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Thrownness as Tapestry: using art therapy to discover life experiences that influence a manager's behaviour to deal successfully with project work

A Thesis submitted by

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Abstract

The current project management theory and Project Management Body of Knowledge (PMBOK) is not providing the desired results in the real world of project work. The theory is largely focused on abstract, oversimplified and one-size-fits-all mechanical tools dictated by the PMBOK that neglect the reality that humans employing social (soft skills) to deliver project work. This research employs an arts therapy technique as a research method to expose the soft skills a project manager uses to be successful in the authentic world of projects and attempts to discover where, when, and how these skills have been acquired.

Art therapy techniques were used to extract information from a project management practitioner about his lived life experiences and these were represented in the form of a tapestry. Narrative sessions were conducted with the participant, and information in the form of words, sketches and pictures revealed insights into the life experiences that were deemed to be of significance by the participant. The information extracted was then aligned and presented in the form of a pictorial tapestry and evaluated against the list of soft skills deemed by the participant to be vital for survival in the authentic world of projects.

It was found that the source of the manager's behaviour is grounded predominantly in early life experiences starting from early childhood to the high school years. Later years had some influence but in a scale far less significant than the early formative years. It was not some single or multiple events of cathartic nature that form the source of the person's behaviour but people that had a close relationship in the formative years through their behaviour and their approach to 'doing things'.

The result of the study shows that the application of art therapy techniques can assist with the process of externalising hidden and forgotten memories of life experiences, and, when presented as a pictorial representation on a tapestry, allow for discerning a thrownness in the story displayed. The result obtained from the study can assist further studies of a similar nature and provide the direction in the search for life influences, instead of just focusing on single events.

Certification of Thesis

This thesis is entirely the work of *Markus Krusi* except where otherwise acknowledged. The work is original and has not previously been submitted for any other award, except where acknowledged.

Student and supervisors' signatures of endorsement are held at USQ.

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Research Highlights

- Project Manager's (PM) use various social behaviours to deal (manage) with the complexities in the actuality of project work.
- Their behaviour is governed by tacit and implicit knowledge rather than learned explicit knowledge.
- They learn these behaviours from formative events and experiences that the PM has lived through in the past.
- We can elucidate the source of these behaviours by using Art Therapy, in the form of collecting narratives through storytelling, reflection, and drawing.
- The individual narratives reveal and help us to understand the context and interrelatedness of the PM's life experiences.
- This 'knitting together' of the individual narratives can be called Thrownness.
- This 'knitting together' in a tapestry is a form of sense-making to understand the aggregated impact of the PM's individual life experiences.
- The thrownness of a PM's lived life experiences can be visually represented as a Tapestry.
- The Tapestry is an opportunity to explore the life experiences, and the thrownness of the experiences, that an individual uses to deal with their present-day activity of being a project manager.
- In this experiment, the Tapestry revealed that cathartic events were not influential, rather that the life approach philosophies of two people (father & grandfather) from the participant's childhood were.
- The respective life approach philosophies were that of 'with my [a] toolbox everything can be fixed' and 'changes are simply new opportunities'. The latter is contrary to the focus of Project Management Body of Knowledge theory which advocates avoidance, control and confronting changes whereas this approach is about 'navigating' (adapting) to the changes.
- These life approach philosophies cannot be considered behaviours themselves. Rather they are considered as 'Falsework' (a construction term) which shape and cognitively influence the participant's behaviours but are not visible themselves.
- We can say that the Tapestry (as a research method) is a way of disclosing the 'falsework' of a project manager's behaviours.

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Chapter 1 Introduction

The current Project Management Body of Knowledge (PMBoK) as espoused and taught by various professional organisations focuses mainly on what **should** be done rather than discovering what is **the right thing to do** in a particular case and how it might be done most effectively. Unfortunately, the strict application of the theory contained in the PMBoK does not provide the desired results in the real world (Atkinson 1999; Gallagher 1995; van der Hoorn & Whitty 2015). Applying the oversimplified, one-size-fits-all, approach of the current theory to managing project work that is diverse and unique does not enable a strategy that adapts to an ever-changing complex environment (Hodgson 2004; Berggren & Söderlund 2008). Managing project work is not only about dealing with differing technical matters; it involves dealing with a large amount of human interactions (Fricke & Faust 2006). The one-size-fits-all approach supposes that all projects are in some way alike. This notion is something of a hoax; in the same way that the biologist Stephen Jay Gould concluded that there was no such thing as a fish! His intention is that the category 'Fish' has no biological meaning (Benaroch 2011). Just because there is a set of outward characteristics that appear to be similar, such that they have fins and swim in the sea, does not mean that they have biological similarities. They do not. Moreover then, just because bodies of work have budgets, and schedules, and scope statements, does not mean that they have anything in common with each other. This PMBoK notion of the nature of project work is, in this way, flawed. The lived experience of what project work is has more to do with our *capability to deal with work* than it than it does with the artificial PMBoK framework of time, cost, and quality/scope (Besner & Hobbs 2006; Cicmil & Hodgson 2006; Maylor, Brady, Cooke-Davies &Hodgson 2006; Pinto & Winch 2016; van der Hoorn & Whitty 2015).

