverish work activity follows illumination.

In the Creative Process Group, the points of illumination would be those moments when a slide, a sequence of slides, an image and a piece of music, etc., fit together in a meaningful combination which expresses

for the group something felt internally. This illumination may never happen in some groups. It might happen often in others. It might happen for some individuals and not for others. The feverish work activity following illumination would be time spent transferring the insights into parts of the slide/tape show itself.

4. Verification or Communication--idea or product is shared and communicated to others...value is tested by its impact on those with whom it is shared... satisfaction of reward or recognition...removal of anxiety of separateness.

This stage would be reached by the Creative Process Group sharing its creation with significant others of their choice.

Personal Growth: This will be measured according to Leary's (1957, pp. 254-55) operational definitions of the following variability indices:

1. Accurate Self-Perception--decreasing discrepancy between average of other group members' ratings of the individual on the Interpersonal Check List, and the individual's perceived self-ratings on the same instrument.

2. Greater Self-Acceptance--decreasing discrepancy between ideal self-ratings and perceived self-ratings on the Interpersonal Check List.

Hypotheses and General Questions

The hypotheses tested in this study will use average individual data from the Interpersonal Check List. The questions to be explored will focus on individual data, and differences among the traits on the Interpersonal Check List.

Hypotheses

1. Individuals participating in a Creative Process Group during winter term will show greater individual self-acceptance and more accurate individual self-perception at the end of winter term, as measured by the Interpersonal Check List, than individuals who do not have such an experience.[1]

2. Individuals participating in a Creative Process Group will show greater individual self-acceptance and more accurate individual self-perception from the time of their pre-test scores to the time of their post-test scores on the Interpersonal Check List.

General Questions to Be Explored

1. Do any of the traits measured by the Interpersonal Check List seem to be more significantly affected by the Creative Process Group experience?

2. Looking at individual as opposed to group data, can any conclusions be drawn as to what outcomes might be expected from a Creative Process Group experience for individuals with particular Interpersonal Check List profiles?

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[1]These individuals will participate in a Creative Process Group during spring term.

Overview

In Chapter II, the related literature is reviewed, and the background leading up to the development of the present study is explored. Chapter III will include descriptions of the sample, treatment, and measures, as well as an outline of the experimental design, testable hypotheses, and analyses to be used on the data collected. In Chapter IV, the results of the hypotheses tested will be presented, as will a discussion of the methodological problems and limitations of the study. Chapter V will provide a descriptive treatment of individual data, and observations about the experimental Creative Process Groups. Chapter VI will present a summary of the study, results and conclusions, a description of the results, and conclusions and implications for future research and practice.

CHAPTER II

REVIEW OF THE LITERATURE

The purpose of this chapter is to present an overview of previous work done in the areas relevant to the treatment under investigation. The existing research on creativity and its relationship to personality has primarily focused on those individuals or groups who would be considered creative, and has then tested them in order to note what personality characteristics they possess that "non-creatives" do not (Domino, 1971; Heinze, 1960; Taylor, 1964). The focus of this study, however, will be on the effects of a creative process experience (developing a slide/tape show) upon individuals who choose it as a vehicle for exploring and expressing themselves.

This chapter will be divided into four major sections: (1) a summary of several descriptive studies involving the use of various alternate media of expression, (2) a more detailed presentation of two experimental studies measuring self-concept change as modified by programs involving the use of photography, (3) a subjective review of the investigator's own experience

with a creative process involving the particular medium of expression being used in this study, the slide/tape show, and (4) a summary.

Descriptive Studies

To a large extent, the literature produced in the area of alternate modes of expression has been descriptive. Neither statistical measures, large numbers of subjects, nor the standards by which conclusions of "success" were arrived at are evident in the following studies. The work in this area tends to take the form of individual therapists, counselors, or educators presenting their own experiences using alternate media of expression in a particular situation, and their general observations about the process.

Fred Newton (1976) has reported increased effectiveness in a counseling setting by expanding the modes of communication beyond just verbal interactions. He has found that allowing clients to interact via their preferred modes of expression (i.e., poetry, self-portrait, collages, songs, etc.) has permitted him to establish contact and experience the client's world more quickly. Newton (1976) also states that the counselor's responding to the client by using that client's preferred mode of expression can be an effective way to communicate empathy and stimulate deeper exploration.

Roger Lauer and Michael Goldfield (1970) have used group sessions involving creative writing, oral reading, and discussion with inpatients on psychiatric wards, a youth drug study unit, and psychiatric patients at an outpatient clinic. The creative writing part of the group experience involved a variety of warm-up exercises, and then either writing on a common theme or writing freely without a common topic. Poetry and prose were most often used. Individuals' writings were read aloud in the group, and typed copies shared later provided the opportunity for additional discussion. Lauer and Goldfield (1970) found that the participants' writing expressed a wide range of emotions, and that reading aloud conveyed these emotions dramatically. The group discussions led to the exploration and clarification of thoughts and feelings, and became a starting point for group interaction. These therapists found that the use of creative writing: (1) facilitated self-understanding, (2) provided an entry into individual problems and psyches, (3) facilitated group interaction and group discussion, and (4) elevated self-esteem, as feelings of pride, mastery, self-actualization, and fulfillment were generated by the process (Lauer & Goldfield, 1970).

Poems have been used as a catalyst in group counseling by Johanna Lessner (1974). She has found published poetry to be a powerful stimulus for opening up

feelings and bringing them to a more accessible awareness level so that group members can begin to work on them. Lessner (1974) encouraged individuals to enter and experience rather than analyze and intellectualize about the poems. By identifying with a symbol or image or part of the poem which most reflected an individual's here and now sensations, hook-ups were made to underlying feelings, which could then be explored and discussed.

J. M. Denny (1969) has worked with art counseling as a vehicle to stimulate, focus, and deepen the verbal interaction in group therapy. He cites techniques such as free drawing, drawing recent problems or feelings, drawing to music, self-portraits, drawing the family, drawing the group, portraits of individuals in the group, and a group mural, and suggests that at least one-half of the meeting time be used for discussion of the art work produced during the first half of the session. Denny (1969) describes art counseling as a shorter term therapeutic approach than art therapy. He sees art as a medium of expression introduced into the counseling relationship in order to facilitate the release of feelings, promote self-understanding, strengthen personal resources, and encourage constructive action. The effectiveness of art counseling depends on the extent to which the client is encouraged and allowed to find her/his

own creative directions, try individual solutions, and respond in the presence of the counselor and the group (Denny, 1969).

Although none of the above studies provide any experimental data, the authors urge that such research be undertaken, and they also suggest that those media which have been effective in therapeutic settings might also be growth producing in educational settings (Denny, 1969; Lauer & Goldfield, 1970; Mitchell & Campbell, 1972; Robbins, 1973).

Experimental Studies

A review of the literature yielded only two studies which specifically investigated self-concept change in subjects taking part in programs involving an alternate medium of expression.

Donald Nicoletti (1971) has developed, implemented, and evaluated self-directed photography as a method to modify self-concepts of fourth grade students. Self-directed photography, a combination of non-directive therapy and photography, is defined as "a total process of the individual selecting perceptions, using photography to record these perceptions and verbalizing about the photographs with a discussant in such a manner that the individual's self-concept may be open to new perceptions and he may be free to modify his self-concept" (Nicoletti, 1971, p. 7). According to this study,

determining what in his/her phenomenological field gets recorded for discussion may well be the first step in reorganization of self-concept, and Nicoletti (1971) notes that Rogers, Combs, and Snygg suggest that for self-concept to be modified, a method needs to be used that allows the individual to reorganize her/his phenomenological field. Using the photographs as the focal point of reflection, the discussant provides assistance for the student by facilitating the process of opening up his/her self-concept to new perceptions so that she/he might be free to reorganize and modify his/her views of her/himself.

Nicoletti's (1971) study used all the fourth grade students (N = 90) in a suburban rural elementary school district in central New York. The Self-Social Symbols Task (adolescent form) was used to measure self-concept before and after the experimental treatment. Four grups were used in Campbell and Stanley's Nonequivalent Control Group Design. One group (T_1--N = 22) was provided with camera and film to use, but were not involved in any discussion process; one group (T_2--N = 22) participated in individual talk periods with a teacher or some other certified adult, but did not have any structured photographic experience; one group (T_3--N = 22) completed the total self-directed photography process; and one group (C--N = 24) was a control,

experiencing none of the components of the self-directed photography program. The study lasted for a period of eight weeks, and each child in groups T_1 and T_3 was provided with four film cartridges to use. Sessions with the discussant were conducted individually and lasted approximately 10 minutes per session.

The results of Nicoletti's (1971) study show that the self-directed photography treatment seemed to modify some dimensions of fourth graders' self-concepts. The instrument used, the Self-Social Symbols Task, yields data on 11 major constructs, five of which were used in this study. Among the three treatment groups, the one experiencing the complete self-directed photography process (T_3) had the greatest number and strongest degree of significant differences between pre- and post-test scores (self-esteem $p < .01$; social interest $p < .05$; identification with father $p < .10$; group identification $p < .10$). The group using only the camera part of the treatment (T_1) showed a significant difference ($p < .05$) on only the self-esteem construct. The talk period treatment group (T_2) showed significant differences on social interest ($p < .10$) and group identification ($p < .05$).

Nicoletti (1971) states that the data indicate trends rather than definite answers. One weakness of the study is that subjects could not be randomly assigned

to treatments. The first four fourth grade teachers who volunteered for the study chose which of the four groups they wished to be associated with, and it appears that each group then consisted of their complete class. Nicoletti's (1971) research is limited in scope, and he recommends that other self-concept measuring instruments be used and that various grade levels be studied. Nicoletti (1971) also collected no data to indicate the permanence of the modifications in self-concept made between pre- and post-tests. In his review of the literature, Nicoletti (1971) notes that he found little in the way of investigation of media as a means to modify students' self-concepts, and he stresses the need to develop this area of research.

Karen Schudson (n.d.) has conducted a study to determine whether adolescents using cameras in developmental counseling groups demonstrate more positive self-concept change than participants in counseling groups which do not use cameras. Her sample consisted of 57 seventh and eighth grade junior high school students who had volunteered for developmental counseling groups. She assigned subjects to one of four types of conditions: (1) two developmental counseling groups used cameras to aid in the discussion of counseling topics, (2) two developmental counseling groups did not use cameras, (3) eight individuals used cameras for science projects

but did not participate in group counseling, and (4) 19 individuals served as the controls and experienced no treatment. Each of the counseling groups was composed of 6 to 10 students with a counselor/facilitator, and each group met once a week for 11 50-minute sessions. The groups discussed issues of concern to adolescents, and the experimental groups used the pictures they themselves took, to facilitate their discussion in areas such as family, personality, and school.

Schudson (n.d.) used the Dinkmeyer Child Study Technique for pre- and post-tests, and the results indicate change in the predicted direction but with mixed statistical significance. The only three t scores of significance at the .05 level were the seventh grade camera group, an eighth grade non-camera group, and the individuals using cameras for science projects. Schudson (n.d.) arrives at the conclusion that the use of cameras does seem to influence self-concept scores, and the strong improvement among the science students using the cameras without participating in developmental counseling groups seems to support the idea that developing the skill of photography might in itself build self-confidence and self-esteem.

Schudson (n.d.) offers several explanations for the lack of clear-cut results. The sample was small (N = 57), and it was hard to determine whether it was

truly representative of the 163 students who had volunteered for group counseling. Group composition may have been unequivalent, as pre-test self-concept means varied quite a bit among groups, and the camera and non-camera group members were chosen semi-randomly. Counselor leadership may have had an effect on the results, since the two counseling groups demonstrating significant self-concept change were facilitated by the same counselor. In addition, the non-camera groups used visual media to some extent, and that might have helped account for the lack of clear difference between camera and non-camera groups.

Review of Personal Experience

There appears to be very little literature about the effects of a creative process experience on self-concept (the Nicoletti [1971] and Schudson [n.d.] studies come closest), and no pertinent literature about the slide/tape show as a medium of expression. The impetus for the present study comes from the investigator's own personal experience as co-creator of a slide/tape show, and a review of this experience and some reflection on its contribution to the present study would seem to be appropriate at this point. Since this involves a subjective narrative, the style with which this section will be written will also differ from the form used throughout

the rest of this dissertation. What follows is: (1) a brief explanation of that experience, (2) the effect of that experience on the investigator's feelings about herself, and (3) the knowledge gained which contributed to the present study.

The Experience

During the 1972-1973 academic year, as a staff member at the State University of New York College at Cortland, I was part of a group which worked on the task of putting together a multi-media slide/tape show for the next year's freshman orientation program. We worked for a year deciding what we wanted the slide/tape program to say, writing a script, selecting music, taking slides, mixing the soundtrack, coordinating slides to music, and electronically programming the show so it would play through automatically. The tangible result was a 20-minute, three-screen, stereophonic sound presentation called Beautiful People, which attempted to communicate through pictures and music the range of feelings evoked during freshman year at college. The show was presented continuously during the three days of Orientation 1973 to audiences of freshmen, upperclassmen, and parents. The reaction was overwhelmingly positive.

The Effect

This experience had a tremendous impact on my self-concept. Perhaps the most important thing I felt was the fulfillment which came from starting with a vague idea of feelings that we wanted to communicate, working on doing that through music and images, and then finding that the finished product did exactly what we wanted it to do. The most gratifying feedback I received was hearing people say that they experienced a roller coaster of emotions as they watched the show.

The slide/tape show medium also introduced me to a highly satisfying means of expression. Before this experience I had always had ideas, but needed others to express them artistically for me. Now I no longer had to stand in the background and watch other people perform what I had written or selected. I also did not have to stand up on a stage and try to sing and dance myself. In a sense, I found that I could "sing" through the songs I selected and put on tape, and I could "perform" through the pictures I took or chose. I began to believe that I could entertain other people, and that I could also communicate to them some of what was inside me.

The Contribution

This experience very directly led to the development of the current research. First, I became strongly aware of the fact that talent can take many different

forms, and I grew to believe that everyone can be talented in their own way and can contribute something unique to a group effort. I recognized the potential benefits to be derived from a group of people working on a product as opposed to an individual doing it him/herself. This introduction to the slide/tape show medium left me with the firm belief that it could provide a way for individuals who had never considered themselves to be talented in the traditional sense to bring out those creative parts within and appreciate what they have to offer.

I also saw that the process of creating as a group could provide a valuable source of interaction, and was a potentially effective task to focus on in developing a cohesive working group.

Another major influence of this experience at Cortland involved the effects of the process of creating the slide/tape show on the individuals working on it. We were a very varied combination of individuals. We not only held different jobs and roles in the college community (from Director of Residence Life to student), but we also lived a variety of life styles, held different values, and had varying work styles. Some of the original eight people quit, and several of the others worked mostly on their own in their specialty areas (i.e., taking pictures, technical aspects, etc.). Among

the rest of us, some really significant things began to happen as we worked as a group. The traditional power hierarchies based on job position faded as individuals and their skills became more and more acknowledged and appreciated. I watched these people develop a healthy and genuine commitment to and respect for one another and what they each had to offer.

The idea that involvement in creating a slide/tape program could be growth producing for the individuals working on it was supported for me in the following excerpt from a letter I received from one of the other people involved in the project:

> Guess you know me mostly as the straight, objective administrator and in many respects I am just that. However, I found our experience throughout the year, culminated by the completion of the show, to be a personal growth experience for me--one I wouldn't trade for anything. Really, what I'm saying is that I was as sentimental about it as you, and I know the others were also.
>
> **********
>
> Somewhere along the line I came across an interesting quote that reminded me of our work on the show. I've been saving it to write to you:
>
> > "Creating with somebody is one of the most intimate types of relationships. It takes incredible honesty. You need that if you want real freedom and happiness anyway, but in a creative relationship the honesty is demanded. When you have that, you also have to accept each other and that's not always easy because we're all grossly imperfect human beings. We're vulnerable and we have human failings." (Peter Yarrow)
>
> We had alot when we started, even more at the end.
>
> (Correnti, 1973)

Summary

The literature in the area of the relationship between alternate means of expression and personal growth is primarily descriptive in nature. Several such studies are cited in this chapter, all of which claim positive results, and none of which have any experimental data to support these claims.

Two statistical studies are presented which specifically investigated self-concept change in subjects taking part in programs involving an alternate means of expression--photography. Both studies indicate positive trends, but no clear-cut answers. Nicoletti (1971), working with fourth graders, found that those students participating in a self-directed photography program showed pre- to post-test improvement on the self-esteem construct of the Self-Social Symbols Task significant at the .01 level. Schudson (n.d.) studying seventh and eighth graders found inconclusive results with pre- to post-test improvement in self-concept as measured by the Dinkmeyer Child Study Technique. She discovered differences significant at the .05 level for one counseling group using cameras, one counseling group not using them, and individuals using cameras for a science project but not participating in a group.

A personal experience, with the group creation of a slide/tape show, which led to the present research is also presented.

The current research, which is explained in Chapter III, is an attempt to learn more about what kinds of personal growth changes, if any, take place for college women who work together to create a slide/tape show. This media form has apparently not been studied in this context before. This study is designed to go beyond the descriptive and investigate experimentally the relationship between experiencing a creative process involving alternate means of expression, and change in self-concept (specifically self-acceptance and self-perception).

CHAPTER III

METHODOLOGY OF THE STUDY

This chapter is divided into the following sections: (1) sample, (2) treatment, (3) measures, (4) design, (5) testable hypotheses, (6) analyses, and (7) summary.

Sample

The sample consisted of 16 female students at Michigan State University who volunteered to participate in a Creative Process Group. Their ages ranged from 18 to 51, with 10 between 18 and 22, 4 between 23 and 35, and 2 over 35. These age divisions were selected in order to distinguish among those students within the traditional undergraduate age range; those women somewhat older (1 to 13 years) than the general undergraduate population; and those quite a bit older (20 to 29 years) than the traditional undergraduate. Of the 16 subjects, three reported having had no previous experience in counseling or growth-oriented groups; six reported having had one such experience; and seven reported having been involved in more than one. Class standing ranged from freshman to graduate student. The use of a volunteer

sample appears acceptable, since the treatment being tested is considered an alternative to be offered to people rather than imposed on them. During the last half of Fall, 1976, term, flyers describing the Creative Process Group (Appendix A) were circulated on campus through the following channels:

1. Posted in residence halls
2. Posted in various buildings on campus
3. Posted in the Women's Resource Center
4. Announced in Education 200 classes
5. Announced at meetings of various women's organizations and classes
6. Distributed to sorority representatives

By the end of Fall term, 20 volunteers had gone through an initial screening process (Appendix B), signed consent forms (Appendix C), completed information sheets (Appendix C) and questionnaires (Appendix E). They were also each given a code number (70 through 90) in the order in which they came in to be interviewed. Those numbers were then put in a pile, and the first 10 randomly drawn were assigned to the experimental condition for the Winter term, and the other 10 to the Spring term. These subjects were notified of their assignments, by telephone, at the start of the Winter term.