Many practitioners of project management would agree that it requires far more than sound technical knowledge to succeed (Pollack 2007; Collis & Borgia 1993; Alcock 1989). Besides specific type of explicit knowledge, in order to be able to deal with people and unknown events, a project manager requires tacit and implicit skills which come from their personal and professional life experiences. The lived experience of project work requires managers to possess meta-abilities that are based on the manager's life experiences. These meta-abilities drive the project manager's social behaviour which, in the context of project work, assists the manager in dealing with the uncertainties associated with every project.

If the social behaviour traits of the project manager are providing a valuable tool to be successful, the question arises what types of social behaviour is it that is best suited for project managers and what kind of lived experiences throughout their life have provided the grounding for that specific behaviour? This begs the next question: if it is formative life experiences that underpin a project manager's social behaviour traits, how can these experiences be elucidated and explicitly presented in a form that links the life experience with the behaviour?

One of the methods available for studying a person's behaviour and the source of the behaviour is Art Therapy. In therapy the question is mainly "what life event causes a disorder or aberrant behaviour?" Whereas Science could be said to focus on the physical body, Art Therapy focuses on the mind. Art has many forms of expression, but it always serves as a representation of something that is not present or no longer present (Gagliardi 1999). One form of art is the narrative - the telling of a story about an event that has happened in the past or is envisaged to occur in the future. The narrative is thus an externalisation process, a literary means to achieve a therapeutic outcome. Narratives are seldom used in isolation but are interwoven with other artistic activities. When people engage in narrative activities they use photos, sketches, gestures, sound imitations etc. as props; teachers and coaches use white boards in addition to the narrative to convey a message more clearly. The entire process aims at extracting hidden representations and the use of visual props assists with the conversation.

The narrative therapy has been successfully applied to externalise hidden, deep-seated, emotion-based experiences. It assists with expressing the inexpressible, the emotional lived life experiences that govern a person's behaviour. These life experiences form the basis of the implicit and tacit knowledge of a person (White 2001a; White 2001b). This opens a new opportunity when the use of art therapy is expanded from its purely therapeutic aim to use as an inquisitorial tool to capture the lived experience of a project manager, in terms of what influences their behaviour (Barry 1997; White 2001a).

The results of the narrative sessions are representations of the lived life of a person in loose form. Individually these representations do not make much sense, the context and interrelatedness, their coupling, or as Heidegger postulates 'the thrownness', contains the most powerful meaning. The phenomenon of thrownness posits that things are not existing in isolation but are defined by the interconnectedness with the surrounding environment. Thus, the present is shaped by what has occurred before and will shape what will come thereafter

(Heidegger, Macquarie & Robinson 2000). A form used to depict these events that preserves the thrownness is the Tapestry; an allegory for a pictorial history of how something has evolved or even metamorphosed into what it is at the present moment. Tapestries have been used throughout history in all parts of the world and are able to convey and weave a story to an audience that is not limited through literacy skills or even language or expressive barriers. The tapestry is not intended to be a verbatim representation, but rather a tool assisting the viewer to extract the full story.

A tapestry is not a representation of explicit data extracted by the narrative methodology. Its value is contained in presenting the bigger picture which represents the thrownness of life experiences in the context of the entire life and of its relevance to the contemporary activity of being a project manager.

When connecting the outcome of the narrative methodology with the tapestry as a form of representation of the externalised information, it will open an opportunity that can be applied to conduct an inquiry into a project manager's lived experience, which then may be linked to the non-technical or social skills and behaviours the project manager uses to deal with the actuality of project work.

The proposed research will show whether the application, and combination, of the mentioned techniques will be of value. The aim is finding out what behavioural traits are perceived by the project manager to be of importance to enable them to be effective in the lived world of the project, and what life experiences have influenced the project manager's specific behaviour traits.

One participant will be selected for the study to test the methodology. The participant is required to have been engaged as a project manager for over ten years and must be available for face-to-face meetings. The methodology is based on the application of various art therapy techniques, namely the narrative technique, complemented by sketching and drawings. This narrative technique will enable the participant to open up and let the researcher enter their 'world' in the Heideggerian sense. In the first instance the participant will define what behaviour traits he perceives are important for success in the lived world of the project work.

The study will be executed in several stages; the initial stage serving the purpose of the participant and the researcher making contact and setting the scene for the ensuing narrative

sessions. In the first session, the participant presents his idea of what is required from a project manager to succeed in the actual world of projects. The subsequent meetings are where the narrative sessions take place, and the participant tells his story that contains the lived life experiences from his past which he remembers as being important to today. A break between meetings of at least a few days to a few weeks is intended, it provides both the researcher and the participant with the required space to reflect on what the previous meeting has revealed.

The last stage of the study is to align the data, notes, sketches and drawings into chronological order. The result of this ordering of data will be the creation of a tapestry containing the writing and visual representations derived from the narrative sessions.

The study has revealed that the participant believes that the most important skills of a Project Manager are not of technical, abstract and explicit nature; but rather, 'soft' skills. The art therapy based narrative inquiry methodology did succeed in externalising dynamic information about a participant's past life experiences. Displaying these experiences on a tapestry reveals that it was the early years of the life that have been most formative, mainly through the behaviour of the people the participant was exposed to during that time and the artefacts and symbols that these people have used. The tapestry is showing a 'thrownness' in the presentation of the important phases of the life through the interconnectedness of the phases. The phases or perhaps passages of life are like the falsework used for the construction of a bridge, albeit of great importance in shaping the final product it is no longer visible after 'the passage' has been completed.

As a single case study this research has revealed important data about one participant and the resulting tapestry reveals interesting connections between the participant's lived life experiences in the past and his behaviour traits of today.

Summary

Research Enquiry

What various learned social behaviours does the Project Manager *perceive* they have and use to enable them to deal with the project work?

What various formative events and experiences does the Project Manager *believe* are the source of these behaviours?

Can the nature of these formative events and experiences be accessed and presented in a way that enables their context to be retained without being corrupted by popular project management discourse?

Findings

To take on leadership roles; to build relationships; to deal with 'different' people

Which leads to being able to juggle plans, risks & multiple options

Early childhood exposure (experiences) to the life approach philosophies of two people (father and grandfather)

Life experiences can be illustrated and sense-making in the form of a Tapestry

life approach philosophies were that of 'with my [a] toolbox everything can be fixed' and 'changes are simply new opportunities'.

Insights

The project management practitioner speaks and acts using accepted management and project management terms
What the project manager perceives enables them, may not actually be a contributing factor.

Events themselves weren't influential .

The 'approach of others to life' were. However, these approaches are not behaviours themselves. Rather, they are concepts (a cognitive falsework) which shape and influence behaviours.

As a research method 'The Tapestry' appears to be a good way of disclosing the cognitive influences that underpin behaviour

Chapter 2 Research Problem

The Project Management Body of Knowledge (PMBoK) and the associated theory promotes itself based on being the exclusive knowledge required to manage projects (Kerzner 2009; Gardiner 2005; Meredith & Mantel 2006; Project Management Institute. 2008). The focus of that theory is on *what* needs to be done rather than *how* it could best and most efficiently be done (Lord 1993). However, the tools espoused by the traditional project management theory and its accepted PMBoK are not providing the desired results in the real world (van der Hoorn & Whitty 2015). Excessive focus on best practice dictated by the PMBoK distracts from the fact that it is humans that are delivering projects and not the application of the mechanical project management tools (Winter & Smith 2008). Placing too much emphasis on project management systems and procedures leads to an over-simplified, one-size-fits-all and abstract approach way of dealing with projects (Hodgson 2004; Berggren & Söderlund 2008). This approach results in project managers attempting to seize control of events and challenging reality rather than adapting to the changing environment (Fulmer 2000). Project management is not simply dealing with systems and procedures; it always involves interaction with other people (Cairnes 1992; Lechler 2001). For that purpose, a project manager requires, in addition to explicit project management knowledge, implicit and tacit knowledge (Fricke & Faust 2006). Tacit and implicit skills are based on personal and professional experience gained from events that occurred in the past and over a period of practice compounding to meta-abilities (Choudrie & Selamat 2006; Selamat & Choudrie 2007). Meta-abilities allow a project manager to adapt to the constantly changing environment in which the project work exists and, rather than trying to attempt to prevent changes from occurring, promotes creativity and innovative behaviour that assists with the adaption to the continuously changing environment (Simpson 1992; Lengnick-Hall & Beck 2005; Pant & Baroudi 2008).