In order to increase this initial pool of 20 subjects, at the beginning of Winter, 1977, term an

announcement recruiting additional volunteers was made in an Adolescent Psychology class. Since the Winter groups were scheduled to begin shortly after the start of the term, a slightly different method of random assignment to Winter or Spring conditions was employed with these new subjects. Code numbers 91 to 100 were randomly pre-designated for Winter or Spring term according to the following pattern:

#s 91-93 (two Winter, one Spring)
94-96 (one Winter, two Spring)
97-100(two Winter, two Spring)

The nine additional subjects acquired at the start of Winter term were screened and told at the time of the interview which term they had been assigned. One of those subjects chose not to participate when she learned that she had been assigned to Winter term.

All 13 women assigned to Winter term groups were contacted at the start of that term. At that time, one decided not to participate, and one's schedule necessitated her dropping out. The other 11 subjects were placed in one of the two Winter groups, depending on their schedules of available times. Of these 11 subjects, 7 completed the program consisting of the 8 sessions, and the pre- and post-tests. At the end of the eight-week program, neither of the Winter groups had completed work on their slide/tape show, and both decided

to meet additional times in order to finish the task. Five subjects continued until the task was completed, experiencing the full four stages of the creative process.

The 15 women assigned to Spring term groups were contacted at the start of that term. One decided not to participate at that time; two had schedules that necessitated their dropping out; and three of the volunteers could not be reached. The other nine subjects were placed in one of the two Spring groups depending on their schedules. Of these nine subjects, all nine completed the eight-week program, including pre- and post-testing. All nine subjects also experienced the full four stages of the creative process, as both groups completed the task, each group using about one hour of time beyond the eight weeks.

The women who participated in the treatment in the Spring served as the control group during the Winter term.

Treatment

Creative Process Groups were composed of three to five members (three[1] and four[2] in the Winter groups and four and five in the Spring groups), and met for

---

[1]Began with six members; two dropped after first session; one dropped after sixth.

[2]Began with five members; one dropped after second session.

two-hour sessions weekly for eight weeks, with a two-hour follow-up session. The purpose of the Creative Process Group was for members to work together on the task of creating a slide/tape show which would be their attempt to express their feelings about women and/or about themselves as women. The task of creating the slide/tape show was then used as a vehicle and/or stimulus for group members to:

1. Experience a creative process
2. Explore women's issues
3. Explore their own feelings about these issues
4. Learn about their feelings and functioning in a group situation

The following supplies and equipment were provided for each group:

1. Slide projector and carousel tray
2. Cassette tape recorder with inaudible sync mechanism
3. Light stand for viewing numbers of slides at one time
4. Turntable for playing records
5. Two Instamatic cameras
6. Cassette tape for recording sound portion of the slide/tape show
7. Slide hand viewer
8. Rolls of 20-exposure color slide film

Each group was allotted a number of rolls of film equal to the number of group members plus facilitators plus one (i.e., a group of four members with two co-facilitators was entitled to 4+2+1=7 rolls of film). Distribution of film within the group was to be decided by the group members. An arrangement was made with a photography store having several locations and a local finishing plant, whereby group members could bring in rolls of film to be developed and charge them. Participants could also have duplicate copies made of slides they already owned and wanted included in the group slide/tape show. In addition, the investigator's own personal file of approximately 300 slides was made available to groups at the very final stage of their process. This was done to allow them to fill spaces at the last minute when there was no time left for them to go out and take their own pictures and have them developed. If additional equipment was needed, it was either provided upon request, or group members were referred to on-campus media resources. The approximate cost per group for supplies was $32.47, and a breakdown of expenses is presented in Appendix F.

All groups were assigned initially to meet in classrooms in the basement of a Michigan State University residence hall. The rooms were large, carpeted, and had movable tables and chairs. One of the Winter

groups (Friday 2-4) met there all term, while the other Winter group (Thursday 4-6) met at an off-campus apartment for session four and at a member's apartment on-campus for sessions five through seven. One of the Spring groups (Thursday 6:30-8:30) met in their assigned room all term. The other Spring group (Monday 3-5) met once at one of the co-facilitator's apartments off-campus, and once at the Instructional Resource Center to tape and mix their music.

Each group was co-facilitated by a different pair of leaders whose responsibilities were to:

1. Facilitate the group's development into a cohesive working group (this might have included facilitating the creative process at times)
2. Facilitate exploration of women's issues
3. Share observations of the group process
4. Share observations of, and facilitate feedback about individual behaviors in the group
5. Provide information about supplies, equipment, and resources

Of the eight co-facilitators, one woman was recently graduated from Michigan State with a master's degree in higher education, and seven were Ph.D. candidates in the College Counseling program (one in the fourth year; two in the third year; two in the second

year; and two in the first year). Each term's facilitators were supervised for one hour weekly, as a group, by a staff member at the Michigan State University Counseling Center. Before groups began each term, the facilitators attended a briefing session where they were given details about the supplies provided and instructed in the use of the necessary audio-visual equipment (Appendix G). They were also provided with copies of the definitions of slide/tape show, creativity, and creative process used in Chapter I of this study.

Measures

The Interpersonal Check List, by LaForge and Suczek (1955) is a 128-item check list which yields data on eight octants or pairs of interpersonal traits (Appendices H and I):

1. managerial--autocratic
2. competitive--narcissistic
3. aggressive--sadistic
4. rebellious--distrustful
5. self-effacing--masochistic
6. docile--dependent
7. cooperative--over-conventional
8. responsible--hypernormal

This measure is based on Leary's Interpersonal Personality System and was designed to measure changes

in personality (Leary, 1956). Although often used in clinical situations, the Interpersonal Check List can be used in a wide variety of settings (Lake, Miles, & Earle, 1973). These interpersonal variables are listed along a circular continuum (see Appendix I) and test scores on the Interpersonal Check List can be handled in several different ways. Raw scores can be analyzed by octants (1 through 8) or by quadrants (octants 8 and 1; 2 and 3; 4 and 5; 6 and 7). In addition, the subject's octant scores can be summarized by Leary's (1956) formula and converted into standard scores along two perpendicular dimensions--Dominance/Submission and Love/Hate. These two dimensions form a grid (with Dominance/Submission as the vertical axis, and Love/Hate as the horizontal axis) set within the circular continuum, with the center of the grid representing the mean of a normative psychiatric clinic admission group. A subject's Dominance and Love standard scores can be plotted on the grid as a single summary point which reflects her/his position in relation to the normative group. The number of the octant within which that summary point falls becomes that subject's diagnostic score. The position of that summary point within the octant indicates a moderate intensity of the trait if the point lies within one standard deviation of the center of the circle. An extreme intensity of the trait

is indicated if the summary point falls more than one standard deviation away from the circle's center. The closer to the perimeter of the circle the point falls, the more intense the subject's possession of the trait.

The Interpersonal Check List has an intensity dimension built in, allowing for the use of raw scores in the analyses. The Check List is constructed with 16 interpersonal variables or items for each octant, with the breakdown as follows (Leary, 1957, p. 455):

number of items per octant	intensity	meaning of intensity
2	1	"a mild or necessary amount of the trait"
6	2	"a moderate or appropriate amount of the trait"
6	3	"a marked or inappropriate amount of the trait"
2	4	"an extreme amount of the trait"

The Interpersonal Check List was used in this study to measure behavior at the following three of Leary's (1957) five levels of personality:

1. Level I--ratings of individual's behavior by others...indicates his/her social impact ...gives evidence of her/his blind areas
2. Level II--individual's conscious descriptions of self and others

3. Level V--individual's descriptions of his/her ideal self

Lake, Miles, & Earle (1973, p. 117) describe the Interpersonal Check List as more useful than most check lists for research, as it provides a "systematic conceptualization of underlying [personality] dimensions," and in Buros' Sixth Mental Measurements Yearbook, Bentler (1965, p. 128) states that the Interpersonal Check List measures "replicable dimensions of interpersonal behavior."

Why Used in This Study

The Interpersonal Check List would appear to be an appropriate instrument for this study for several reasons. First, the interpersonal personality system is especially designed to measure personality change, and can provide data about which personality types change and in what directions. This would allow for the formulation of predictive statements about expected outcomes of the experimental treatment for different types of individuals (Leary, 1956).

Second, this study took place within the context of an interacting group, and part of the data collected consisted of group members' perceptions of one another. The Interpersonal Check List selects for analysis those aspects of personality involved with

the individual's relationship to others (Lake, Miles, & Earle, 1973), and since the same dimensions are used for describing self and others, the Interpersonal Check List is considered highly appropriate for sociometric use (Bentler, 1965; Lake, Miles, & Earle, 1973).

Third, the use of the same interpersonal variables at each level allows for comparisons and the formulation of variability indices reflecting discrepancies and conflicts among the various levels of the personality (Leary, 1956). Several years of research on developing these variability measures have produced validated operational definitions of self-acceptance and self-perception, the variability indices used in the present research design (Leary, 1957).

Development, Revision, and Validation

Robert Suczek, Rolfe LaForge, and members of the Kaiser Foundation staff subjected the Interpersonal Check List to five years of empirical study, including three major revisions, before the current Form IV was published (Leary, 1957). The statistical data used for the revisions came from samples of prospective patients at a psychiatric clinic, college students, dermatitis patients, and overweight women. These individuals were asked to use the Interpersonal Check List to describe themselves, their ideal selves, and significant

others (Leary, 1957). Those samples meeting in groups (11 psychotherapy groups, 4 weight-reduction groups, 2 groups of seminary students, and 1 top management group) were also asked to use the Interpersonal Check List as a sociometric device to describe other group members (Leary, 1957).

According to Leary (1957), the three revisions of the Interpersonal Check List were designed to:

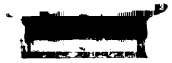
1. Build in an intensity dimension to enable the variables to be compared

2. Eliminate words which were unintelligible to much of the sample population

3. Discard words subject to differing interpretations

4. Minimize the effects of the tendency of subjects to mark more "friendly" than "hostile" words. This was accomplished by setting up the revised test so that "intensity one words should be answered 'yes' by about 90% of the population, intensity two words by about 67%, intensity three by about 33%, and intensity four by about 10%" (Leary, 1957, p. 459).

Luckey (1960) did a construct validity study relating self and ideal self Interpersonal Check List scores with marital satisfaction. She found that discrepancies between self and ideal self profiles



significantly ($p < .01$) differentiated between "happy" and "unhappy" marriages.

Norms

Additional normative data are needed for more varied samples; however, some information is presently available for clinical samples of patients tested during six months of intakes at a psychiatric clinic (Leary, 1957). Leary (1957) provides some normative data in the form of diagnostic codes and amounts of discrepancy for 11 psychotherapy groups, 4 weight-reduction groups of women, 2 groups of seminary students, and 1 top management group. Norms are also available in the Oregon Research Institute Report (LaForge, 1963) for psychiatric out-patients, San Francisco State College students, Air Force Survival instructors, and University of Illinois psychology students.

Reliability

LaForge and Suczek (1955) found initial test-retest reliabilities that ranged from .64 to .77. Test-retest reliabilities over a two-week period averaged .78 for octants for a sample of 77 overweight females (Lake, Miles, & Earle, 1973). These figures suggest that the Interpersonal Check List is a stable enough instrument to be useful for personality research (Leary, 1957). Schopler (1959), using a five-month

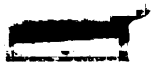
test-retest gap, found reliability scores of .95 for the dominance summary point and .62 for the love summary score with self-descriptions, and .74 and .72 reliability scores for the dominance and love summary points as perceived and described by others.

The correlations between pairs of variables or octants were found to decrease as more distant variables were correlated, and this would seem to support the theory that a circular arrangement of the Interpersonal Check List's interpersonal variables does seem to describe their relationship to one another (Leary, 1956). The correlation coefficients between octants, as calculated for samples of obese females and psychiatric outpatients, were found to decrease as the distance between the variables increased (Leary, 1957).

Data Collection

In the present research study, subjects were asked to fill out the Interpersonal Check List to describe their perceived self and ideal self. They were also asked to describe, on the same instrument, their perceptions of each of the other group members. This provided data about each individual at three of Leary's (1957) personality levels:

1. Level I Self--ratings, on the ICL, of individual's behavior as perceived by others in the



group...referred to by Leary (1957) as "1S," and in this study by the letter "O" (observable self)

2. Level II Self--individual's ratings of self on the ICL...referred to by Leary (1957) as "2S," and in this study by the letter "P" (perceived self)

3. Level V Ego Ideal Self--individual's ratings of her/his ideal self...referred to by Leary (1957) as "5I," and in this study by the letter "I" (ideal self)

These data were then used to determine the two variability indices used in this study for assessing personal growth:

1. Self-perception--discrepancy between observable and perceived selves
2. Self-acceptance--discrepancy between ideal and perceived selves

Pre-test data were collected by an outside test administrator at the beginning of each group's second meeting. Winter term groups were given the post-test at the beginning of their eighth, and supposedly final, session. Since this original plan resulted in post-test data being gathered before subjects had completed their task and before they had been able to experience the total creative process, a different plan was implemented to collect post-test data from the Spring term groups. Instead of the tests being administered during group time, the Spring subjects were instructed to take

the post-test on their own time, in the Counseling Center Testing Office. They were asked to delay taking the test until their group had completed their work on the slide/tape show. Pre-pre-test data on ideal and perceived self descriptions were collected from the Spring subjects by having them take the Interpersonal Check List in the Counseling Center Testing Office at the end of Winter term. Post-post-test data at those same two levels (ideal and perceived selves) were collected from the Winter participants by asking them to take the Interpersonal Check List in the Counseling Center Testing Office at the end of the Spring term.

At the time of each group's follow-up session, individual participants received, in writing, feedback about their own pre- and post-test data from the Interpersonal Check List (Appendix J).

Additional information was solicited from participants by having them fill out a questionnaire (Appendix E) at the time of their screening interview.

Design

A staggered pre-test post-test control group design with random assignment to the two groups was used (see Figure 3.1).

In this design, a comparison was made between the experimental group's (Winter groups) post-test at

T_1 and the control group's (Spring groups) pre-test at T_2. The time gap between the two measures provided a source of internal invalidity, as the control group was subject to maturation and historical influences that the experimentals were not. To determine whether there was significant change that occurred during this T_1-T_2 time gap of approximately five weeks which included Spring term break, the control group was administered a pre-pre-test for two of the variables to be measured (ideal and perceived selves). This pre-pre-test at T_1 was administered during the same week that the experimental group received the post-test.

Groups	$Time_0$	6 weeks	$Time_1$	5 weeks	$Time_2$	6 weeks	$Time_3$
Winter	Pre-test I,P,O	Treat-ment	Post-test I,P,O	Spring Break			Post-post-test I,P
Spring			Pre-pre-test I,P	Spring Break	Pre-test I,P,O	Treat-ment	Post-test I,P,O

Figure 3.1.--Summary of overall design.

The change from pre-pre-test to pre-test in perceived self/ideal self raw score discrepancies was subjected to a correlated t-test ($\overline{D}$ = -.6667; df = 8;

t = -.4148), and proved not significant at the .05 level. The change from pre-pre-test to pre-test in discrepancies between perceived self/ideal self diagnostic scores was similarly subjected to a correlated t-test ($\overline{D}$ = -4; df = 8; t = -.448), and was also found to be not significant at the .05 level. Examination of the changes from pre-pre-test to pre-test on diagnostic code scores for both perceived self and ideal self also supports the finding of insignificant change. Leary (1956) states that a shift of more than one unit within the interpersonal circle is considered to indicate a change, while a shift of zero or one unit is looked upon as indicative of no change. Of the nine Spring subjects, none shifted more than one unit on the ideal self diagnostic score between pre-pre- and pre-testing. Only one of the nine Spring subjects shifted more than one unit on the perceived self diagnostic score between pre-pre- and pre-testing. All of these results support the validity of comparing the experimental group's post-test scores at T_1 with the control group's pre-test scores at T_2 despite the time gap between these two measures.

An additional reason for administering the pre-pre-test to the control group was to compensate for the practice and learning effects of the experimental group's pre-test.

The pre-tests immediately preceding Creative Process Group participation (ideal, perceived, and observable selves) were given by an outside administrator at the beginning of the eighth group session, although both Winter groups continued to meet for two or three extra sessions in order to complete the task. Post-tests for the Spring subjects were administered in the Counseling Center Testing Office. Each group met one additional time after the final meeting in order for individuals to receive and explore feedback from their Interpersonal Check List results. Pre-pre- and post-post-tests were administered in the Testing Office of the Counseling Center.

Assignment to Winter or Spring groups was random. Within these terms, assignment to groups was determined by individual schedules, and an attempt was made to include at least one person with access to a camera in each group. Leaders were assigned to Winter or Spring groups depending on their preferences and to specific groups based on their schedules.

The original design of this study called for the formation of enough groups to allow for the analyses to use average group data. The small number (n=16) of subjects recruited, however, forced a revision of those plans. Therefore, although the treatment was a group

treatment, the data used for the analyses were average individual data.

Testable Hypotheses

The testable hypotheses were originally written to deal with Interpersonal Check List data across the eight octants. The small number of subjects in the study, however, forced a change in this plan also, and a quadrant analysis rather than an octant analysis was substituted.

To test the question of whether the Creative Process Group treatment was more effective than no treatment, in terms of self-acceptance and self-perception, the following hypotheses were tested:

1a. Null hypothesis: No difference will be found between P-O discrepancy scores (self-perception) when post-test scores for Creative Process Group participants are compared to pre-test scores for non-participants across four quadrants.

1b. Null hypothesis: No difference will be found between P-I discrepancy scores (self-acceptance) when post-test scores for Creative Process Group participants are compared to pre-test scores for non-participants across four quadrants.

The figures used in this section use the general heading of "variables" to refer to the octant measures originally planned, the quadrant measures which were used to test the hypotheses, and the Dominance/Submission and Love/Hate summaries which were also examined.

Figure 3.2 summarizes the part of the design to test null Hypotheses 1a and 1b. P-O discrepancies are used for testing Hypothesis 1a, and P-I discrepancies are used for testing Hypothesis 1b.

	Experimental T_1/Control T_2 Scores			
	Variables			
	V_1	V_2	. . . . .	V_n
Winter Exptl. Group T_1 Post-test				
Spring Control Group T_2 Pre-test				

Figure 3.2.--Summary of design for Null Hypotheses 1a and 1b.

To investigate the question of whether the treatment could be replicated in terms of self-perception and self-acceptance, with new groups and new leaders, the following hypotheses were tested:

2a. Null hypothesis: No difference will be found between P-O discrepancy scores (self-perception) when Winter groups are compared to Spring groups across four quadrants.

2b. Null hypothesis: No difference will be found between P-O discrepancy scores (self-perception) on the pre- and post-tests across four quadrants.

2c. Null hypothesis: No significant interaction will be found between groups and tests (pre- and post-tests) for P-O discrepancy scores (self-perception) across four quadrants.