It is evident that current project management tools and methodologies do not provide the benefits they profess to because they do not address the actuality of projects work (Besner & Hobbs 2006; Bredillet 2010; Di Maddaloni & Davis 2017; Pinto & Winch 2016; van der Hoorn & Whitty 2015). In the authentic world of project management certain work-related behaviour is producing better results compared to the mechanical application of the espoused theory (Pant & Baroudi 2008; Whitty 2010). If the 'lived experience' of project work is different to the objective world of projects described in the espoused project management theory, and the meta-abilities required to authentically manage project work is gained from life's experiences, then

the following question arises; what *kind* of life experiences best prepare a person to deal with the challenges of managing project work? A presumptuous answer to this question is that life experiences might be more helpful than the project management body of knowledge. Having said that, there is the challenge of finding a method of connecting with and elucidating the formative life events, and their interdependence, that prime a project manager's senses and govern that person's behaviour in the context of project work. Therefore, the following literature review evaluates the use of art therapy practices to prompt and extract the information and the use of a pictorial tapestry to display the harvested data.

Chapter 3 Literature Review

The personality of a human is unlike physical traits that can be analysed for suitability or otherwise by means of mechanical and physical analysis systems and methods (Tinbergen 1968; Perry & Burnfield 1992). To analyse personality-based behaviour there are other options available that allow for elucidating and extracting information pertaining to a person's past which may lead to a clearer understanding of the specific person's behaviour (Bohlmeijer, Prenger, Taal &Cuijpers 2010; Beaumont 2012). This type of investigation can elucidate the sources of behaviour which make a person more suitable than others for a specific task, i.e. project manager (Anderson & McMillan 2003; El-Sabaa 2001).

Practitioners dealing with psychological disorders are faced with the same question; what causes the disorder, aberrant behaviour or in extreme cases trauma (Baker 2006; Appleton 2001)? Frequently a general cause or event is known to the practitioner, as in the case of Post-Traumatic Stress Disorder (PTSD), but not enough to see how it affected the person's life through interaction with other adjacent events (Skeffington & Browne 2014; Spiegel, Malchiodi, Backos & Collie 2006). Besides treating the symptoms with pharmaceutical drugs one of the methods practitioners use in treatment of aforementioned problems is art therapy (White & Epston 1990; Loewenthal 2013; Gonçalves, Matos & Santos 2009). This literature review aims at finding out whether art therapy in its various forms may be of use in elucidating information that could lead to the creation of a tapestry of life of individual project managers. The questions this literature review is addressing are:

1. What is Art Therapy;
2. How is the therapy done;
3. What are the outcomes of the therapy; and
4. Can the current knowledge be applied in the field of project management?

Note that in the following section the expressions of clients, participants, patients and respondents are interchangeable. The choice of words is generally dictated by the circumstances in which the therapy is applied but is in no way exclusive.

3.1 Art Therapy

The term 'Art Therapy' encompasses a broad spectrum of therapies including all kinds of activities referred to as 'art' which is the opposite of 'science'. In the dichotomy of art and

science, mind and body, art therapy focuses on the mind as opposed to science which focuses predominantly on the body (Kirkeben 2001, Kushner 1998, Ratcliffe 1977). Gagliardi (1999) posits it as the aesthetic-intuitive versus the logic-analytical dualism. This is not new, as early as ancient Greece it was known that healing does not only consist of physical aspects but also emotional ones and cures have been achieved by a combination of rest, exercise, mineral baths and attending theatrical plays (Kushner 1998). René Descartes' famous statement 'cogito ergo sum' was later expanded by Jean-Jacques Rousseau by stating 'sentio ergo sum' (Damasio 2008; Kushner 1998), reinforcing the thinking-feeling dichotomy.

Art therapy has as many forms of expression as there are creative art categories (Thompson & Blair 1998; Dissanayake 1995). The main groups of creative arts include, but are not limited to, drama or plays, dance, music, film, creative writing, storytelling, game playing, graphic design including painting and drawing, photography and visual arts which are often referred to as crafts (Thompson & Blair 1998; ATA 2015). Any of the mentioned activities may assist people to express themselves and thus assist with improving mental and emotional wellbeing, and consequently their physical wellbeing (Association 2015; Thompson & Blair 1998; Loewenthal 2013). Additional to the above-mentioned activities there are daily routine activities which involve artistic creativity such as cooking, gardening, make-up etc. (Thompson & Blair 1998; Barfield 1934). Although these activities may have therapeutic value, they are not included in the literature since monitoring and control by therapists is not normally possible (de Witt 2014).

Of the many forms of artistic expression mentioned above, there are those that are used more widely than others in therapy (Neale & Rosal 1993). Provided that the required faculties exist, and no cultural barriers preventing it; therapies commence with a narrative session, the therapist wants to acquire a basic overview of the problem, either directly from the patient or someone that knows the patient (Baker 2006; Briks 2007; Ehresman 2014; Naff 2014). As such, Narrative Therapy creates at least the starting point of a therapy and, in some cases, it is the only method used (Naff 2014; Lusebrink 2004). Narrative therapy has attracted interest from practitioners involved with clients who seek counselling for less severe problems, or even the absence of problems, but the wish to effect change in their life (Etchison & Kleist 2000; Nunez 2009; Chilton, Gerber, Councill, Dreyer et al. 2015). The therapy is described as a literary means to achieve a therapeutic end (Carr 1998) through reflecting and conversation

with others (White 2002a). Narration is one of many types of symbols used to express the far more complex inner self that governs a person's behaviour (Greenspan & Shanker 2006).

Narration can be used in isolation, which is the purely spoken and written form, or in combination with sounds, gestures, drawings and other art-typical means (Geertz 1973). That is because narrative therapy in isolation may not provide the required results. It is not unusual to see a person that is extremely quiet and who appears to have severe problems with verbal or written forms of expression (Loewenthal 2013; Nunez 2009; Skeffington & Browne 2014). When given the right topic, hint or environment these people often "open up" and can talk forever (Briks 2007). Narrative and art therapy share theoretical beliefs that are consistent with each other - both assist with recapturing hidden aspects of self-expression based on life experiences (Carlson 1997). Relying solely on verbal expression limits application of emotional intelligence, skills based on doing, to help individuals with the externalising process (Mayer 2009; Mayer & Geher 1996). Using other forms of art can either be in the form of props assisting with creating a narrative (Naff 2014; Barry 1997) or become part of the narrative (Chilton et al. 2015; Skeffington & Browne 2014). The power of visual representation in conveying a message is vividly shown when sport coaches use a white board, pin board and other props to prepare teams for competition (Figure 1). (Bell 2002). This simple drawing does not only assist with conveying a complex message on its own but it assists with getting a message from the coach to the team (Weinberg, Neff & Jurica 2012). Furthermore, it can be used as a record for later analysis and verbalising the message for future references (Moore, Whigham, Aldridge, Holt &Hodge 2001).

Figure 1: Sport Coach' Whiteboard
  (photo by author)

As such, visual forms of art are used to assist with the elicitation of hidden representations, namely when it concerns emotions that drive behaviour in the context of project work (Whitty 2010).

"When words become unclear, I shall focus with photographs" — *Ansel Adams*

People return from holidays and other special purpose trips with lots of photographs and artefacts (Haldrup & Larsen 2003). These items of visual representation trigger conversations, they assist with making connections to events that occurred in the past, and serve as props for recalling of memories and storytelling (Nunez 2009; Loewenthal 2013; Olivier 2013), true to the saying 'a picture says more than a thousand words'. Loewenthal (2013) explored the option of using the 'Talking Pictures Therapy' as a method to assist children in sessions of narrative therapy to express their feelings and problems. In one session, a set of sixty picture cards are laid out and the child picks one out. The pictures are used as an artistic prop to help children remember past events, both stressful and otherwise, and talk about it. This makes it voluntary for the child to talk about issues that are of concern. The therapy as described was based on trials with two children only. On the basis of the description in the paper it appeared that the pictures have been of assistance with starting the conversation but once the conversation was underway it was the narrative therapy method that has been applied and delivered the desired results. In one instance the narrative therapy has been supported and kept going by use of playing games (Loewenthal 2013). Duke (2002) argues that visual art contains a vast amount of non-verbal communication and expressions of extracted emotions created by the artist. As such the externalisation has already taken place and the picture serves as a memory prop during the verbalisation process (Duke 2002).