2d. Null hypothesis: No difference will be found between P-I discrepancy scores (self-acceptance) when Winter groups are compared to Spring groups across four quadrants.

2e. Null hypothesis: No difference will be found between P-I discrepancy scores (self-acceptance) on the pre- and post-tests across four quadrants.

2f. Null hypothesis: No significant interaction will be found between groups and tests (pre- and post-tests) for P-I discrepancy scores (self-acceptance) across four quadrants.

Figure 3.3 pictures the part of the design tested by Hypotheses 2 a-f, using P-O discrepancies to test Hypotheses 2 a-c, and P-I discrepancy scores to test Hypotheses 2 d-f.

	Pre-test	Post-test
	Variables	Variables
	V_1 V_2 .....V_n	V_1 V_2 .....V_n
Winter Groups	$Time_0$	$Time_1$
Spring Groups	$Time_2$	$Time_3$

Figure 3.3.--Summary of design for Null Hypotheses 2 a-f.

In addition to testing these hypotheses, the following questions were explored:

1. Do any of the traits measured by the Interpersonal Check List seem to be more significantly affected by the Creative Process Group experience?

2. Looking at individual, as opposed to group data, can any conclusions be drawn as to what outcomes might be expected from a Creative Process Group experience for individuals with particular Interpersonal Check List profiles?

Analyses

To test Hypotheses 1a and 1b, a one-way multivariate analysis of variance was run on the experimental T_1 post-test and control T_2 pre-test data, once for the P-O discrepancies (self-perception) and again for the P-I discrepancies (self-acceptance). A univariate post hoc analysis was then performed in order to answer the question of whether different traits on the Interpersonal Check List were more significantly affected by the Creative Process Group experience.

To test Hypotheses 2 a-f, a multivariate approach to the repeated measure ANOVA, with one factor in design over groups (Winter and Spring treatments), and one repeated measures factor (pre- and post-tests), with multiple measures (the four quadrants) at each point of

repeated measurement was used. This allowed for simultaneous analysis across four quadrants. A univariate post-hoc analysis was then performed.

The question of whether predictions could be made about the potential effectiveness of the treatment for individuals with particular Interpersonal Check List profiles was explored by analysis of individual data. For this analysis, the Interpersonal Check List pre- and post-test data were summarized via Leary's (1956, p. 3) formula, converted into standard scores, and plotted on a grid in which the octant it fell in became the summary diagnosis score. Leary (1957) has stated that comparing different pairs of diagnostic codes can yield variability indices which reflect the discrepancy between different levels of the personality. This study used the variability index for self-perception, which compares perceived self and observable self diagnostic codes, and the variability index for self-acceptance, which compares the perceived self and ideal self diagnostic codes.

Leary (1957) has described the work of the Kaiser Foundation in developing discrepancy measures consistent with the meaning of change within the interpersonal trait circle. The result of the work of the Kaiser Foundation was the formulation of discrepancy scores to reflect the distance between the two diagnostic codes being compared within the interpersonal circle.

The intensity of the diagnostic scores being compared is also taken into consideration (moderate intensity scores falling within one standard deviation from the center of the grid, and extreme intensity scores lying more than one standard deviation from the center). A geometric formula using the vertical and horizontal discrepancy values was used to calculate the total measure of discrepancy between any two points within the interpersonal circle (Leary, 1957). In this way, 14 possible discrepancy scores, ranging at unequal intervals from 0 to 114 (0, 23, 26, 41, 44, 48, 62, 66, 68, 81, 84, 91, 105, 114) were obtained, with the higher numbers indicating a greater discrepancy. Leary's (1956, pp. 96-97) Table 35 presents discrepancy scores for each pair of diagnostic scores being compared.

The original design called for subjects who showed a post-test discrepancy score greater than their pre-test discrepancy score to receive a "success" classification of -1; subjects who remained the same on discrepancy scores were to receive a 0 notation; those whose discrepancy scores decreased by one, two, or three points on the continuum were to receive a +1 classification; and those subjects who decreased their discrepancy scores by more than three points on the continuum were to receive a "success" classification of +2.

Upon further reflection and reading, these classifications seemed to be too severe to provide a realistic picture of individual change; therefore the process was revised. Leary (1956) notes that the Kaiser Foundation sample of psychiatric clinic admissions provides enough data to designate which of four quartiles any variability index falls. This quartile breakdown, listed below, was used in setting up the revised "success" classification process:

1. First quartile --discrepancy points 0-26
2. Second quartile--discrepancy points 41-44
3. Third quartile --discrepancy points 48-66
4. Fourth quartile--discrepancy points 68-114

Leary (1956) states that a discrepancy of 44 or less indicates that no conflict is present; therefore any score which changes while still remaining within that "no conflict" range will be considered a "success." The following is the revised process by which the "success" of the Creative Process Group treatment for individuals was determined, using the change in variability index discrepancy scores (for both self-perception and self-acceptance) from the pre-test to the post-test:

"Success" Classification	Criteria
+2	moves from fourth quartile to first or second quartiles
+1	remains within first or second quartiles -or- moves from third quartile to first or second quartiles -or- moves from fourth quartile to third quartile
0	remains in third quartile -or- remains in fourth quartile
-1	moves from first or second quartiles to third quartile -or- moves from third quartile to fourth quartile
-2	moves from first or second quartiles to fourth quartile

These classifications were used to identify possible pre-test patterns among individuals who seemed to be most significantly affected by the Creative Process Group experience.

Summary

The Creative Process Group for Women was defined as a small group experience in which members work together on the task of creating a slide/tape show. This slide/tape show was to be their attempt to express their feelings about women and/or about themselves as women via an alternate medium of expression. This task then became the vehicle or stimulus for group members to:

1. Experience a creative process
2. Explore women's issues
3. Explore their own feelings about these issues
4. Learn about their own feelings and functioning in a group situation

The sample in the study consisted of 16 female students at Michigan State University who volunteered to participate in a Creative Process Group. A staggered pre-test post-test control group design with random assignment to either the experimental or control condition was used. The experimental subjects experienced the Creative Process Group during the Winter term, and the other subjects served as the control group that term, while receiving the treatment during the Spring term.

The Interpersonal Check List was selected as the measuring instrument for this study because of its potential for measuring personality change, its appropriateness for use in group settings, and its ability to provide data which yield variability indices reflecting discrepancies and conflicts among various levels of the personality.

Pre- and post-test data were collected for each individual's perceived, ideal, and observable self (average of other groups members' descriptions of her). Self-acceptance and self-perception variability indices were calculated from these data. In addition, perceived

and ideal self descriptions (and the self-acceptance variability index) were collected in a pre-pre-test of Spring participants, and in a post-post-test of Winter participants.

A one-way multivariate analysis of variance was run on the experimental post-test and control pre-test data to test the following hypotheses:

1a. Null hypothesis: No difference will be found between P-O discrepancy scores (self-perception) when post-test scores for Creative Process Group participants are compared to pre-test scores for non-participants across four quadrants.

1b. Null hypothesis: No difference will be found between P-I discrepancy scores (self-acceptance) when post-test scores for Creative Process Group participants are compared to pre-test scores for non-participants across four quadrants.

A univariate post hoc analysis was performed in order to determine whether any traits on the Interpersonal Check List were more significantly affected by the treatment than others.

A multivariate approach to the repeated measures ANOVA, with one factor in design over groups (Winter and Spring treatments), and one repeated measures factor (pre- and post-tests), with multiple measures (the four quadrants) was used to test the following hypotheses:

2a. Null hypothesis: No difference will be found between P-O discrepancy scores (self-perception) when Winter groups are compared to Spring groups across four quadrants.

2b. Null hypothesis: No difference will be found between P-O discrepancy scores (self-perception) on the pre- and post-tests across four quadrants.

2c. Null hypothesis: No significant interaction will be found between groups and tests (pre- and post-tests) for P-O discrepancy scores (self-perception) across four quadrants.

2d. Null hypothesis: No difference will be found between P-I discrepancy scores (self-acceptance) when Winter groups are compared to Spring groups across four quadrants.

2e. Null hypothesis: No difference will be found between P-I discrepancy scores (self-acceptance) on the pre- and post-tests across four quadrants.

2f. Null hypothesis: No significant interaction will be found between groups and tests (pre- and post-tests) for P-I discrepancy scores (self-acceptance) across four quadrants.

A univariate post hoc analysis was also performed on these data.

Individual patterns of personality change were explored by using Leary's (1956) process of comparing diagnostic code pairs and the amount of discrepancy between them as measured at each point of testing.

CHAPTER IV

STATISTICAL TREATMENT OF DATA

This chapter presents (1) an analysis of the research data, (2) a discussion of the methodological problems encountered during the study, and (3) a summary. In this first section, each hypothesis will be restated, in null form, and will be followed by summaries of the data and the analysis results. Hypotheses 1a and 1b test the question of whether the Creative Process Group treatment was more effective than no treatment, in terms of self-perception and self-acceptance. Hypotheses 2 a-f test the question of whether the treatment could be replicated, in terms of self-perception and self-acceptance, with new groups and new leaders.

Hypothesis 1a

Mean and standard deviation scores in Table 4.1, and analysis of variance results in Table 4.2, provide the data for testing Hypothesis 1a.

> No difference will be found between P-O discrepancy scores (self-perception) when post-test scores for Creative Process Group participants are compared to pre-test scores for non-participants across four quadrants.

There was no significant difference, on P-O discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants across four quadrants.

Table 4.1.--Means and standard deviations, by quadrants, for perceived self/observable self discrepancies for Winter subjects (T_1 post-test) and Spring subjects (T_2 pre-test).

	Quadrants							
	I		II		III		IV	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Experimental Subjects	4.52	3.43	3.83	3.88	3.95	3.48	3.71	1.64
Spring Control Subjects	5.62	5.92	3.85	3.32	4.00	4.69	4.32	3.90

I = responsible/managerial; II = competitive/aggressive; III = rebellious/self-effacing; IV = docile/cooperative

Table 4.2.--Summary table for multivariate analysis of variance comparing experimental group's (Winter subjects) post-test and control group's (Spring subjects) pre-test P-O discrepancy scores across quadrants.

Source of Variance	df	Multivariate F	p<	Decision
Groups	4	.0631	.9916	n.s.

df for error = 11

Hypothesis 1b

Mean and standard deviation scores in Table 4.3, and analysis of variance results in Table 4.4, provide the data for testing Hypothesis 1b.

> No difference will be found between P-I discrepancy scores (self-acceptance) when post-test scores for Creative Process Group participants are compared to pre-test scores for non-participants across four quadrants.

There was no significant difference, on P-I discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants across four quadrants.

Hypotheses 2 a, b, c

Mean and standard deviation scores in Table 4.5, and multivariate analysis results in Table 4.6, provide the data for testing Hypotheses 2 a, b, and c.

Hypothesis 2a

> No difference will be found between P-O discrepancy scores (self-perception) when Winter groups are compared to Spring groups across four quadrants.

There was no significant difference between the Winter and Spring groups on P-O discrepancy scores across four quadrants.

Hypothesis 2b

> No difference will be found between P-O discrepancy scores (self-perception) on the pre- and post-tests across four quadrants.

Table 4.3.--Means and standard deviations, by quadrants, for perceived self/ideal self discrepancies for Winter subjects (T_1 post-test) and Spring subjects (T_2 pre-test).

	Quadrants							
	I		II		III		IV	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Experimental Subjects	3.57	3.99	4.29	3.90	8.57	3.91	3.29	2.81
Spring Control Subjects	4.89	3.48	2.78	3.11	5.89	3.72	2.89	2.47

I = responsible/managerial; II = competitive/aggressive; III = rebellious/self-effacing; IV = docile/cooperative

Table 4.4.--Summary table for multivariate analysis of variance comparing experimental group's (Winter subjects) post-test and control group's (Spring subjects) pre-test P-I discrepancy scores across quadrants.

Source of Variance	df	Multivariate F	p<	Decision
Groups	4	1.2444	.3483	n.s.

df for error = 11

Table 4.5.--Means and standard deviations, by quadrants, for perceived self/ observable self discrepancies for subjects on pre- and post tests

	Pre-test								Post-test							
	Quadrants								Quadrants							
	I		II		III		IV		I		II		III		IV	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Subjects	8.33	4.04	5.35	3.68	6.50	5.24	7.18	4.16	4.52	3.43	3.83	3.88	3.95	3.48	3.71	1.64
Spring Subjects	5.62	5.92	3.85	3.32	4.00	4.69	4.32	3.90	5.14	4.40	3.64	3.06	5.05	4.45	4.31	3.54

I = responsible/managerial; II = competitive/aggressive; III = rebellious/self-effacing; IV = docile/cooperative

Table 4.6.--Summary table for multivariate approach to repeated measures analysis of variance for treatment groups x tests across four quadrants for P-O discrepancy.

Source of Variance	df	Multivariate F	p<	Decision
Groups	4	.2882	.8796	n.s.
Tests	4	.5992	.6710	n.s.
Groups x tests	4	.5388	.7107	n.s.

df for error = 11

There was no significant difference between pre- and post-tests on P-O discrepancy scores across four quadrants. There was a tendency, however, for the Winter group's discrepancy scores to decrease, but the Spring group showed almost no change.

Hypothesis 2c

> No significant interaction will be found between groups and tests for P-O discrepancy scores (self-perception) across four quadrants.

There was no significant interaction between groups and tests on P-O discrepancy scores across four quadrants.

Hypotheses 2 d, e, f

Mean and standard deviation scores in Table 4.7, and multivariate analyses of variance results in Table 4.8, provide the data for testing Hypotheses 2 d, e, and f.

Table 4.7.--Means and standard deviations, by quadrants, for perceived self/ideal self discrepancies for subjects on pre- and post-tests.

	Pre-test								Post-test							
	Quadrants								Quadrants							
	I		II		III		IV		I		II		III		IV	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Subjects	4.00	3.37	5.00	5.23	9.29	2.81	6.43	4.50	3.57	3.99	4.29	3.90	8.57	3.91	3.29	2.81
Spring Subjects	4.89	3.48	2.78	3.11	5.89	3.72	2.89	2.47	4.67	3.24	2.33	1.12	4.89	4.96	3.33	2.50

I = responsible/managerial; II = competitive/aggressive; III = rebellious/self-effacing; IV = docile/cooperative

Table 4.8.--Summary table for multivariate approach to repeated measures analysis of variance for treatment groups x tests across four quadrants for P-I discrepancy.

Source of Variance	df	Multivariate F	p<	Decision
Groups	4	5.3762	.0120	*
Tests	4	.4959	.7395	n.s.
Groups x tests	4	.4821	.7488	n.s.

*Test is significant at .05 level.
df for error = 11

Hypothesis 2d

No difference will be found between P-I discrepancy scores (self-acceptance) when Winter groups are compared to Spring groups across four quadrants.

There was a significant difference, at the .05 level, on P-I discrepancy scores between the Winter and Spring groups, with the Spring group showing the smaller discrepancy. Table 4.9 presents the results of the univariate analysis, performed in order to identify whether the four quadrants were affected differently. This analysis indicates that the third quadrant (rebellious/self-effacing) shows the only significant difference ($p < .05$). The Spring group, then, shows a significantly smaller P-I discrepancy in the rebellious/self-effacing quadrant than the Winter group. The Spring group also shows, in Table 4.7, a smaller P-I discrepancy in

quadrant IV (docile/cooperative), but this difference is not significant, and seems to be limited to the pre-test scores, since the two groups' post-test means are about equal.

Table 4.9.--Summary table for univariate analysis of group factor across four quadrants for P-I discrepancy.

Source of Variance	Mean Square	df	Univariate F	p<	Decision
Quadrant I	15.501	1	.4541	.5114	n.s.
Quadrant II	68.6200	1	1.5689	.2309	n.s.
Quadrant III	197.3373	1	7.2624	.0175	*
Quadrant IV	48.0159	1	3.7982	.0717	n.s.
Error for I	34.1383	14			
Error for II	43.7369	14			
Error for III	27.1723	14			
Error for IV	12.6417	14			

*Test is significant at .05 level.

Hypothesis 2e

No difference will be found between P-I discrepancy scores (self-acceptance) on the pre- and post-tests across four quadrants.

There was no significant difference between pre- and post-tests on P-I discrepancy scores across four quadrants.

Hypothesis 2f

No significant interaction will be found between groups and tests for P-I discrepancy scores (self-acceptance) across four quadrants.

There was no significant interaction between groups and tests on P-I discrepancy scores across four quadrants.

Additional Analyses

Robert Carson (1969) has reviewed much of the literature on interpersonal behavior. He found that "on the whole, the conclusion seems justified that major portions of the domain of interpersonal behavior can profitably and reasonably accurately be conceived as involving variations on two independent bipolar dimensions . . . dominance-submission . . . [and] hate versus love" (Carson, 1969, p. 102). The apparent universality of these dimensions would seem to provide a strong reason for looking more specifically at these particular areas in the current study. Therefore, the multivariate analyses performed to test Hypotheses 1a and b, and 2 a-f across quadrants were also performed across the dominance/submission and love/hate dimensions. In this section, first the dominance/submission and then the love/hate resulsts will be examined. The hypotheses will be presented by number (they will not be restated) and will be

followed by summaries of the data and the analysis results.

Dominance/Submission

Hypothesis 1a.--Mean and standard deviation scores in Table 4.10 and analysis of variance results in Table 4.11 provide data for testing Hypothesis 1a. There was no significant difference, on P-O discrepancy scores, between the post-tests of Creative Process group participants and the pre-tests of non-participants across dominance/submission.

Table 4.10.--Means and standard deviations, by dominance/submission, for perceived self/observable self discrepancies for Winter subjects (T_1 post-test) and Spring subjects (T_2 pre-test).

	Dominance		Submission	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Experimental Subjects	8.36	7.17	7.10	4.38
Spring Control Subjects	9.14	7.25	7.88	7.65

Table 4.11.--Summary table for multivariate analysis of variance comparing experimental group's (Winter subjects) post-test and control group's (Spring subjects) pre-test P-O discrepancy scores across dominance/submission.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	.0319	.9687	n.s.

df for error = 13

Hypothesis 1b.--Mean and standard deviation scores in Table 4.12, and analysis of variance results in Table 4.13, provide the data for testing Hypothesis 1b. There was no significant difference, on P-I discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants across dominance/submission.

Table 4.12.--Means and standard deviations, by dominance/submission, for perceived self/ideal self discrepancies for Winter subjects (T_1 post-test) and Spring subjects (T_2 pre-test).

	Dominance		Submission	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Experimental Subjects	6.71	6.34	11.29	5.15
Spring Control Subjects	7.67	3.90	8.33	5.27

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Table 4.13.--Summary table for multivariate analysis of variance comparing experimental group's (Winter subjects) post-test and control group's (Spring subjects) pre-test P-I discrepancy scores across dominance/submission.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	.8197	.4621	n.s.

df for error = 13

Hypotheses 2 a, b, c.--Mean and standard deviation scores in Table 4.14 and multivariate analysis of variance results in Table 4.15 provide the data for testing Hypotheses 2 a, b, and c.

Table 4.14.--Means and standard deviations, by dominance/submission, for perceived self/observable self discrepancies for subjects on pre- and post-tests.

	Pre-test				Post-test			
	Dominance		Submission		Dominance		Submission	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Subjects	12.63	7.09	12.73	8.02	8.36	7.17	7.10	4.38
Spring Subjects	9.14	7.25	7.88	7.65	7.83	7.18	8.63	7.59

Table 4.15.--Summary table for multivariate approach to repeated measures analysis of variance for treatment groups x tests across dominance/submission for P-O discrepancy.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	.2245	.8020	n.s.
Tests	2	16.4509	.0003	*
Groups x tests	2	1.0367	.3822	n.s.

*Test is significant at .001 level.
df for error = 13

Hypothesis 2a--There was no significant difference between the Winter and Spring groups on P-O discrepancy scores across dominance/submission.

Hypothesis 2b--There was a significant difference, at the .001 level, on P-O discrepancy scores between the pre- and post-tests across dominance/submission, with a smaller discrepancy on the post-test. Table 4.16 presents the results of the univariate analysis performed. This indicates that the dominance factor shows the significant change ($p < .0001$) between the pre- and post-tests. In addition, the Winter group seems to show, in Table 4.14, a substantial decrease in P-O discrepancy scores on the submission factor also.

Table 4.16.--Summary table for univariate analysis of test factor across dominance/submission for P-O discrepancy.

Source of Variance	Mean Square	df	Univariate F	p<	Decision
Dominance	1820.3022	1	35.2882	.0001	*
Submission	66.6672	1	.7193	.4107	n.s.
Error for Dom.	315.3491	14			
Error for Sub.	111.6180	14			

*Test is significant at .0001 level.

Hypothesis 2c--There was no significant interaction between groups and tests on P-O discrepancy scores across dominance/submission.

Hypotheses 2 d, e, f.--Mean and standard deviation scores in Table 4.17, and multivariate analysis of variance results in Table 4.18, provide the data for testing Hypotheses 2 d, e, and f.

Hypothesis 2d--There was a significant difference, at the .05 level, between Winter and Spring groups on P-I discrepancy scores across dominance/submission, with the Spring group showing the smaller discrepancy. Table 4.19 presents the results of the univariate analysis performed. This indicates that the submission factor P-I discrepancy is significantly different ($p < .01$) between the Winter and Spring groups.

Table 4.17.--Means and standard deviations, by dominance/submission, for perceived self/ideal self discrepancies for subjects on pre- and post-tests.

	Pre-Test				Post-test			
	Dominance		Submission		Dominance		Submission	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Subjects	7.86	4.49	15.71	4.23	6.71	6.34	11.29	5.15
Spring Subjects	7.67	3.90	8.33	5.27	6.78	3.67	7.56	7.63

Table 4.18.--Summary table for multivariate approach to repeated measures analysis of variance for treatment groups x tests across dominance/submission for P-I discrepancy.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	4.7460	.0284	*
Tests	2	.6431	.5416	n.s.
Groups x tests	2	.2953	.7492	n.s.

*Test is significant at .05 level.
df for error = 13

Table 4.19.--Summary table for univariate analysis of group factor across dominance/submission for P-I discrepancy.

Source of Variance	Mean Square	df	Univariate F	p<	Decision
Dominance	.0635	1	.0010	.9753	n.s.
Submission	486.1111	1	9.5733	.0080	*
Error for Dom.	63.8526	14			
Error for Sub.	50.7777	14			

*Test is significant at .01 level.

Hypothesis 2e--There was no significant difference on P-I discrepancy scores between pre- and post-tests across dominance/submission.

Hypothesis 2f--There was no significant interaction between groups and tests on P-I discrepancy scores across dominance/submission.

Love/Hate

Hypothesis 1a.--Mean and standard deviation scores in Table 4.20, and analysis of variance results in Table 4.21, provide data for testing Hypothesis 1a. There was no significant difference, on P-O discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants across love/hate.

Table 4.20.--Means and standard deviations, by love/hate, for perceived self/observable self discrepancies for Winter subjects (T_1 post-test) and Spring subjects (T_2 pre-test).

	Love		Hate	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Experimental Subjects	4.81	5.27	6.60	7.03
Spring Control Subjects	8.46	9.80	7.30	6.82

Table 4.21.--Summary table for multivariate analysis of variance comparing experimental group's (Winter subjects) post-test and control group's (Spring subjects) pre-test P-O discrepancy scores across love/hate.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	.4182	.6669	n.s.

df for error = 13

Hypothesis 1b.--Mean and standard deviation scores in Table 4.22, and analysis of variance results in Table 4.23, provide the data for testing Hypothesis 1b. There was no significant difference, on P-I discrepancy scores, between the post-tests of Creative Process Group

participants and the pre-tests of non-participants across love/hate.

Table 4.22.--Means and standard deviations, by love/hate, for perceived self/ideal self discrepancies for Winter subjects (T_1 post-test) and Spring subjects (T_2 pre-test).

	Love		Hate	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Experimental Subjects	6.57	5.06	9.14	7.13
Spring Control Subjects	6.22	6.06	6.44	5.15

Table 4.23.--Summary table for multivariate analysis of variance comparing experimental group's (Winter subjects) post-test and control group's (Spring subjects) pre-test P-I discrepancy scores across love/hate.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	.3670	.6998	n.s.

df for error = 13

Hypotheses 2 a, b, c.--Mean and standard deviation scores in Table 4.24, and multivariate analysis of variance results in Table 4.25, provide the data for testing Hypotheses 2a, b, and c.

Table 4.24.--Means and standard deviations, by love/hate, for perceived self/observable self discrepancies for subjects on pre- and post-tests.

	Pre-test				Post-test			
	Love		Hate		Love		Hate	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Subjects	15.66	6.29	9.85	6.92	4.81	5.27	6.60	7.03
Spring Subjects	8.46	9.80	7.30	6.82	8.57	8.07	7.44	7.23

Table 4.25.--Summary table for multivariate approach to repeated measures analysis of variance for treatment groups x tests across love/hate for P-O discrepancy.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	.1693	.8462	n.s.
Tests	2	1.7007	.2208	n.s.
Groups x tests	2	2.2175	.1484	n.s.

df for error = 13

Hypothesis 2a--There was no significant difference between the Winter and Spring groups on P-O discrepancy scores across love/hate.

Hypothesis 2b--There was no significant difference between pre- and post-tests on P-O discrepancy scores across love/hate.

Hypothesis 2c--There was no significant interaction between groups and tests on P-O discrepancy scores across love/hate.

Hypotheses 2 d, e, f.--Mean and standard deviation scores in Table 4.26, and multivariate analysis of variance results in Table 4.27, provide the data for testing Hypotheses 2 d, e, and f.

Table 4.26.--Means and standard deviations, by love/hate, for perceived self/ideal self discrepancies for subjects on pre- and post-tests.

	Pre-test				Post-test			
	Love		Hate		Love		Hate	
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.	$\bar{X}$	S.D.
Winter Subjects	10.43	5.22	10.29	6.97	6.57	5.06	9.14	7.13
Spring Subjects	6.22	6.06	6.44	5.15	7.11	5.88	5.89	5.64

Hypothesis 2d--There was no significant difference between the Winter and Spring groups on P-I discrepancy scores across love/hate.

Hypotheses 2e--There was no significant difference between pre- and post-tests on P-I discrepancy scores across love/hate.

Hypothesis 2f--There was no significant interaction between groups and tests on P-I discrepancy scores across love/hate.

Table 4.27.--Summary table for multivariate approach to repeated measures analysis of variance for treatment groups x tests across love/hate for P-I discrepancy.

Source of Variance	df	Multivariate F	p<	Decision
Groups	2	1.1256	.3542	n.s.
Tests	2	.2187	.8065	n.s.
Groups x tests	2	.6999	.5145	n.s.

df for error = 13

Post-Test to Post-Post-Test Change for Winter Subjects

In order to test whether any changes experienced by the Winter subjects from their pre- to post-tests were lasting, these seven participants took a post-post-test (perceived and ideal self scores on the Interpersonal Check List) approximately 11 weeks after their post-tests. The change in perceived self/ideal self raw score discrepancies was subjected to a correlated t-test

($\overline{D}$ =-5.714; df = 6; t = -.9827). Although the mean discrepancy showed a decrease, this change was not significant at the .05 level.

The change from post- to post-post-test in discrepancies between perceived self/ideal self diagnostic scores was similarly subjected to a correlated t-test ($\overline{D}$ = 2.286; df = 6; t = .4553) and was also found to be not significant at the .05 level.

While it appears that raw score discrepancies showed a tendency to decrease, and discrepancies measured by diagnostic code differences showed a slight increase, the basic finding was that subjects' perceived self/ideal self discrepancies did not change significantly during the 11 weeks following their Creative Process Group experience.

Discussion of Methodological Problems of the Study

Two major types of methodological problems were encountered in running this research study, one or both of which may have affected the results.

Test Administration

There were several variations in the time and manner of the administration of the Interpersonal Check List to subjects. Although the pre-tests were uniformly administered at the beginning of each group's second session, two subjects (one from the Winter/Friday group

and one from the Spring/Monday group) missed these sessions and were administered the test outside the group, several days later. A major problem developed with the timing of the post-test for the Winter groups. The test was given according to the original experimental design--at the beginning of each group's eighth and supposedly final session. Unfortunately, both Winter groups were still putting their slide/tape shows together, and instead of taking the post-test after the completion of the task, they wound up taking it in the midst of a most frustrating part of the process. The post-test data for the Winter subjects, then, are indicative of their perceptions in the middle of, rather than at the end of, the complete creative process.

The decision was then made to make every effort to gather post-test data from the Spring groups after they had completed the entire creative process, even though this meant that the testing procedure would not be consistent between Winter and Spring terms. The Spring subjects thus took their post-tests on their own, in the Testing Office of the Counseling Center, rather than in the presence of the other group members in their regular meeting room.

Another methodological problem which occurred involved the time of the term at which the post-test was taken. The administration of the post-test fell during

the last week of classes, at a time when subjects were studying for their finals, taking some exams, and writing term papers. It is possible that some of these experiences, outside of the Creative Process Groups, might have affected subjects' descriptions, on the Interpersonal Check List, of themselves and their ideal selves in particular.

Although there were many external variables which could have affected participants and their Interpersonal Check List scores, the theory of self-concept as relatively enduring and stable would seem to offset some of the influence of outside variables. While this study used a small number of subjects (n = 16), increasing the size of the sample might further help to reduce the effects of external variables and provide data to speak more adequately to the questions raised.

Non-Uniformity of the Experimental Treatment

A second major methodological problem encountered was guaranteeing that the administration of the Creative Process Group experience was standard among all the groups. This was relatively impossible. Although all the group facilitators were provided with the same materials, information, and list of responsibilities, they naturally approached the task with their own unique styles. The

relationship between the two co-facilitators, and between them and the participants, also differed among groups.

Although the four Creative Process Groups met in similar classrooms in a university residence hall, these rooms were not identical. In addition, one group (W/Th) switched their meeting place for one session to the off-campus apartment of one of the facilitators, and for three sessions to the on-campus apartment of one of the group members. One of the Spring groups (Monday) met once at the off-campus apartment of one of the facilitators, and once at the Instructional Resources Center in another building on campus.

Although the investigator tried uniformly to stay away from the groups during their actual meetings, this uniformity was broken when she went into the Winter/Friday group, at their request, to take pictures of them as a group.

Summary

The hypotheses in this study were analyzed across the four quadrants and the following results were found.

1a. There was no significant difference, on P-O discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants.

1b. There was no significant difference, on P-I discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants.

2a. There was no significant difference between the Winter and Spring groups on P-O discrepancy scores.

2b. There was no significant difference between pre- and post-tests on P-O discrepancy scores.

2c. There was no significant interaction between groups and tests on P-O discrepancy scores.

*2d. There was a significant difference ($p < .05$) on P-I discrepancy scores between the Winter and Spring groups, with the Spring group showing the significantly smaller discrepancy. The univariate analysis indicated that this significant difference ($p < .05$) was in the rebellious/self-effacing quadrant.

2e. There was no significant difference between pre- and post-tests on P-I discrepancy scores.

2f. There was no significant interaction between groups and tests on P-I discrepancy scores.

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*Significant group difference.

Additional analyses were conducted to test the same hypotheses across the dominance/submission dimension, and then across the love/hate dimension. The following results were found for the dominance/submission dimension.

1a. There was no significant difference, on P-O discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants across dominance/submission.

1b. There was no significant difference, on P-I discrepancy scores, between the post-tests of Creative Process Group participants and the pre-tests of non-participants across dominance/submission.

2a. There was no significant difference between Winter and Spring groups on P-O discrepancy scores across dominance/submission.

*2b. There was a significant difference ($p < .001$) on P-O discrepancy scores between the pre- and post-tests across dominance/submission, with the smaller discrepancy on the post-test. The univariate analysis indicated that the dominance factor was the one showing the significant change ($p < .0001$).

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*Significant test difference.

2c. There was no significant interaction between groups and tests on P-O discrepancy scores across dominance/submission.

*2d. There was a significant difference ($p < .05$) between Winter and Spring groups on P-I discrepancy scores across dominance/submission, with the Spring group showing the smaller discrepancy. The univariate analysis indicated that the submission factor was the one showing the significant difference ($p < .01$) between Winter and Spring groups.

2e. There was no significant difference on P-I discrepancy scores between pre- and post-tests across dominance/submission.

2f. There was no significant interaction between groups and tests on P-I discrepancy scores across dominance/submission.

Testing of the hypotheses across the love/hate dimension showed no significant differences.

Post-test to post-post-test changes for Winter subjects were measured by correlated t-tests and it was found that perceived self/ideal self discrepancies did not change significantly during the 11 weeks following their creative Process Group experience.

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*Significant group difference.

A discussion was presented dealing with the two major types of methodological problem encountered in the study--test administration and non-uniformity of the experimental treatment. The conclusion was reached that the effect of outside variables on test results could be reduced by increasing the number of subjects in the sample.

CHAPTER V

DESCRIPTIVE TREATMENT OF DATA

This chapter is in no way meant to replace the statistical treatment of the data, presented in Chapter IV, which indicated that the Creative Process Group did not produce much measurable personal growth. What will be presented here is, first, an exploration of individual data in an attempt to identify some incoming characteristics of participants for whom the Creative Process Group treatment was "successful," based on the procedure described in Chapter III. The investigator chose not to examine in similar detail, at this point, the characteristics of those individuals for whom the treatment was not a "success." The word "success," as used in this chapter, should not be interpreted as an indication that the Creative Process Group treatment itself was a proven "success." The second purpose of this chapter is to describe the Creative Process Group experiences of the four groups in this study, exploring similarities and differences.

"Success" Classifications

In this section the "success" classifications assigned to subjects by the process described in Chapter

III will be summarized for both the self-perception (perceived self/observable self discrepancy) and self-acceptance (perceived self/ideal self discrepancy) variability indices. Percentage data regarding those participants classified as "successes" will also be presented. Results will be discussed by looking first at the more general diagnostic categories of dominance/submission and love/hate, moving on to a discussion by quadrants and then by octants. The small number of subjects in the sample would make it impossible to identify definite patterns which might be used in the future to help predict the chances of a "successful" outcome from a Creative Process Group experience for individuals with particular perceived self diagnostic scores. However, these data might yield some information about individuals more likely to benefit from this treatment. This information needs to be looked at as indicative of possible trends, and interpreted cautiously.

Self-Perception (Perceived Self/ Observable Self Discrepancy)

Of the 16 subjects, 1 received a "success" classification of +2; 11 received a +1; 1 a 0; and 3 a -1. This would indicate a tendency for the Creative Process Group to be seen as "successful" for 12 of the 16 subjects, resulting in more accurate self-perception as measured by decreasing perceived self/observable self discrepancies.

Table 5.1 summarizes, according to "success" classifications, the pre-test perceived self diagnostic scores of subjects by octants, quadrants, dominance/submission, and love/hate. Percentage data about the 12 subjects for whom the treatment was "successful" are presented in Table 5.2.

Observation of the more general diagnostic categories of dominance/submission and love/hate indicates no clear-cut differences in percentage of "successes," although those subjects falling within the submission half of the interpersonal circle show a slightly higher (83%) rate of "success." Within the quadrant summary, the docile/cooperative quadrant, IV, and the competitive/aggressive quadrant, II, show the highest percentages of "success" (100%, 100%) in achieving more accurate self-perception. Examination of the octant percentages further reinforces the picture of subjects whose diagnostic scores classified them as cooperative personalities (octant 7) as being most "successful" (100%) in developing more accurate self-perceptions. The two subjects with diagnostic scores in the competitive category (octant 2) also showed a high rate of "success" (100%). This octant breakdown also reveals an 80% "success" rate for subjects in the managerial octant (octant 1).

Table 5.1.--"Success" classifications for perceived self/observable self discrepancy change, from pre- to post-test, summarized by pre-test perceived self diagnosis.

"Success" Classification	Pre-test Perceived Self Diagnosis												Dom.	Sub.	Love	Hate
	Octants								Quadrants							
	1	2	3	4	5	6	7	8	I	II	III	IV				
+2 n=1							1					1		1	1	
+1 n=11	4	2	1				4		4	3		4	7	4	8	3
0 n=1				1							1			1		1
-1 n=3	1							2	3				3		3	
-2 n=0																

Octants: 1=managerial; 2=competitive; 3=aggressive; 4=rebellious; 5=self-effacing; 6=docile; 7=cooperative; 8=responsible

Quadrants: I=responsible/managerial; II=competitive/aggressive; III=rebellions/self-effacing; IV=docile/cooperative

Table 5.2.--Percentage of subjects, by octants, quadrants, dominance/submission, and love/hate, classified as "successes" on the perceived self/observable self discrepancy change.

	Pre-test Perceived Self Diagnosis												Dom.	Sub.	Love	Hate	Total
	Octants								Quadrants								
	1	2	3	4	5	6	7	8	I	II	III	IV					
Number	5	2	1	1	0	0	5	2	7	3	1	5	10	6	12	4	16
Number "Successes"	4	2	1	0	-	-	5	0	4	3	0	5	7	5	9	3	12
Percentage "Successes"	80%	100	100	0	-	-	100	0	57%	100	0	100	70	83	75	75	75

Octants: 1=managerial; 2=competitive; 3=aggressive; 4=rebellious; 5=self-effacing; 6=docile; 7=cooperative; 8=responsible

Quadrants: I=responsible/managerial; II=competitive/aggressive; III=rebellious/self-effacing; IV=docile/cooperative

In summary, the pattern that emerges from these data is that subjects with pre-test perceived self diagnostic scores in octants 7 (cooperative), 2 (competitive), and 1 (managerial) tended to show the highest rates of "success" in decreasing the discrepancy between their view of themselves and other group members' perceptions of them. This pattern should be interpreted cautiously, as it is based on results from a small number of subjects.