Other forms of art are used such as audible and kinetic, namely music and dancing (Gertler 2003). Since the beginning of human tribes, music has been used to express a sense of identity, belonging, class and even competence (Dissanayake 2001; Diamond 2012). Music therapy in itself is, like other types of art therapy, extra-verbal but it contains a message that can be verbalised albeit with some degree of difficulty due to the fact that music is mainly temporal and 'translation' into a narrative may be hampered by the different speeds of these two modes of communication (Dissanayake 2006b). Musical practices have also been used successfully in eliciting emotionally based perceptions of live experiences (van der Hoorn 2015). Kinetic art, namely play and dance performances, are a powerful form of expression that have been used

by tribes in various form in prehistoric times and until now (Diamond 2012). As with other forms of art; kinetic art allows for expression of emotions that may or may not be hidden (Hagen & Bryant 2003; Payne 2003). It also serves as a function in therapy, dances and plays assist patients to 'free' themselves from constraints imposed by hidden, suppressed and unknown emotional trauma (Levy 1988; Malchiodi 2011; Ratcliffe 1977). However, due to the transient nature of kinetic art, externalising, deconstructing and decoding of the underlying emotions caused by events in lived history is extremely difficult (Dissanayake 2006a). Video recording of plays may assist to some extent, but due to effect of the emotions of the moment not being present, may not convey the original and intended message (Lusebrink 2004). As Geertz (2005) states, a play or dance is only able to transmit deeper meaning if the audience has an equal cultural understanding of the content of the play. As such, modern acts of impromptu plays, also known as body language, expresses much about the person but is understood mainly within its own kin group that is able to decipher the information hidden behind the movement (Hagen & Bryant 2003; Marlowe 2005).

3.1.1 Application of Art Therapy

The varied forms of Art Therapy are applied in wide range of applications. In anthropological and tribal history, art therapy has been employed to teach young children cultural rules of behaviour. It is akin to preventative therapy inoculating the mind, rather than, as in western societies, the body; to avoid problems in the future (Bateson & Mead 1942; Diamond 1991). In contemporary western practice art therapy is used to deal with trauma and behavioural disorders. The therapy is used for dealing with Post-Traumatic Stress Disorder (PTSD) in victims of war as well as soldiers and perpetrators of war crimes (Naff 2014; Baker 2006; Spiegel et al. 2006; Kopytin & Lebedev 2015), victims of violence (Baker 2006; Appleton 2001; Wigren 1994) and people suffering from loss (Hardy 2013; Loewenthal 2013). Other areas include children, adolescent and adults with behaviour problems (Loewenthal 2013; Ehresman 2014; Beaumont 2012; Kropf & Tandy 1998) and interpersonal relationship issues in families, workplace and school (Goncalves, Matos & Santos 2009; White 2003, 2001c, 2002b; Carr 1998). Art therapy is not the exclusive field for treatment of severe trauma and disorders. The therapy can be used for self-improvement purposes, simply to make someone 'feel good' or for self-discovery (Nunez 2009; Chilton et al. 2015; White 2002a); both forms in a distal sense should improve one's wellbeing (Sapolsky 2004).