Self-Acceptance (Perceived Self/Ideal Self Discrepancy)

Of the 16 subjects, 2 received a "success" classification of +2; 6 received a +1; 3 a 0; 4 a -1; and one a -2. This would indicate that the Creative Process Group experience was "successful" for 8 of the 16 participants, resulting in greater self-acceptance as measured by decreasing perceived self/ideal self discrepancies. Table 5.3 summarizes, according to "success" classifications, the pre-test perceived self diagnostic codes of the subjects by octants, quadrants, dominance/submission, and love/hate. Percentage data about the eight subjects for whom the treatment was "successful" are presented in Table 5.4.

Observation of the more general diagnostic categories of dominance/submission and love/hate indicates that subjects falling within the hate half of the interpersonal circle show the highest rate of "success"

Table 5.3.--"Success" classifications for perceived self/ideal self discrepancy change, from pre- to post-test, summarized by pre-test perceived self diagnosis.

"Success" Classification	Pre-test Perceived Self Diagnosis																	
	Octants								Quadrants				Dom.	Sub.	Love	Hate		
	1	2	3	4	5	6	7	8	I	II	III	IV						
+2 n=2		2								2			2			2		
+1 n=6	2			1			3		2		1	3	2	4	5	1		
0 n=3	2						1		2			1	2	1	3			
-1 n=4	1		1				1	1	2	1		1	3	1	3	1		
-2 n=1								1	1				1		1			

Octants: 1=managerial; 2=competitive; 3=aggressive; 4=rebellious; 5=self-effacing; 6=docile; 7=cooperative; 8=responsible

Quadrants: I=responsible/managerial; II=competitive/aggressive; III=rebellious/self-effacing; IV=docile/cooperative

Table 5.4.--Percentages of subjects, by octants, quadrants, dominance/submission, and love/hate, classified as "successes" on the perceived self/ideal self discrepancy change.

	Pre-test Perceived Self Diagnosis												Dom.	Sub.	Love	Hate	Total
	Octants								Quadrants								
	1	2	3	4	5	6	7	8	I	II	III	IV					
Number	5	2	1	1	0	0	5	2	7	3	1	5	10	6	12	4	16
Number "Successes"	2	2	0	1	-	-	3	0	2	2	1	3	4	4	5	3	8
Percentage "Successes"	40%	100	0	100	-	-	60	0	29	67	100	60	40	67	42	75	50

Octants: 1=managerial; 2=competitive; 3=aggressive; 4=rebellious; 5=self-effacing; 6=docile; 7=cooperative; 8=responsible

Quadrants: I=responsible/managerial; II=competitive/aggressive; III=rebellious/self-effacing; IV=docile/cooperative

(75%). Those who initially fell within the submission half also show a rate of "success" (67%) greater than the total rate of 50%, in the area of self-acceptance. The percentages by quadrants are much less decisive than they were on the self-perception data in the previous section. Although quadrant III (rebellious/self-effacing) shows a 100% "success" rate, that is based on only one subject. Quadrant I (responsible/managerial) shows a very small (29%) rate of "success," while the two other quadrants (competitive/aggressive, and docile/cooperative) demonstrate "success" rates greater than the 50% total (67%, 60%). Looking at octant data in Table 5.4 reveals a 100% "success" rate for octant 4 (rebellious), but this is also based on only one subject. The two octants with rates of "success" greater than the average total of 50% are octant 2 (competitive), with 100%, and octant 7 (cooperative), with a 60% rate.

In summary (and eliminating those diagnostic categories with an n of just one), the pattern that emerges from these data is that subjects with pre-test perceived self diagnostic scores in octants 7 (cooperative) and 2 (competitive), and in the hate hemisphere and the submission hemisphere seemed to show the highest rates of "success" in decreasing the discrepancy between how they view themselves and how they describe their ideal selves.

Again, these conclusions are very tentative, and in need of replication with a larger sample.

The data presented thus far in this chapter have indicated that subjects with pre-test diagnostic scores in the competitive and cooperative octants (2 and 7) generally had the best rates of "success" on both increasing their self-acceptance and developing more accurate self-perceptions. In addition, those subjects falling into the managerial category (octant 1) showed a good likelihood of "success" on the self-perception variability index. This could be explained by the possibility that the specific task focus of the Creative Process Group might bring out more strongly issues of cooperation, competition, and management. The results explored in this section might be seen as an indication that individuals whose descriptions of themselves on the Interpersonal Check List place them in either the cooperative or competitive octants are those who are more likely to benefit from the Creative Process Group experience. Although this pattern seems to emerge from the data, the conclusions offered are, at best, highly tentative, since they are based on such a small sample and many of the percentages were probably inflated by that fact. Perhaps further research on the Creative Process Group, using the Interpersonal Check

List and/or other measures, will support or refute this trend.

Observations of Creative Process Groups

The following observations and discussion are based on several sources of data: (1) informal comments made by group leaders during the course of the study, (2) more formal discussion with the group leaders after the termination of their groups, (3) discussion with group members after the completion of their experience, and (4) examination of audio tapes of the actual group meetings. Seven specific areas relating to the Creative Process Groups have been chosen for discussion here, and relevant data about the experience of each of the four groups run in this study will be presented. Both similarities and differences among the groups will be explored. The following abbreviations will be used throughout this chapter to refer to each of the following groups:

W/Th = Winter term/Thursday 4:30-6:30 group

W/F = Winter term/Friday 2:00-4:00 group

Sp/M = Spring term/Monday 3:00-5:00 group

Sp/Th= Spring term/Thursday 6:30-8:30 group

Group Composition/Drop-Outs/ Attendance

Despite the random assignment of volunteers to either the Winter or Spring conditions, there seemed to be a difference in the composition of the Winter groups as compared to the Spring groups. This difference appeared to affect the type of experience had by the W/F group in particular. This group was originally composed of six women, and the mean age of the members was 29.66 (three members were 20 years old; one was 25; one was 42; and one was 51), which was between 5 and 10 years older than the mean ages of the other three groups (W/Th-24.5; Sp/M-19.5; Sp/Th-22.6). Four of those original six members of the W/F group were married, while the only other married woman in any of the other groups was one of the co-facilitators of the W/Th group. Two of the youngest members of the W/F group dropped out after the first session (one because she felt that she did not have enough time, and the other because she got a job and had to work at the time that the group met), and the third 20-year-old member dropped after the sixth session (she stated that she was dissatisfied with the experience and the group). This left three women, all graduate students, with a mean age of 39.33, as the members of the W/F group to finish

the program of eight sessions and pre- and post-tests. When the slide/tape show was not completed at the end of the eight weeks, they all agreed to meet once during the following term to finish. Only one of these three members (25 years old) showed up and participated in the final completion of the task.

Attendance in this W/F group was very sporadic, partly because the woman who dropped after the sixth session had missed several meetings before making her decision, and partly because the two oldest women both had families and commitments to them which, at times, came before their commitment to the group.

An interesting observation can be made about the mortality pattern in this W/F group. Increasing homogeneity, on several superficial characteristics, seemed to be the result of each successive drop in membership. After the first session all the members left were married women (except the two co-facilitators); after the sixth session the group members (including the co-facilitators) were all graduate students older than the traditional undergraduate population; and after the eight-week period, the woman who completed the slide/tape show with the two co-facilitators was the individual who had the most in common (age-wise, profession-wise, and style-wise) with them. Despite the fact that

the four group members who were left after the first session all seemed to agree on their approach to the slide/tape show, people's commitment to the group and the task might well have been affected by how strongly they identified with and liked one another. The three individuals who completed the task (one group member and two co-facilitators) were certainly the most cohesive segment of the original group, as all three of them were the only ones to show up for every meeting.

The W/Th group started with five members, one of whom dropped, without explanation, after the second session. The remaining four women, with a mean age of 24.5, were all single. Two were traditional-age undergraduates; one had returned to undergraduate school after a 10- to 15-year absence; and one was a graduate student. Attendance in this group was excellent. Absences were rare, even during the several extra sessions scheduled to complete the slide/tape show. There are several possible explanations for this phenomenon. First, this group became extremely cohesive after the members worked through conflicts among themselves and with the co-facilitators. Second, one of the members referred to them all as "perfectionists," and it is possible that once they got involved in working on the task, this

"perfectionist" attitude kept them all coming and working. Third, there was a great deal of diversity among group members, and individuals may have felt that they needed to be present in order to make sure that their point of view was expressed and incorporated into the group's slide/tape show.

The two Spring groups were generally younger than the Winter groups. The Sp/M group averaged 19.5 years old (two 19 year olds and two 20 year olds) and consisted of single woman undergraduates. There were no drop-outs and attendance was generally good, with each member missing about one session. The Sp/Th group had a mean age of 22.6 years (one 18 year old, two 20 year olds; one 21 year old--all undergraduates; and one 34-year-old woman working full time and taking classes toward a second degree). All were single. All of the participants completed the program and attendance was somewhat sporadic, with most members missing one session and several missing two.

Commitment/Task Completion/
Time Limits/Structure

Commitment to the task was evident in all four groups. Individuals put in time outside the group meetings doing work such as taking slides, having them developed, listening to and selecting music, taping

music, etc. As they neared the end of the eight-week program, both of the Winter groups expressed concern about whether or not they would be able to finish the task on time. Both groups subsequently decided to meet for additional sessions, above and beyond what they had originally contracted for, to complete their slide/tape shows. As a matter of fact, the W/Th group decided that they were going to complete their show regardless of what the research design or the researcher might stipulate! The sounds of "rebellion" come across strongly on the tape recording of that meeting. This W/Th group met for approximately eight extra hours, while the W/F group put in an additional three hours to complete their task. Both Spring groups also chose to work to completion, with the Sp/M group finishing in eight sessions (using the beginning of the follow-up session to put in four last slides) and the Sp/Th group needing one extra two-hour session.

Completion of the task seemed to become very important to most of the group members. Several expressed the feeling that if they did not get to finish the slide/tape show they would feel like failures. The consequences of terminating a group before they had finished the task might have been very frustrating, discouraging, and perhaps even destructive for them. This would seem to be an important point to be aware

of in planning such groups in the future. Many of the early Creative Process Group sessions were confusing and frustrating as members tried to figure out what they were doing. Frustration often surfaced again when the groups were in the final stages of sequencing and synchronizing the slides and music. It seemed very important that groups be given enough time to get through all the frustrating parts of the task and to experience the closure and satisfaction of finishing the slide/tape show. The four groups were given the option of stopping after their eight sessions, and all of them chose to work to completion. This would indicate the potential power of this particular task--creating a slide/tape show--for drawing people together into a cooperative work situation.

The Creative Process Group was conceptualized as having four purposes for participants:

1. To experience a creative process
2. To explore women's issues
3. To explore their own feelings about these issues
4. To explore their own feelings and functioning in a group situation

The structure of eight, two-hour sessions used by the Creative Process Groups in this study proved to be too short for individuals to cover adequately all four of

the above areas. In general, the groups' top priority was the task--working on the slide/tape show--and so the first purpose, experiencing a creative process, was fulfilled in each group. The second and third purposes seemed to be the next priorities, particularly as discussion of women's issues was necessary for progress on the slide/tape show. The area that seemed to suffer the most from the eight-week time limit imposed on the program was the exploration of individual feelings and functioning within the group, and of the group as a whole. There simply was not enough time to both do the task and adequately process the group dynamics, and the task invariably won out in all four groups. Both Spring groups completed the task close to schedule, but they were also more resistent to the facilitators' efforts to process the group development and look at interactions within the group. Both Winter groups seemed to deal more with what was going on in the group, but both also needed additional time to complete the task. Even the W/Th group which, of the four, spent the most time dealing with group process and interpersonal conflict expressed the feeling that once they got into working hard on the task they let a lot of personal reactions go unsaid rather than take time away from the slide/tape show.

In summary, then, the time limits and structure (eight two-hour sessions) used in this study for the Creative Process Groups proved insufficient for adequately achieving all of the originally stated purposes of the group.

The impact of the follow-up sessions seemed to be affected by the lack of time groups had for ongoing processing and feedback. The purpose of this session was for the investigator to give group members information about their pre- to post-test changes and for them to have the opportunity to explore and check out the feedback in the group. In the W/F group, the members seemed not to feel the need to deal with feedback much at that time, preferring to spend the session in some personal sharing and discussion. There did not appear to be any strong unresolved issues in that group which needed to be followed up on. The W/Th group had incorporated some feedback into their earlier sessions, and a primary focus in their follow-up meeting involved the facilitators requesting and receiving much responsible and helpful feedback from the group members. The Sp/Th group had not given one another much feedback during the course of the term, and for them the follow-up session seemed to bring up some authority issues which might have more profitably been dealt with earlier, and which needed more time than just the follow-up

session to resolve. The Sp/M group appeared to use the follow-up session to really follow-up on unresolved issues. Members gave one another feedback and also gave feedback to the facilitators. In addition, one important piece of unfinished business (some of the anger and frustration experienced during their taping session, but never discussed) was worked through at this point. In summary, it appears that the follow-up session was quite valuable for one group (Sp/M); somewhat valuable for another (W/Th); neutral for a third (W/F); and of questionable value for the fourth (Sp/Th).

Approach to the Task

There seemed to be much similarity in how each of the four groups approached the task of creating a slide/tape show. All initially tried to clarify and decide on a theme. For the most part, this was done by members talking about themselves, their experiences as women, and their thoughts about what they would like to communicate via the slide/tape medium. The W/F and Sp/Th groups also brought in pictures in books and magazines and personal photographs to help them generate a theme. Regardless of whether the group actually followed through on the theme they had originally chosen, the process of narrowing down the focus seemed to be

necessary before participants felt free enough to actually go out and take slides with "group film."

Although all four groups initially approached the task in a similar manner, only the W/F and Sp/M groups both decided on their theme and followed through on it. The W/F group had an idea that all of them agreed on; they decided what kinds of pictures they needed to take; and they took them, modifying their original idea when it seemed more practical to do so. The Sp/M group decided on a general theme; clarified it by the music they selected; and decided what pictures they needed, adding that dimension to the show at their last meeting. The Sp/Th group decided on a vague theme, but as they began to listen to music they became excited by one particular song and fit pictures to that song, forgetting about their original theme, as a new one seemed to evolve naturally from their choice of music. The W/Th group had to approach the task differently because of their great diversity of opinion. Although they started out like the other groups, trying to decide on a theme, they were unable to agree on one idea. Therefore, each woman took a roll of film and, on her own, took pictures which would express her individual point of view. The group eventually decided on four pieces of music to interweave, and they then put all their slides together to try to fit them to the music. This W/Th group's theme then

became clearer as they listened to their music and sorted through their slides. Once that clarification occurred, the group decided what additional pictures they needed and they went and got them.

A second approach to the task which was followed in all four groups involved the use of music as a stimulus. Listening to pieces of music and lyrics was a consistently effective method of evoking images for people. As these images and ideas were shared and discussed, the women seemed to get a clearer picture of the kinds of slides they could take and this appeared to be the best starting point into the actual task of creating the slide/tape show.

The one group that deviated somewhat from this pattern was the W/F group which decided what they wanted to do and what pictures they wanted before they decided on their specific music. However, during one of their early meetings a group member brought in instrumental music written by women, and the group played it, noting their reactions, feelings, and images, later sharing these with one another. The idea for the theme of their slide/tape show evolved directly from this experience. So, for this W/F group, music was similarly the key into the midst of the creative process, although in a slightly different way than it was for the other groups.

Stages and Process

Group development.--Tuckman's (1965, p. 396) model of group development is used here as a basis by which to examine the stages of development experienced by the Creative Process Groups. Tuckman (1965) summarizes the four developmental group stages as follows:

1. Forming--orientation...testing to identify interpersonal and task boundaries...establishment of dependency relationships with leaders, other group members, or existing standards
2. Storming--conflict and polarization...resistance to group influence and task requirements
3. Norming--resistance overcome...group cohesiveness develops...new standards and roles adopted...personal opinions more freely expressed
4. Performing--roles become flexible...energy channeled into the task

All four Creative Process Groups went through a definite Forming stage, characterized by clarification of the task, expectations, and purpose of the group. Through more personal early discussion, participants seemed to be testing out one another and deciding just how much interpersonal sharing was desired, necessary, and appropriate.

The W/Th group was the only one to clearly pass through all four of Tuckman's (1965) stages of development. This group experienced a definite Storming period during which they expressed distrust and hostility toward the group leaders, the structure (or, rather, lack of structure) of the task, and the experimenter. These feelings and conflicts were successfully worked through, and the group proceeded to the Norming stage in which their resistance was overcome. Individuals began to take responsibility which they had formerly been putting on the leaders, and they shared more openly their feelings and ideas about the slide/tape show task. The rest of this group's meetings (from session 5 on) were marked by the channeling of enormous amounts of energy into the task. The Performing stage was thus reached and sustained throughout the remainder of the group meetings.

In the other three groups, the progression through all four stages of development did not seem to occur as clearly. The Sp/Th group seemed to sidestep directly from the Forming stage into work on the task. By the eighth session, however, their work style definitely seemed to move toward more free expression of ideas, feelings, and opinions--a Norming stage, perhaps. For this group, a Storming phase seemed to occur during the follow-up session, at which time members gave one another primarily positive feedback, while focusing their

negative reactions at one of the facilitators. Had this happened and been worked through earlier in the group, it might have been a more productive experience for all involved.

The W/F group Storming was very brief, and took the form of a "rebellion" against the task, when, after listening to music and sharing feelings, the group members stated, "The hell with the pictures; the hell with the task...let's just experience each other." The Norming phase for this W/F group might have occurred as their idea developed, and as individuals shared significant parts of themselves. The Performing stage for this group also seemed to occur as energy was channeled into the task. The development of cohesiveness in the W/F group seemed to be repeatedly undermined by the loss of members and this issue had to be worked through several times.

The Sp/M group experienced some very brief Storming at their fifth session as they questioned the motives of the experimenter, and the leaders dealt with the challenge honestly and non-defensively. The Norming phase for this Sp/M group seemed to take place during their work taping and mixing their music. As the participants worked on this complex task, each individual played a specific role in the process, and there seemed to be a freer expression of feelings and opinions, as frustration

and anger were dealt with openly. The result of this session was a much stronger sense of cohesiveness and momentum which moved the group into the Performing stage. They then dealt with their hesitancy to take slides and were able to direct their energy into that area, taking pictures for their last session and completing the slide/tape show task.

There are some possible explanations for why group development of the Creative Process Groups seemed to by-pass or minimize Tuckman's (1965) Storming stage in particular. First, the task orientation of the group might have provided an alternate focus to group process issues. It is possible that in some groups the task was seen and used as a way to avoid dealing with hostility and conflict among group members or between group members and leaders. A second possibility is that participants felt a stronger commitment to the task than to the interpersonal aspect of the Creative Process Group, and thus decided that dealing with affective issues was not as important to them. A third possibility might be that the roles the facilitators chose to play in the groups (active involvement in the task--<u>not</u> set up as experts) cut down on some of the hostility that group members traditionally feel toward their leaders. The authority issues which normally occur between group participants and their leaders were certainly complicated in this

situation by the fact that the investigator was often seen as an authority figure above and beyond the authority represented by the individual pairs of co-facilitators. One consequence of this situation was that much of the distrust, hostility, and rebellion expressed was directed at this outside authority who was not present at group meetings. Thus group members really did not have the opportunity to work through and resolve these feelings directly with the experimenter. This distrust and hostility was often heard on the tapes either in the form of comments about the study and the investigator or as statements directly to her:

i.e.: "We know we're gettin' graded on this."

"What are you looking for, Carol?

"Let's talk abstractly so she can't figure out what's going on."

It seems appropriate to offer a possible explanation for why the W/Th group might have been affected differently than the other three groups and why they were able to move clearly through all four of Tuckman's (1965) stages. It seemed that the personalities and conflicts in this group were so strong that it was becoming very difficult to work on the task until those feelings were dealt with and resolved. While the other groups seemed able to approach the task without necessarily working through a lot of group process, the W/Th group almost <u>had</u>

to deal with their internal conflicts before they could get on with the task.

Creative process.--The Creative Process Groups in this study can also be examined to see how closely their experience took them through Wallas' (1926) description of the stages of the creative process described in Chapter I under Definition of Terms:

1. Preparation
2. Incubation
3. Illumination
4. Verification

The Preparation stage, characterized by the free flow of data, was experienced similarly by all four groups. Those sessions in which a variety of music, pictures in magazines, or old photographs were shared and reacted to are good examples of this stage. The free flow of images which often followed after hearing specific pieces of music also fits into this stage, as does the sharing of slides, in all groups, and the improvisations at the piano experienced by the W/F group.

Because the Incubation stage is an internal process, it is impossible to label clearly its occurrence in the groups. However, it is supposedly characterized by feelings of discomfort and frustration over not having been able to solve the problem, and it is possible to identify those feelings as expressed on the tapes.

The greatest amount of frustration seemed to occur in two general situations--first, as groups struggled to define a theme for the slide/tape show, and second, at those times when they did not quite have the slides they wanted or needed to fill a particular spot. These two kinds of frustration might very well indicate the Incubation processes when individuals are still trying to form combinations that make sense and that communicate what they want to say.

Illumination refers to those moments when a meaningful combination falls into place. All of the groups experienced these moments and the feverish work activity to transform those insights into the slide/tape show. Some of the points of illumination seemed to occur when a particular piece of music would strike a responsive emotional chord in the members. The most consistently powerful points of illumination seemed to be those moments when images (either in the form of concrete slides, or as abstract images in someone's mind) fit and formed a meaningful combination with either a song lyric, musical piece, or an image previously expressed. These points of illumination seemed to come in quick succession for each group once they started.

The Verification stage involved sharing the completed slide/tape show with someone outside of the group. All four groups expressed, in varying degrees,

curiosity, fear, or anxiety about how others would react to what they had done. Both Winter groups completed the Verification stage by sharing their slide/tape shows with the investigator. Their verification experiences were vastly different, very possibly due to how different their group experiences had been.

The W/F group, which had had such a high mortality rate, reacted to their finished product with cheers and a sense of euphoria. It was like they were the "survivors" who had actually made it through to the end. They were anxious to show their finished product to the investigator and were really excited about being able to share it.

The W/Th group, which had become so highly cohesive, experienced the Verification stage very differently. They reacted to their finished product with a mellow sense of nostalgia. They wondered about how others would react to the show but made no effort to share it. When the investigator told them: "If you're willing to share it with me, I'd sure like to see it," there was a brief silence, some surprise that she had not already looked at it, and then a nervous-excited ("I feel like I'm having a baby") move to run the show. The investigator seemed much more like an outsider intruding on a very tight group, probably because they

had become a highly cohesive group and their slide/tape show was very significant for them.

Both Spring groups also went through the Verification stage by sharing their products with the experimenter. The Sp/Th group seemed to be bursting with pride as they ran their slide/tape show. Many of them expressed anxiety about whether the investigator would "like it," and said that during the show they found themselves watching her reactions rather than what was on the screen. They became really excited when the experimenter reacted strongly to those parts of the show that they had hoped would have an impact on others. The Sp/Th group seemed very anxious to have other people see and experience their slide/tape show, and they loudly gave the investigator permission (or perhaps it was an order!) to show it to others.

The Sp/M group watched their show once and then immediately began to make some changes in the order of the slides--in a sense, they still seemed to be in a working stage. When asked about their reactions to the show, they seemed pretty calm in expressing their liking of it. When one of the facilitators suggested showing the slide/tape show to the experimenter, they seemed to become more animated and excitedly invited her in to be their "audience." With the experimenter present at their second viewing, the group members seemed to

become much more responsive to their show. They did not appear to be particularly nervous or anxious about sharing their slide/tape show, and they were pleased when the investigator's reactions told them that they had communicated what they had intended to communicate.

Additional stage in the Creative Process Group.--It is generally considered important for group facilitators to be aware enough of group development to be able to help move the group through the necessary stages. It would therefore seem important to spend some time here describing an additional stage found to occur in the Creative Process Groups run in this study. This particular stage tended to be directly associated with the mechanics of the task itself, and usually occurred late in the life of the group--after the members had become a working group and were most actively involved in the task. One W/F group member referred to this as the "obsessive" stage, and that label seems to fit.

The characteristics of this stage include total immersion in the task; a conflicting sense of "it's gonna get done" and "is it ever gonna get done?"; a great deal of frustration; losing track of time while working; expenditure of much energy; giddiness; and feelings like "I want to throw these slides against the wall," "If I hear that piece of music one more time I'll

throw up," and "If you change the order of the slides again I'll break both your legs."

For both Winter groups, this stage occurred during the process of coordinating the slides to the music with the automatic sync mechanism described in Appendix G. The Sp/M group experienced it at a different point. They used the script method (Appendix G) rather than the automatic sync method and the final coordination process went very smoothly and easily for them. This might indicate that the "obsessive" stage is a product of the sync procedure itself. The Sp/M group, however, seemed to experience the characteristics of the "obsessive" stage when they taped and mixed their music at the Instructional Resources Center. Perhaps their having gone through the stage at that earlier point made it possible for them to do the final coordination of their show without having to experience the "obsession" again.

The Sp/Th group appeared to experience the "obsessive" stage during their final session, which they spent working intensely on synching the show. They repeatedly ran through the song ("I've memorized this damn thing!"), practiced running through the slides, and made final decisions about what would go where. People began to become giddy and anxious about the passage of time. After difficulties with different

pieces of equipment, the show was synched, and as they prepared to play it back, the woman who had actually done the button pushing exclaimed, "If it goes wrong, I quit...I refuse to do it anymore...don't hit me if it doesn't work right." It did work right and laughter, cheers, and applause were the response.

Another important characteristic that seemed to accompany this intensive work stage was the development, in each group, of a cooperative division of labor. During the more complex work of selecting, sequencing, and synchronizing, individuals often had different "jobs" (i.e.: working the projector, picking out slides from the light table, running the tape, reading the lyrics, etc.). This tended to intensify the feeling of a group working together and to emphasize to individuals the important role each of them played in creating the finished product. This was a very exciting process, often accompanied by a much freer expression of opinions, ideas, disagreements, and praise than was evident during the groups' earlier stages.

Turning points.--Examination of the experience of the four Creative Process Groups provides some important data about particular points or events which tended to aid the group's development and progress. For three of the four groups, the clarification of a theme for the slide/tape show was necessary before individuals could

begin to take pictures. Even the group (W/Th) which decided to go ahead before they had a theme spent much time trying to agree on one and expressed anxiety as they took pictures without knowing exactly what their focus was.

A second important turning point in all groups came when they began to listen to music and take the risk of sharing with one another the images they saw as they listened. This process often began to give people specific ideas of the kinds of pictures they wanted to take.

A third important event for all the groups came when they actually had something tangible to work with (i.e., slides) rather than just talk about. Members uniformly expressed that they felt good when they finally "got down to work" and actually started moving slides around and seeing what different combinations would look like.

The W/F group was the only one to experience (and overcome) several negative turning points. Their momentum was broken early by the loss of two members; later by losing another; and then by having to wait until the following term for the duplication of a dozen slides before they could complete their slide/tape show. The loss of members was uncontrollable, but the difficulty with having to wait for the slides could have been

avoided by waiting until after the show had been completed and viewed before getting the slides duplicated. This practice was followed for two of the other groups with positive results.

Facilitative interventions by leaders.--Although all facilitators approached this group experience without specific directions of how to meet their responsibilities, it seemed that similar types of interventions proved effective in all the groups. Helping to clarify ideas expressed and decisions to be made seemed to facilitate the group's movement, especially during attempts in the early group sessions to focus on a theme. Leaders also tended to bring people back to the task at times, or at least offer the observation that they seemed to be staying away from it. Checking this out usually served to further the progress of the group. Another important type of intervention involved pointing out and validating both similarities and differences among individuals in the group. Many members also seemed to experience some hesitancy in sharing things important to them (i.e., pictures, songs, ideas, feelings, etc.) and when these hesitancies were brought up and talked about they generally decreased. The facilitators' willingness to share their own images and fantasies often seemed to serve as a model and group members generally responded by beginning to share their own

images more freely. A final type of effective intervention involved labeling the various stages of the creative process as they happened and acknowledging and validating the feelings that might go along with them (i.e., the ambiguity and confusion of the Preparation stage; the scareyness of sharing the product with anyone else, etc.). Besides facilitating the group process, this type of labeling might also have served an instructional learning purpose, as people began to understand how their experience fit into the total creative process.

Content of the Creative Products

The slide/tape shows developed ran an average of 4 minutes and 51 seconds (W/Th = 6:00; W/F = 4:10; Sp/M = 4:15; Sp/Th = 3:40), and contained, on the average, 68 slides (W/Th = 78; W/F = 53; Sp/M = 65; Sp/Th = 74). The slide/tape shows created by the four groups were each powerful in their own unique way.

The W/Th group's theme was an attempt to express where women have been and what they are now becoming. The music selected was done by women and the songs interwoven were: "The Girl You Think you See" (Carly Simon), "Women Loving Women" (Carol Etzler), "Peaceful" (Helen Reddy), "The Homecoming" (instrumental). The pictures used included a mixture of symbols and people,

and the group also took and used many pictures of themselves, both individually and as a group.

The W/F group developed the idea of putting together a slide/tape show which would communicate the process by which they developed as a group, and created a slide/tape show. They expressed this by using actual pictures of themselves interspersed with pictures of water in different forms to communicate symbolically the theme. This group was the only one not to use music sung by women, but instead of taping from a record, they used several pieces of classical music played on the piano by one of the group's co-facilitators. The music used was: "A Prelude" (Chopin), "Moonlight Sonata" (Beethoven), "Doctor Gratis ad Parnassum" (Debussy). Their water slides were selected from already existing slides which group members brought in, and they took the pictures of themselves as they worked. The investigator came in to take the group pictures of them all.

The theme of the Sp/M group's slide/tape show was self-seeking and growth. They also chose music done by women and interwove one full song with pieces of two others: "I Am Woman" (Helen Reddy), "Beautiful" (Carole King), "I Am Woman," "I Mean to Shine" (Barbra Streisand), "I Am Woman." The pictures they took were primarily pictures of women doing a wide variety of activities and visually complementing the song lyrics.

The Sp/Th group started out with the theme of the exciting parts of being a woman, but when they selected their music they seemed to re-focus the theme to fit in with that particular song. The result was a powerful, humorous, and somewhat biting slide/tape show using the song "Did Jesus Have a Baby Sister" (Dory Previn). This group used more pictures from magazines and books than any of the other groups, and this proved highly effective.

An interesting issue to look at, in all the groups, is their use of pictures of themselves. Such slides were an integral part of both the W/Th and W/F slide/tape shows. The Sp/M group had briefly discussed, during their second session, the idea of doing the slide/tape show on themselves. Although they did not decide to keep that focus, their finished product included a number of pictures of individual group members and friends of theirs. There were also two slides the group had taken of themselves when they were mixing their music and taping it. The Sp/Th group also talked briefly about putting in pictures of themselves but they never followed through on the idea. Although there was some initial embarrassment and giggling as group members took pictures of one another, in the end it seemed to be a very validating experience. Individuals cheered as they saw one another appear on the screen in the

finished product, and they often seemed really excited at having incorporated themselves into the slide/tape show (especially when their faces showed up at points in which the music expressed strength or togetherness).

Describing the four slide/tape shows in this section cannot do justice to them. They need to be seen and heard to be fully appreciated.

Feelings Expressed

The Creative Process Group experience seemed to evoke similar patterns of feelings among participants in all four groups. The major feelings expressed during the early sessions were confusion (about the task), fear (of sharing), anxiety (about whether they would have enough time to finish), and especially frustration (about almost everything).

Excitement was the most frequent feeling expressed in later sessions, as group members looked at slides, put pictures to music, and viewed what they had done. Pride and satisfaction were also expressed, and when group members were really pleased with their accomplishments there were often cheers, exclamations of "OH WOW," and applause.

Participants' Reactions to the Creative Process Group Experience

Perhaps the best way to present the participants' reactions to their experience is to simply report some of their own statements taken off the tapes of their final sessions.

"I feel so proud."

"My God, we did it and it's good!"

"What a trip...what a high!"

"Oh God, this is great!"

"ALL RIGHT!"

"It's just terrific!"

"I can't believe it...we did it...we're done."

"Let's see it again."

"I'm glad it's done."

"I'm kind of amazed it turned out so well."

"I got a real sense of accomplishment."

"I just feel real complete about it now that it's finished."

"We could share not only the end product with each other but also all the things that went into it."

"There's more in that slide show than we even knew when we were putting it together."

"As the slides went through it evoked memories as to how we put that slide in, who took it, what it meant to us at the time, and things like that."

"I'd never really done a group creative thing before. It's always been really individual for me, and the high of a group is so much higher

than a high of an individual...high...if that makes sense. The individual high is really neat, but it's more...it's quieter...it's mellower."

"One thing I didn't realize until I saw the slides tonight and remembered all the trials and tribulations we went through...really how I learned to work in a group with a real definite thing in mind for the first time, I think... 'cause I've worked in groups before but never with that much intensity where you really depended on one another like we depended on you for the music and you guys to put the slides together and time it right...and pick up slides and be here...and everyone was."

"There was a lot of respect for each other...for each other's ideas...really encouraging each person to develop what they wanted to and then hope we had something in common."

"When I saw it for the first time today...I hadn't really wanted to come today 'cause I was just so antsy to get out of here...but it was just nice just looking back over it...it just brought back so many nice memories...it was good...I liked it a lot."

"The basic thing that was there was compatability and people working together."

"I felt really...um...not sad, but just really caring about each one of you when I saw those [individual pictures of group members at the end] ...I found tears were coming to my eyes."

"It weren't easy!"

Summary

Two major areas were discussed in this chapter. First, the "success" of the Creative Process Group treatment for participants was examined in order to identify possible Interpersonal Check List patterns among those subjects who seemed to be most positively affected by

the experience. Twelve of the 16 subjects were classified as "successful" in decreasing their perceived self/observable self discrepancies (self-perception). It was found that those individuals whose pre-test perceived self diagnostic code scores fell in octants 7 (cooperative), 2 (competitive), and 1 (managerial) showed the highest rates of "success." Eight of the 16 subjects were classified as "successful" in decreasing their perceived self/ideal self discrepancies (self-acceptance). Examination of the results indicated that subjects whose pre-test perceived self diagnostic scores placed them within the hate hemisphere, the submission hemisphere, and octants 7 (cooperative) and 2 (competitive) showed the highest "success" rates.

It was hypothesized that the specific task focus of the Creative Process Group might bring out cooperative and competitive issues more strongly, and that this might explain why subjects whose diagnostic scores were within the cooperative and competitive octants seemed to be most positively affected by the experience. This hypothesis needs to be considered cautiously, as the small number of subjects in the sample makes it difficult to arrive at definite conclusions.

The second section of this chapter presents observations of the Creative Process Group treatment based on the experiences of the four groups in this

study. Similarities and differences among the groups were discussed and explored in seven areas:

1. Group composition/drop-outs/attendance--Winter groups tended to be older than the Spring groups. Four of the 11 Winter participants dropped out before the end of the program, while none of the nine Spring participants dropped. Attendance ranged from sporadic to excellent.

2. Commitment/task completion/time limits/structure--Commitment to the task was evident in all four groups, as they all chose to work beyond the eight sessions they had contracted for in order to complete the task. Completion of the slide/tape show was important for feelings of closure and satisfaction. The time limits and structure proved insufficient for both completion of the task and adequate exploration of individual feelings and functioning within the group situation.

3. Approach to the task--All four groups spent early sessions attempting to decide on a theme for their slide/tape show. Music proved to be a most effective stimulus for evoking images and motivating group members to get actively involved in working on the task.

4. Stages and process--In terms of traditional group development stages (Tuckman, 1965), it was found that three of the four groups tended to minimize the Storming stage or by-pass it until the feedback session,

if they dealt with it at all. Several hypotheses for this occurrence were offered, including the complex authority structure of the study.

All of the groups seemed to experience all four stages of the creative process.

An additional stage was identified as part of the Creative Process Group experience. This "obsessive" stage was found to occur during the more technical parts of the task (the synching process for three groups and mixing the music for the fourth) and was characterized by total immersion in the task; frustration; losing track of time; expenditure of much energy; anxiety about finishing; and giddiness. This stage was also accompanied by a cooperative division of labor.

Several turning points were identified which served to facilitate the groups' development and progress. These were the clarification of a theme for the slide/tape show; listening to music and sharing images with one another; and the point when the group actually had something tangible (i.e., slides) to work with.

The most facilitative leader interventions included clarifying ideas expressed and decisions to be made; sharing observations about avoidance of the task; validating individual similarities and differences; acknowledging and dealing with hesitancies and fears;

sharing their own images; and labeling stages of the creative process.

5. Content of the creative product--The themes, choices of music, and types of pictures used in each of the four slide/tape shows were described. Shows ran an average of 4 minutes and 51 seconds, and contained an average of 68 slides. The use of pictures of the group members themselves was discussed.

6. Feelings expressed--Fear and frustration were the most common feelings expressed early in the group, while excitement, pride, and satisfaction dominated the later sessions.

7. Participants' reactions to the Creative Process Group experience--Quotes by group members were presented from the tape recordings of their final sessions. They tended to reflect pride, excitement, and appreciation of one another.