Narrative therapy can be applied, similarly to other types of art therapy, for trauma treatment and counselling, treatment of disorders, conflict resolution and counselling and various other alternative applications not related to a specific disorders or problematic behaviour (Carlson 1997; Etchison & Kleist 2000). Narrative therapy can be applied wherever externalising of deep seated and hidden emotions is concerned (Carr 1998; White 2001b; Chilton et al. 2015; Nunez 2009). Literature shows that narrative therapy is widely used in family therapy, namely where problems with children are dominant (Etchison & Kleist 2000; White 2001a, 2001c, 2002b; White & Epston 1990). Narrative therapy, as the term itself implies, is based on creating a story in either verbal or written form (White 2001b; Barry 1997). This is achieved by mutual cooperation between all participants which is different to other types of therapy where a distinct separation between the therapist and the patient exists (White & Epston 1990). The aim of the therapy is to assist patients to firstly separate themselves from the problem, taking a 'helicopter view' method of looking at the problem and themselves (Lock, Epston, Maisel &Faria 2005). This allows the patient to look at the problem in neutral manner, set apart from themselves, so that if a problem (or a perceived problem), exists, it will no longer cause negative emotions in the patient through co-identification and thus allows these experiences to be brought into the open in form of a story (White & Epston 1990; Carlson 1997). This process can take place in various forms, direct conversation, questionnaires, the writing of letters and through electronic media, or any combination of these, which allows for constant comparison of data gathered (Etchison & Kleist 2000; Carlson 1997; White & Epston 1990). The result is the creation of a live story that is getting rendered and coloured in as the conversation proceeds, or in other words the creation of a person's tapestry of life is happening progressively (Wigren 1994). The entire dialogical externalisation process creates unique outcomes, or 'sparkling moments' as Goncalves et al (2009) describe it, such as simple recreation of past life experiences or as far as creating cathartic moments (White 2002a). Although literature focuses on therapeutic functions which is mainly focused on improving a patient's wellbeing this is not the only possible application. The narrative therapy process, as described in the literature, can progress through to the externalisation process and conclude with the creation of the tapestry of life of people considered 'normal' (Barry 1997; White 2002a).

3.1.2 Aim and results of Art Therapy

According to Freudian theory art provides a tool through the work that is created by artistic activity to express a person's hidden innermost secret impulses. It is an expressive activity

which can unlock and elicit emotions buried deep within a human being (Freud 2010 in Ratcliffe 1977). The creation of art has the ability to release and communicate underlying messages and provide a deeper understanding of oneself and others (Carr 1998). Art offers an alternative to people that are unable or unwilling to verbalise their feelings and thoughts (Spiegel et al. 2006; Kopytin & Lebedev 2015). Artistic activities enable expressing the inexpressible, providing insight to areas of the mind that are otherwise inaccessible (Brearley 2008). Greenspan (1997) describes this as transforming emotions into signals which can be expressed by those means, and only by those means. As such art therapy assists with assessing, managing and even improving behaviour, making it a diagnostic as well as a therapeutic tool (Neale & Rosal 1993). Zeki (2001; 1999) equates art to neuroscience; albeit unknowingly it studies the function of the brain and allows access to areas previously uncharted. He cites the case of the kinetic artist Jean Tinguely who composed artworks that functions strikingly similar to the brain area V5 which is responsible for the perception of visual motion. This reinforces the view that art can assist with exploring and revealing a human brain's perceptual capabilities or in other words, art does not reproduce the visible but makes hidden things visible (Sallis & Klee 2010).

Narrative therapy, like any other form or art therapy, attempts to unlock hidden emotions which are emotions locked into a person's tapestry of life as a result of previous experiences (White 2001b). These emotions govern a person's behaviour (Kropf & Tandy 1998). To find out what these emotions are they need to be externalised and presented in a form so that they can be understood by the self and others (Carr 1998; Botella & Herrero 2000). To be understood by others a common form of communication is required (Carlson 1997; Scott-Phillips, Dickins & West 2011). Communication can occur through all the modes of using symbols and artefacts as long as the modes are equally understood by all parties of the communication (Geertz 1973). The written and spoken language used in narrative therapy is one form of symbolised form of communication that is most widely understood by people (Greenspan & Shanker 2006).

Humans have a natural tendency to talk and tell stories; the narrative dimension is vital for self-understanding of the individual as well as the group (Olivier 2013). Once obstacles are removed, if they exist in the first place, it is a matter for the therapist to keep the narration flowing in a manner that avoids leading the story teller (White 2001c). Wilson (1998) supports this view stating that people are easily encouraged to talk but far harder to shut up. In narrative therapy the patient-therapist relationship is formed into an alliance with the aim to create a

conventional basis that assist with the externalising process (Etchison & Kleist 2000). If that cooperation evolves to a high level it is similar to people sitting together telling jokes. Through mutual stories a person's memory is engaged anew which allows access to neglected or forgotten aspects of previously experienced life. During a conversation with others, through hints and verbal props hidden memories are accessed and verbalised (White 2002a). The 'props' and hints can be verbal or, as outlined below, can be made up of other forms of art or activities.