CHAPTER VI

SUMMARY

Investigated in this study was a treatment called the Creative Process Group, an experience designed to provide students with the opportunity to explore, within a group setting, relevant issues via an alternate means of expression. Although many people seem to support the importance of creative expression, there has been little done to document its worth experimentally. A major purpose of the current study was to evaluate changes in self-perception and self-acceptance, as measured by Interpersonal Check List scores, for individuals participating in the Creative Process Group treatment.

The Creative Process Groups in this study were designated as women's groups and were offered as an option for female students to deal with some of their feelings about women and about themselves as women by creating a slide/tape show together. Music and photography were the media combined, as the task became a vehicle or stimulus for group members to experience a creative process; explore women's issues; explore their own feelings about these issues; and learn about their own feelings and functioning in a group situation.

The sample consisted of 16 female students at Michigan State University who volunteered to participate in a Creative Process Group. Each group was made up of three to five members, and was co-facilitated by a different pair of leaders, who were advanced graduate students in College Counseling or a related area. Groups met for eight two-hour sessions during either Winter or Spring term, with a follow-up meeting after their final session. A staggered pre-test post-test control group design with random assignment to either the experimental or control condition was used. The experimental subjects experienced the Creative Process Group during the Winter term, and the other subjects served as the control group that term, while receiving the treatment during the Spring term.

The Interpersonal Check List (LaForge & Suczek, 1955) was selected as the measuring instrument for this study because of its potential for measuring personality change, its appropriateness for use in group settings, and its ability to provide data which yield variability indices reflecting discrepancies and conflicts among various levels of the personality.

Pre- and post-test data were collected for each individual's perceived, ideal, and observable self (average of other group members' descriptions of her). Self-acceptance and self-perception variability indices

were calculated from these data. In addition, perceived and ideal self descriptions (and the self-acceptance variability index) were collected in a pre-pre-test of Spring participants, and in a post-post-test of Winter participants.

A one-way multivariate analysis of variance was run on the experimental (Winter groups) post-test and control (Spring groups) pre-test data in order to test whether individuals participating in a Creative Process Group during Winter term showed greater self-acceptance and more accurate self-perception than individuals who did not have such an experience. A univariate analysis was performed to determine whether any traits on the Interpersonal Check List were more significantly affected by the treatment than other traits.

A multivariate approach to the Repeated Measures ANOVA, with one factor in design over group (Winter and Spring treatments), and one repeated measures factor (pre- and post-tests), with multiple measures (the four Interpersonal Check List quadrants) was used to test whether individuals participating in a Creative Process Group showed greater self-acceptance and more accurate self-perception from the time of their pre-test to the time of their post-test. A univariate analysis was also performed on these data.

These same analyses were also run using the dominance/submission and love/hate scales in place of the four quadrants.

Patterns of personality change were explored using Leary's (1956) process of comparing diagnostic code pairs and the amount of discrepancy between them as measured at each point of testing. These discrepancy changes were used to determine how "successful" the experimental treatment was for different individuals, and to try to identify possible pre-test patterns among those who seemed to be most positively affected by the Creative Process Group experience.

A secondary purpose of the study was to explore the content and process of the Creative Process Groups themselves, in order to learn more about this particular treatment. This was accomplished by discussions with group leaders and members after the termination of their groups, and by examination of audio tapes of the group sessions.

Results

The one-way multivariate analysis of variance comparing the experimental group's (Winter groups) post-test with the control group's (Spring groups) pre-test resulted in F values of .0631 for the P-O discrepancy, and 1.2444 for the P-I discrepancy across four quadrants.

Both of these tests failed to reject the null hypotheses of no mean differences.

The multivariate approach to the repeated measures ANOVA, with one factor in design over groups (Winter and Spring treatments), and one repeated measures factor (pre- and post-tests), with multiple measures (the four quadrants) yielded F values for the P-O discrepancy of .2882 for groups, .5992 for tests, and .5388 for the groups x tests interaction. All of these tests failed to reject the null hypotheses of no mean differences. The multivariate analysis yielded F values for the P-I discrepancy of 5.3762 for groups, .4959 for tests, and .4821 for the groups x tests interaction. The hypotheses of no mean differences were accepted for the tests factor and the groups x tests interaction. There was a significant mean difference ($p < .05$) between Winter and Spring groups on P-I discrepancy scores, with the Spring group having the smaller discrepancy. The univariate analysis indicated that this difference was specifically significant ($p < .05$) in the rebellious/self-effacing quadrant. The hypothesis of no difference in P-I discrepancy scores between groups was thus rejected.

The hypotheses in this study were also tested by running the same analyses using the dominance/submission and love/hate dimensions in place of the four

quadrants. The one-way multivariate analysis of variance comparing the experimental group's (Winter groups) post-test with the control group's (Spring groups) pre-test resulted in F values of .0319 (dominance/submission) and .4182 (love/hate) for the P-O discrepancies, and .8197 (dominance/submission) and .3670 (love/hate). All of these tests failed to reject the null hypotheses of no mean differences.

The multivariate approach to the repeated measures ANOVA yielded F values, on the dominance/submission scale, for the P-O discrepancy scores, of .2245 for groups, 16.4509 for tests, and 1.0367 for the groups x tests interaction. The hypotheses of no mean differences were accepted for the groups factor and the groups x tests interaction. There was a significant difference ($p < .001$) between pre- and post-test P-O discrepancies, with smaller discrepancies on the post-test. The univariate analysis indicated that the dominance factor was the one showing the significant change ($p < .0001$). The hypothesis of no difference in P-O discrepancy scores between tests was thus rejected. The multivariate analysis yielded F values for the P-I discrepancy, on the dominance/submission dimension, of 4.746 for groups, .6431 for tests, and .2953 for the groups x tests interaction. The hypotheses of no mean differences were accepted for the tests factor and for

the groups x tests interaction. There was a significant difference ($p < .05$) between Winter and Spring groups on P-I discrepancy scores, with the Spring group showing the smaller discrepancy. The univariate analysis indicated that the submission factor showed the significant change ($p < .01$) between Winter and Spring groups. The hypothesis of no mean difference in P-I discrepancy scores between groups was thus rejected.

The multivariate approach to the repeated measures ANOVA yielded F values, on the love/hate dimension, for the P-O discrepancy, of .1693 for groups, 1.7007 for tests, and 2.2175 for the groups x tests interaction. The F values for the P-I discrepancy were 1.1256 for groups, .2187 for tests, and .6999 for the groups x tests interaction. On the love/hate dimension, all of the tests failed to reject the null hypotheses of no mean differences.

Post-test to post-post-test changes for Winter subjects were measured by correlated t-tests, and it was found that perceived self/ideal self discrepancies did not change significantly (when tested at the .05 level) during the 11 weeks following the subjects' Creative Process Group experience.

The "success" of the Creative Process Group experience for individuals was examined in order to identify possible Interpersonal Check List patterns

among those participants who seemed to be most positively affected by the experience. Twelve of the 16 subjects were classified as "successful" in decreasing their perceived self/observable self discrepancies. The highest rates of "success" were found among individuals whose pre-test perceived self diagnostic scores fell in octants 7 (cooperative), 2 (competitive), and 1 (managerial). Eight of the 16 subjects were classified as "sucessful" in decreasing their perceived self/ideal self discrepancies. Those subjects whose pre-test perceived self diagnostic scores fell in octants 7 (cooperative) or 2 (competitive) showed the highest "success" rates. These conclusions, based on a small number of subjects, are highly tentative.

Examination of the experiences of the four Creative Process Groups in this study yielded the following results.

1. The time limits (eight two-hour sessions) proved insufficient for both completion of the task and adequate exploration of individual feelings and functioning in the group situation.

2. The task of creating a slide/tape show generated strong senses of commitment to the task and the group.

3. Music was the most effective stimulus for evoking images and getting group members actively involved in working on the task.

4. The "Storming" stage of group development tended to be minimzied or by-passed in three of the four groups.

5. All of the groups seemed to experience all four stages of the creative process (preparation, incubation, illumination, verification).

6. An "obsessive" stage seemed to occur in each group as they worked on the more technical parts of the task. This stage was characterized by total immersion in the task, expenditure of much energy, frustration, giddiness, and a cooperative division of labor.

7. The significant turning points in the groups' development were clarification of a theme, listening to music and sharing images, and having something tangible (i.e., slides) to actually work with.

8. The most facilitative leader interventions included clarifying ideas and decisions, validating individual similarities and differences, sharing observations about task avoidance, dealing with hesitancies and fears, sharing their own images, and labeling stages of the creative process.

9. Fear and frustration were the most common feelings expressed early in the group, while excitement, pride, and satisfaction dominated the later sessions.

Conclusions

The small number of subjects in the sample would make any conclusions presented highly tentative, at best, which would necessitate a cautious interpretation of the few significant results obtained. On the other hand, the overall lack of significant results should not be considered a definite indication that the Creative Process Group treatment is ineffective. The statistical results which would be most likely to show the effects of the Creative Process Group experience are those involving the test (pre- to post-) factor. Based on the statistical and descriptive treatment of the data, the following conclusions appear worth noting:

1. The only significant pre- to post-test difference showed that post-test perceived self/observable self discrepancy scores on the dominance dimension were significantly smaller ($p < .0001$) after the Creative Process Group experience.

2. Subjects whose pre-test perceived self diagnostic scores placed them within the cooperative or competitive octants (7 or 2) on the Interpersonal Check List showed a tendency to benefit most from the Creative Process Group experience.

From the descriptive treatment of the Creative Process Group experience, the following conclusions are

presented, based on the investigator's observations and interpretations:

1. The task of creating a slide/tape show seems to be an effective medium by which to generate a cooperative work situation.

2. More time than eight two-hour sessions is needed in order to provide an experience which will adequately allow for both the completion of the task and for measurable personal growth.

3. The task of creating a slide/tape show appears to be complex enough to be challenging and to generate feelings of accomplishment and pride, while still being "do-able."

4. The process of developing a slide/tape show does take participants through all four stages of the creative process.

Discussion of Results and Conclusions

There are several possible explanations for the overall lack of significant statistical results. First, the Interpersonal Check List, the instrument used for measuring changes in self-perception and self-acceptance, might not have been effective. Second, although subjects were randomly assigned to the two terms, the Spring subjects seemed to have consistently smaller P-O and P-I discrepancies on their pre-tests than the Winter group.

Even though the Winter group tended to show pre- to post-test discrepancy decreases on the P-O discrepancy in particular, this change might have been obscured in the statistical analyses, because the Spring group had started out with small discrepancies that did not change much by the time of their post-test. These between-group differences reached statistical significance on the P-I discrepancy scores across quadrants and on the dominance/submission scale.

A more likely reason for the lack of statistical success relates to the time limits/structure of the Creative Process Groups in this study. There was only a limited amount of time spent in the groups on processing group dynamics and giving interpersonal feedback. It is very possible that for measurable personal growth or self-concept change to occur, individuals need to focus more specifically and directly on exploring and discussing their feelings and reactions to the task, and about themselves and one another. There did not seem to be enough opportunity to do this in the groups in this study.

Perhaps the most plausible explanation for the lack of significant results is the small size (n = 16) of the sample used in this study. A larger number of subjects might have made the analyses more powerful and increased the possibility of discovering any significant differences, resulting from the treatment.

The one significant finding was that post-test perceived self/observable self discrepancies were significantly smaller ($p < .0001$) after the Creative Process Group experience, on the dominance dimension. This might indicate that the specific task focus of creating a slide/tape show tends to bring out dominance issues, as groups had to make decisions and take action in order to complete the task. A similar rationale might be used to explain the finding that individuals whose pre-test perceived self diagnostic scores fell within the cooperative and competitive octants seemed to have the highest "success" rates on decreasing perceived self/observable self and perceived self/ideal self discrepancies. Because the slide/tape show task tended to involve a cooperative effort, and possibly to release competitive issues also, individuals who were cooperative or competitive personality types may have found the experience to be more significant for them (or at least more measurably significant by the Interpersonal Check List). This rationale needs to be interpreted cautiously and subjected to further study before any strong conclusions can be stated.

The descriptive findings about the content and process of the Creative Process Groups would seem to indicate that it might have some potential to be an effective experience. Much still remains to be done in

order to assess adequately its impact on participants, but the rough impressions gained from this study indicate that the Creative Process Group tended to generate in participants feelings of excitement, pride, and an appreciation of other group members. The general feeling expressed by participants was that the Creative Process Group was "neat" and "a real high," and that they were glad they had done it. What still remains to be understood (if it can be measured) is, more specifically, how the experience actually does affect people.

Limitations of the Study

The small number of subjects in this study would necessitate a cautious interpretation of the results, and prohibit generalizations beyond the current sample. This sample consisted of volunteers, and the range and distribution of their Interpersonal Check List diagnostic scores was limited. At best, the data might indicate trends, but a much larger sample, with subjects in all of the diagnostic categories, would be needed before any real conclusions could be drawn.

A second limitation of this study involves the validity of the self-perception measure. What has been defined as more accurate self-perception (decreasing perceived self/ideal self discrepancy) might not really be a measurement of how clearly the individual sees herself. There is a shifting group standard over the

course of the program, and thus a decreasing perceived self/ideal self discrepancy may just be an indication that people know one another better, rather than proof of the treatment's effectiveness.

A third limitation of this study relates to the scope of any changes in an individual's behaviors, or personality. Without any feedback or observations outside of the group setting and from other people, it is impossible to know whether any changes in an individual's behavior or personality were manifested in environments other than in the group. Without knowing whether behavior or personality changes extend beyond the Creative Process Group environment, it is difficult to assess adequately the treatment's real effectiveness.

Implications for Research

This study seemed to generate a lot of exciting descriptive data about the Creative Process Group, but little in the way of conclusive statistical results about changes in self-perception and self-acceptance for individuals participating in those groups. There appear to be a number of varied directions that future research might take:

1. Replication of the study with a very large sample.

2. Use of different instruments for measuring the dependent variables related to self-concept.

3. Variation in the types of dependent variables measured, and selection of instruments that specifically measure traits or feelings such as pride and cooperation.

4. Administration of the measure(s) at different stages of the group process and/or the creative process, in order to examine fluctuations throughout the experience.

5. Addition of observations of subjects' behaviors outside the group setting, and addition of observations by outside observers of the subjects' behaviors in the group. This could supplement data gathered by self-report and from the perceptions of other group members.

6. Replication of the study with a more varied sample (i.e., men, mixed-sex groups, different age groups, etc.) in order to get more data about the kinds of individuals who might benefit most from the experience.

7. Variation in group size.

8. Variation in the leadership roles, particularly along the dimension of involvement and participation in work on the task.

9. Variation in the medium of creative expression used (i.e., film, videotape, art, etc.) in order to study whether the Creative Process Group experience is similar across media lines.

Implications for Practice

Some of the more significant results of this study came out of the imperfections which emerged as the plan on paper made the transition into a plan in practice. The valuable insights gained from observing, discussing, and interpreting what actually happened led to a number of interesting suggestions about how the basic Creative Process Group experience might most effectively be adapted and implemented.

The rudest awakening which occurred, as the Creative Process Groups progressed in this study, was the inadequacy of the eight two-hour session time structure. It would be important in the future (especially if one of the group's goals is personal growth via processing group interactions and giving feedback) to allow more time for the Creative Process group to function. This could be accomplished by increasing the amount of time that groups meet, building in definite process time at the end of each longer session. This might also be done by having the group meet twice a week, with the first session being primarily a work session which would be videotaped, and the second session primarily process time where the group might view the tape and discuss what was happening. To require this longer time commitment from students might necessitate the Creative Process Group being offered as a

credit course rather than as a voluntary extra-curricular activity.

In the present study, Creative Process Groups ended when the task was completed and members had viewed their finished slide/tape shows. It often seemed as though group participants might have been able to add much to their experience by spending more time watching and reacting to what they had done, and what it says to them about themselves. The rationale, presented in Chapter I of this dissertation, for the use of photography as a mode of expression, discussed the benefits possible from viewing, interpreting, and assimilating those sensations expressed visually. It seems as though the time limits and structure of this study cut off the experience before this most productive process could be fully experienced. It also seemed that by the completion of the slide/tape show, groups had become much more cohesive and open with one another, and perhaps personal discussion and exploration at this point could have been meaningful. Future Creative Process Groups might be designed to meet for a longer period of time, with the task to be completed three-quarters of the way through and the remaining sessions set aside for repeated viewing, and intensive discussion of the messages and feelings communicated to the participants by themselves, and about themselves.

Should increasing the time structure of the Creative Process Group not be feasible in some situations, one way the group might be implemented to save time would be to provide a basic and varied library of slides and/or music from which pieces could be selected to create their slide/tape show. This product would still be considered the result of a creative process since it is the new and unique combination of elements which is important. Although this could save time by eliminating the necessity for individuals to go out and take pictures and have them developed, it might also limit people's choices and take away some of the excitement that seems to go along with taking pictures on one's own. Another option would be to provide groups with a library of slides and still allow them to take their own pictures to add to the basic slides offered.

The power of the slide/tape show task to generate a cohesive, cooperative work environment was shown in this study. This might make it an appropriate task to use with a group which may need to become a cohesive, cooperative group (i.e., a residence hall staff) and which might have some general themes already defined (i.e., the residence hall, orientation to college, etc.) by their positions and relationships with one another. In this type of situation, the group would probably

continue to function in their original roles after the slide/tape show task had been completed.

The slide/tape show medium also has potential for use in a more therapeutic setting, as a way to facilitate the communication of hard-to-reach feelings. This might be used especially with individuals who have a difficult time verbalizing but might be more responsive to pictures and/or music. A topic or theme could be decided upon by the client and the therapist, based on what is seen by both as the area that needs to be dealt with (i.e., loneliness, intimacy, relationship with parents, etc.). Then, the client would continue to meet with the therapist while also working with a consultant to develop a slide/tape show which communicates his/her feelings and perceptions. Sharing the slide/tape show with the therapist and talking about what it says and means to both of them might be one way to approach areas that had previously been hard to reach.

Although we commonly think of non-verbal means of expression as being most helpful for people who have difficulty verbalizing, the current study showed indications that the slide/tape show medium might also be especially effective for people at the other extreme--those who are particularly verbal and articulate. Of all the individuals who participated in the current Creative Process Groups, a great amount of excitement,

commitment, and motivation was evident in almost all of the group facilitators--highly trained and skilled women who primarily tend to function in academic settings which stress verbal ability. It is possible that the musical and visual foci of the slide/tape show task allowed them to use sides of themselves that often tend to get stunted or put aside in environments that deal more in the spoken and written word. This observation might indicate that a Creative Process Group type of experience could be beneficial for individuals who are highly articulate and who do not often have the chance to work with and develop their less verbal sides.

Some Final Personal Reflections

This study was a significant experience, maybe not in the statistical sense, but significant nevertheless. At the risk of putting too high expectations on the Creative Process Group (cartoon character Charlie Brown once said, "There's no heavier burden than a great potential") I think that this study has shown that the treatment can be a potentially effective tool in an educational setting, and perhaps in a counseling setting. Although the hypothesized, and hoped for, measurable changes in self-concept did not materialize, some other effects of the treatment were seen. The Creative Process Group could generate a strong cooperative work

situation; it could stimulate individuals to think in and share images; it could provide people with a different and potent way of expressing themselves; and it could be an exciting and enjoyable experience.

The Implications for Practice section of this chapter was not written as a verbal exercise. As it took shape, I found myself getting clearer on ways that I want to expand on this study in the future. Considering the content and focus of this dissertation, it somehow feels very appropriate to conclude this phase and anticipate the future by using a song lyric...written by a woman:

> With every day I'm finding
> Another road is winding
> There's a fork in every road
> Which one do I take?
> Questions, oh, questions
> Knocking on the doors of my mind
> Questions, oh, questions
> And somewhere there are answers I must find
>
> --Micki Grant

APPENDICES

APPENDIX A

CREATIVE PROCESS GROUPS FOR WOMEN

WINTER OR SPRING TERM, 1977

APPENDIX A

CREATIVE PROCESS GROUPS FOR WOMEN

WINTER OR SPRING TERM, 1977

> "Creating with someone is one of the most intimate types of relationships. It takes incredible honesty."
>
> Peter Yarrow

Individuals often have different ways of expressing themselves...of taking what's felt inside and communicating it to others. The Creative Process Groups for Women are an attempt to provide such an alternative means of expression. Music and photography will be the media used, as group members explore women's issues, their feelings about these issues, and their own functioning in groups, by creating a slide/tape show together. The slide/tape show will be the group's attempt to express their feelings about women and about themselves as women.

No special training, skills, or equipment are necessary, although access to a camera by some participants would be helpful.

Slide film and processing will be supplied for each group, and other needed equipment will either be made available for use, or directions will be provided to on-campus resources. The completed slide/tape shows will become the property of the Counseling Center, but will be available for group members to borrow and use in the future.

We are looking for women who are willing to commit themselves to a Creative Process Group experience for one term. Groups will meet 2 hours a week for 8 weeks, with a 2-hour follow-up session after the group's final meeting. Women need to be available for both Winter and Spring 1977 terms, so that they can be randomly assigned to one of them.

This is a research study, and group members will also be asked to participate in pre- and post-group testing, using a check list form. This will involve approximately one hour of in-group time early in the term, one hour of in-group time at the end of the term, and 20 minutes of out-of-group time during the term you do not participate

in a group. Explanation of the specific purpose of the study at this point could interfere with the effectiveness of the research; however, a thorough review will be made available, upon request, sometime after the end of Spring, 1977 term.

Groups will each be composed of 5 or 6 members, and the group leaders will be supervised graduate students in Counseling, Psychology, or related fields.

Groups are more effective when members are selected because they have similar needs and goals. Therefore, a screening process has been established to further increase the chances of a rewarding experience for the group members.

If interested, please contact Vicki at the Fee Counseling and Growth Center (353-5260) before January 10, 1976, to make an appointment for screening.

APPENDIX B

GUIDELINES FOR SCREENING INTERVIEW

APPENDIX B

GUIDELINES FOR SCREENING INTERVIEW

1. Explanation of Creative Process Group--its purposes, focus, and limits, and that it is a research study
   a. use task of creating slide/tape show as vehicle or stimulus to:

      experience a creative process
      explore women's issues and their feelings about them
      learn about their own feelings and functioning in group situation

   b. neither therapy nor just an arts and crafts type experience

2. Student's expectations and desires of the experience

3. Current therapy/counseling involvement--need to check with therapist about appropriateness of simultaneous involvement

4. Expected membership in other group experiences at the same time as this one--need to check with other group leader(s) about appropriateness of simultaneous involvement

5. Past group experiences--provide information about groups in general (especially the ambiguity and frustrations often found during early stages of development), and explanation of facilitators' roles and responsibilities

6. Explain pre- and post-test expectations, and approximately 20 minutes of testing during term they are not in the group

7. Explain that group sessions will be tape recorded and why

8. Confirm their ability to participate in either Winter or Spring terms, depending on which they get randomly assigned to

9. Confirm their willingness to commit themselves for the full program (eight weeks plus follow-up)

10. If they are acceptable subjects, and want to be a participant after hearing all the details, they fill out questionnaire, information sheet, consent form

11. Confirm what being in Winter or Spring term will mean, and when and what the next contact will be

APPENDIX C

CONSENT FORM

APPENDIX C

CONSENT FORM

I, _____, agree to participate in a Creative Process Group during the term assigned--either Winter or Spring, 1977. I will commit myself to 2-hour sessions once a week for 8 weeks and a one-session follow-up. I understand that I have the right to discontinue participation at any time, and the responsibility to inform the group leader(s) of my decision to do so.

I understand that this is a research study, and I agree to cooperate by filling out the check lists administered. This will involve approximately one hour of in-group time early in the term, one hour of in-group time at the end of the term, and 20 minutes of out-of-group time during the term I do not participate in a group.

I give permission for my check list data and the questionnaire information I provided to be used for research purposes, understanding that my personal results will be kept anonymous and that I will receive feedback about them and have the opportunity to explore that feedback at the follow-up group session. I further understand that all information I provide will be kept confidential.

I agree that the information and checklist data I provide in this study may be used by the investigator in written and/or oral professional presentations.

I agree to keep the nature of my check list results (what they measure) confidential until after all groups are completed in the Spring term. I understand that I can request and will receive, sometime during the summer, an explanation of the purpose and findings of the study.

I also give permission for the audio tapes of the group sessions to be used for research purposes, and for parts of the tapes to be played by the group leader(s) in their supervision sessions with a Counseling Center staff member.

I have read, and agree to the above.

_____ _____

signature date

APPENDIX D

CREATIVE PROCESS GROUP PARTICIPANT INFORMATION

APPENDIX D

CREATIVE PROCESS GROUP PARTICIPANT INFORMATION

Please fill out lines 1-5 only, and make a note of the code # you're assigned.

1. Name_____

2. Student # _____

3. Address _____

4. Phone _____

5. Access to a camera? _____

Consent signed _____

Term randomly assigned to _____

Schedule of free times received:

Group day and time _____

Note: At the end of Spring term, 1977, before the test data are analyzed, this bottom section will be removed and destroyed in order to guarantee your anonymity.

Code # _____

Group Assignment

Winter Spring

Group day and time_____

APPENDIX E

QUESTIONNAIRE

APPENDIX E

QUESTIONNAIRE

Please answer questions 1-6, and fill in your code # at the bottom.

1. Age _____

2. Class year _____

3. Major field of study _____

4. Why did you decide to participate in this Creative Process Group for Women?

5. Would you have volunteered, at this time, for any other kinds of group experiences (i.e., assertiveness group, women's consciousness raising group, personal growth group, therapy group, etc.)? If so, which? If not, why not?

6. Have you ever been involved in any of the following as either a participant or a facilitator?

	Participant	Facilitator
sensitivity or encounter group	_____	_____
personal growth group	_____	_____
women's consciousness raising group	_____	_____
assertiveness training group	_____	_____
therapy group	_____	_____

	Participant	Facilitator
I.P.R.	_____	_____
personal counseling or therapy	_____	_____
human relations or communication skills training	_____	_____
empathy training	_____	_____
other group or counseling experience (specify)	_____	_____

Group term, day, and time _____ Code # ____

APPENDIX F

COST PER GROUP

APPENDIX F

COST PER GROUP

Winter/Thursday

cassette	$ 2.14
4 rolls of 35 mm film @$1.99	7.96
3 rolls of 126 film @$1.72	5.16
7 rolls developed @$1.97	13.79
24 slides duplicated @$.40	9.60
	$38.65

Winter/Friday

cassette	$ 2.14
4 rolls of 33 mm film @$1.99	7.96
4 rolls developed @$1.97	7.88
23 slides duplicated @$.40	9.20
	$27.18

Spring/Monday

cassette	$ 2.14
3 rolls of 33 mm film @$1.99	5.97
2 rolls of 126 film @$1.72	3.44
flashcubes	1.45
5 rolls developed @$1.97	9.85
7 slides duplicated @$.40	2.80
	$25.65

Spring/Thursday

cassette	$ 2.14
5 rolls of 35 mm film @$1.99	9.95
3 rolls of 126 film @$1.72	5.16
1 roll of 110 film	2.22
9 rolls developed @$1.97	17.73
3 slides duplicated @$.40	1.20
	$38.40

APPENDIX G

COORDINATION OF SLIDES AND SOUND

APPENDIX G

COORDINATION OF SLIDES AND SOUND

The slide/tape show is defined as a presentation designed to communicate an idea, concept, feeling, or message by coordinating visual images shown on slides with musical, lyrical, and/or narrative accompaniment played on a tape recorder. This can be technically accomplished in one of two ways, once the images and sound are coordinated to the group's satisfaction:

1. Manual--Using a written script (i.e., copy of the lyrics) marked at those points at which slides should be changed, someone manually advances the slide projector according to the script, as the tape plays. Any type of tape recorder and slide projector can be used.

2. Programming Inaudible Sync--Using a Wollensack 2550 or 2551 model cassette tape recorder equipped with an inaudible sync mechanism, and a Kodak Carousel slide projector with an outlet for the recorder hook-up, the slide changes can be automatically programmed. With this equipment and this method, the show need only be set up and started for it to play through automatically.

APPENDIX H

THE INTERPERSONAL CHECK LIST--FORM IV

APPENDIX H

THE INTERPERSONAL CHECK LIST--FORM IV

This is a list of descriptive words and phrases which you will use in describing yourself and members of your group. The test administrator will indicate which persons you are to describe in which columns of the answer sheet(s). In front of each item number on the answer sheet are columns of answer spaces.

Read the items quickly and fill in the spaces for column A on the answer sheet for each item you consider to be generally descriptive of yourself at the present time. Leave the answer space blank when an item does not describe you.

After you have gone through the list marking those items which apply to you, return to the beginning and consider the next person you have been asked to describe, marking the assigned column of answer spaces for every item you consider to be descriptive of her. Proceed in the same way to describe the other persons indicated by the test administrator. Always complete your description of one person before starting the next.

Your first impression is generally the best, so work quickly and don't be concerned about duplications, contradictions, or being exact. If you feel much doubt about whether an item applies, leave it blank.

1. Able to criticize self
2. Able to doubt others
3. Able to give orders
4. Able to take care of self
5. Accepts advice readily

6. Acts important
7. Admires and imitates others
8. Affectionate and understanding
9. Agrees with everyone
10. Always ashamed of self

11. Always giving advice
12. Always pleasant and agreeable
13. Apologetic
14. Appreciative
15. Big-hearted and unselfish

16. Bitter
17. Boastful
18. Bossy
19. Businesslike
20. Can be frank and honest

21. Can be indifferent to others
22. Can be obedient
23. Can be strict if necessary
24. Can complain if necessary
25. Clinging vine

26. Cold and unfeeling
27. Complaining
28. Considerate
29. Cooperative
30. Critical of others

31. Cruel and unkind
32. Dependent
33. Dictatorial
34. Distrusts everybody
35. Dominating

36. Eager to get along with others
37. Easily embarrassed
38. Easily fooled
39. Easily led
40. Egotistical and conceited

41. Encourages others
42. Enjoys taking care of others
43. Expects everyone to admire her/him
44. Firm but just
45. Fond of everyone

46. Forceful
47. Forgives anything
48. Frequently angry
49. Frequently disappointed
50. Friendly

51. Friendly all the time
52. Generous to a fault
53. Gives freely of self
54. Good leader
55. Grateful

56. Hard-hearted
57. Hard to impress
58. Hardboiled when necessary
59. Hardly ever talks back
60. Helpful

61. Impatient with others' mistakes
62. Independent
63. Irritable
64. Jealous
65. Kind and reassuring

66. Lacks self-confidence
67. Lets others make decisions
68. Likes everybody
69. Likes responsibility
70. Likes to be taken care of

71. Likes to compete with others
72. Loves everyone
73. Makes a good impression
74. Manages others
75. Meek

76. Modest
77. Obeys too willingly
78. Often admired
79. Often gloomy
80. Often helped by others

81. Often unfriendly
82. Outspoken
83. Overprotective of others
84. Oversympathetic
85. Passive and unaggressive

86. Proud and self-satisfied
87. Rebels against everything
88. Resentful
89. Resents being bossed
90. Respected by others

91. Sarcastic
92. Self-confident
93. Self-punishing
94. Self-reliant and assertive
95. Self-respecting

96. Self-seeking
97. Selfish
98. Shrewd and calculating
99. Shy
100. Skeptical

101. Slow to forgive a wrong
102. Sociable and neighborly
103. Somewhat snobbish
104. Spineless
105. Spoils people with kindness

106. Stern but fair
107. Straightforward and direct
108. Stubborn
109. Tender and soft-hearted
110. Thinks only of him/herself

111. Timid
112. Too easily influenced by friends
113. Too lenient with others
114. Too willing to give to others
115. Touchy and easily hurt

116. Tries to be too successful
117. Tries to comfort everyone
118. Trusting and eager to please
119. Usually gives in
120. Very anxious to be approved of

121. Very respectful to authority
122. Wants everyone to like her/him
123. Wants everyone's love
124. Wants to be led
125. Warm

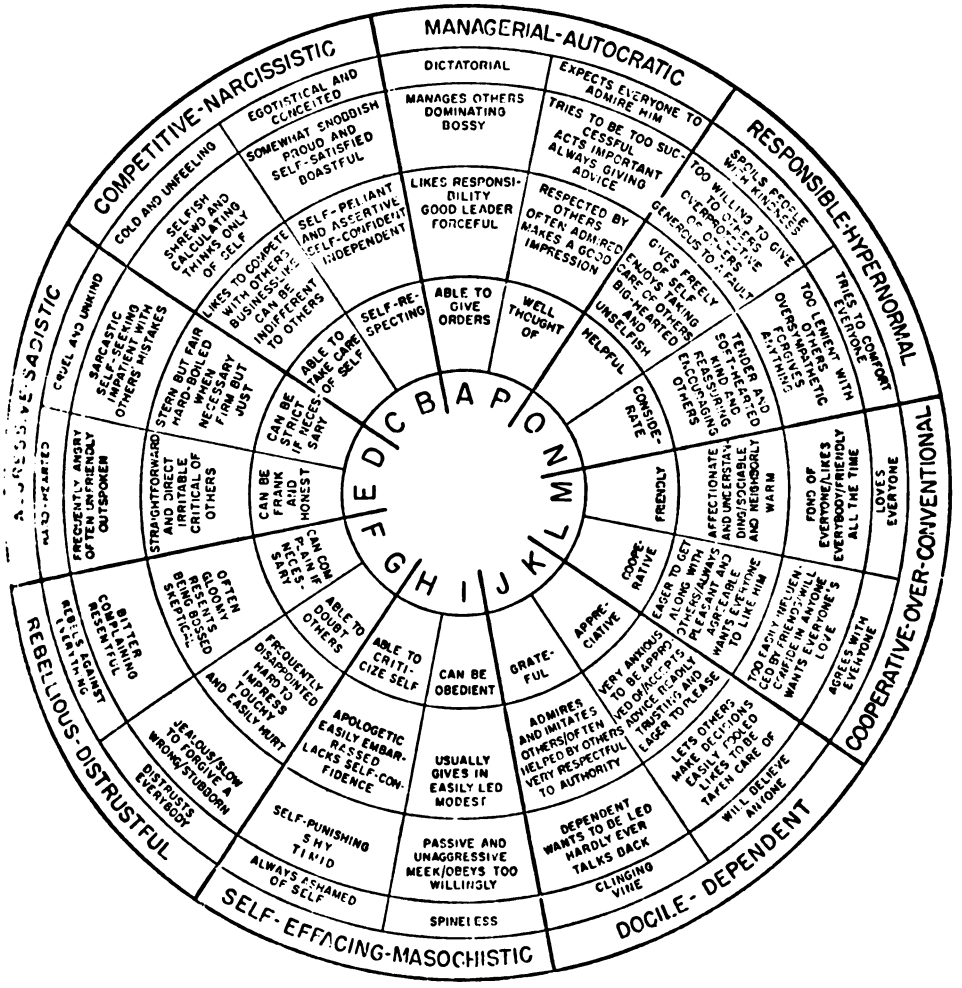
126. Well thought of
127. Will believe anyone
128. Will confide in anyone

APPENDIX I

INTERPERSONAL CHECK LIST ILLUSTRATING THE CLASSIFICATION OF INTERPERSONAL BEHAVIORS INTO 16 VARIABLE CATEGORIES

APPENDIX I

INTERPERSONAL CHECK LIST ILLUSTRATING THE CLASSIFICATION OF INTERPERSONAL BEHAVIORS INTO 16 VARIABLE CATEGORIES



APPENDIX J

CREATIVE PROCESS GROUP INDIVIDUAL FEEDBACK SHEETS

APPENDIX J

CREATIVE PROCESS GROUP INDIVIDUAL
FEEDBACK SHEETS

Code # _____ Term/Group _____

This study was designed to look at two sets of discrepancy measures, and changes in discrepancy between the pre- and post-tests. The two discrepancies being studied are:

1. Differences between how you describe yourself and how you describe your ideal self
2. Differences between how you describe yourself and how others in the group describe you.

The Interpersonal Check List provides discrepancy measures along a 14-point scale:

Points 1-5 indicate a small discrepancy
Points 6-10 indicate a moderate discrepancy
Points 11-14 indicate a large discrepancy

	Discrepancy between self/ideal self	Discrepancy between self/others' perceptions
pre-test		
post-test		

Code # _____ Term/Group _____

The Interpersonal Check List measures the following interpersonal traits, using raw scores rather than the scale described on page one. The first column notes the change in self/ideal self discrepancy between your pre- and post-tests, and the second column notes the change in self/others' perceptions discrepancy between the two tests. For example, a score of +1 in the first column for the first trait would indicate that the discrepancy between how you described your self and your ideal self had increased by 1, on that trait, from the pre-test to the post-test; a score of -3 in the second column of the first trait would indicate that the discrepancy between how you described yourself and how others in the group described you had decreased by 3, on that trait, from the pre-test to the post-test.

	Change in self/ideal discrep.	Change in self/ others' perceptions discrep.
managerial--energetic, organized behavior; attitude of knowledge, competence, strength, authority		
competitive--strong, arrogant behavior; attitude of self-confidence, independence, superiority		
aggressive--fear-inspiring, threatening behavior; attitude of punishment, sarcasm		
rebellious--distancing behavior; attitude of cynicism, distrust, nonconformity		
self-effacing--modest, unpretentious, indecisive behavior; attitude of self-depreciation, doubt, inferiority		
docile--avoidance of hostility, independence, and power in behavior; attitude of trustfulness, respect		
cooperative--extroverted, friendly behavior; attitude of compromise, collaboration		
responsible--reasonable, considerate, striving for closeness with others in behavior; attitude of sympathy, maturity, success, strength		

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