Greenspan and Shanker (2006) argue that narrative therapies are of limited value in attempting to explore basic emotions because the emotions reside in the unconscious, tacit sphere, and are therefore not directly accessible. Furthermore, these emotions are too rich thus verbal expressions are not able to externalise the full meaning. Achieving externalisation of the full meaning involves extracting implicit and tacit knowledge that cannot be verbalised (Mitchell & Egudo 2003). The main issue with narrative therapy lies with the fact that some tacit and implicit knowledge may not be accessible (Nonaka & Von Krogh 2009) a fact disputed by Polanyi (1966) who believes all knowledge can ultimately be externalised. However, Polanyi (1966) warns of making leaps from qualitative data obtained through narration and subsequent conversion to quantitative results. Converting qualitative data into explicit knowledge removes the content from the context which may completely alter its meaning. Taking the focus away from the story as a whole and the interconnection of individual events within the story leads to distortion of the overall picture or even the entire story contained in a tapestry (Carolan 2001). If certain aspects of the 'story' cannot be externalised as alluded by Nonaka (2009) and Polanyi (1966) then that in itself may not necessarily be a problem; a story can be a story even if not entirely complete (Wigren 1994). Wigren (1994) considers this the lessor evil compared to a therapist's urge to create complete stories which results in 'leading' the patient to fill in all the gaps. These gaps may later become the story albeit a distorted one (Barriball & While 1994; Rodhain 1999; Hurley & Wachowicz 2009).

Interview and surveys can be used to commence the process of narrative therapy but they will not be able to elicit the rich data that is sought to create a meaningful tapestry of the patient's lived experiences (Klein, Calderwood & MacGregor 1989). Narrative therapy without a high level of socialization, namely in form of conversations, between therapist and patient will not provide a result in sufficient amount of rich data being unlocked (Kikoski & Kikoski 2004; Hurley & Wachowicz 2009).

3.1.3 Application of Art Therapy in the field of project management

To comprehend the full range of opportunities, the term narrative therapy is misleading as the inclusion of the word 'therapy' indicates that the activity aims at remediation of a specified health problem or disorder. The application however can be broader if the word therapy is replaced with methodology. By broadening the scope narrative methodology can then be applied in ethnographic and actions studies. Studies have been carried out using art based techniques with the aim to capture the 'lived experience' of project managers. In these studies drawings and musical activities have been employed to access hidden, emotional based information (van der Hoorn 2015; Whitty 2010). Other work in the field of management involved the use of art based techniques to effect change in the behaviour of managers or in some cases the entire organisation's collective behaviour (Brearley 2008, Lloyd 2007, Kerr & Lloyd 2008).

The sign of a good author is that they can engage the reader and invite him into the world of the author, or the world of the author's story, so that the lived experience of the reader becomes one with that of the author (Zamel 1992, Geertz 1988, Parry & Doan 1994). The narrative methodology aims at achieving the reverse; the therapist encourages the client to become the author and attempts to assist the clients to develop into great authors (White 2001c). The topic of the narrative is the author's (client) life story. White calls this 're-authoring life' and because the therapist is assisting the author becomes the co-author (White 2001b, 2001c). Through this process, the lived worlds of the Project Manager (author) and the Researcher (co-author) to some extent become one; metaphorically speaking the Project Manager is inviting the co-author into his 'house' (Nonaka & Konno 2005; Carr 1998; Etchison & Kleist 2000). The 'house' in this sense is a metaphor for the space where a person's deep inner emotions reside, Nonaka et al (2005) refer to this as Ba based on the concept developed by Nishida. This enables the researcher and the participant to 'look around the house' where the participant's life events, including hidden events, are stored. This process elucidates not only the Project Manager's view of the present but also the vision of the future (Carr 1998; Kikoski & Kikoski 2004; White & Epston 1990). Through this process enabled by narration the researcher gains almost complete insight, as mentioned above, like being invited into someone's house (Carr 1998). In addition, the process of co-authoring allows the subject (client) to separate an object (issue) from their own person and thus enhance opportunities for externalisation. This can be further

improved by including outside witnesses thus creating an enlarged discussion of the issue in question (Carr 1998; White 2001c).

Other studies have been carried out to investigate behaviour patterns of project managers and managers. These studies have been based on ethnographic methodologies and the results focused on contemporary behaviour only. These studies did not attempt or succeed in finding the source of the behaviour (Fisher & Gonzalez 2013, Fisher 2011).

3.2 Tapestry

The Tapestry of Life is a metaphor for a pictorial history of the how something has evolved to the point it is at the present (Hyatt 2016). For instance, the history of the human race (Figure 2) when presented in the shape of a tapestry is conveying a powerful message and explanation in an easy to understand way (Larson 2015; Douglas 2003).
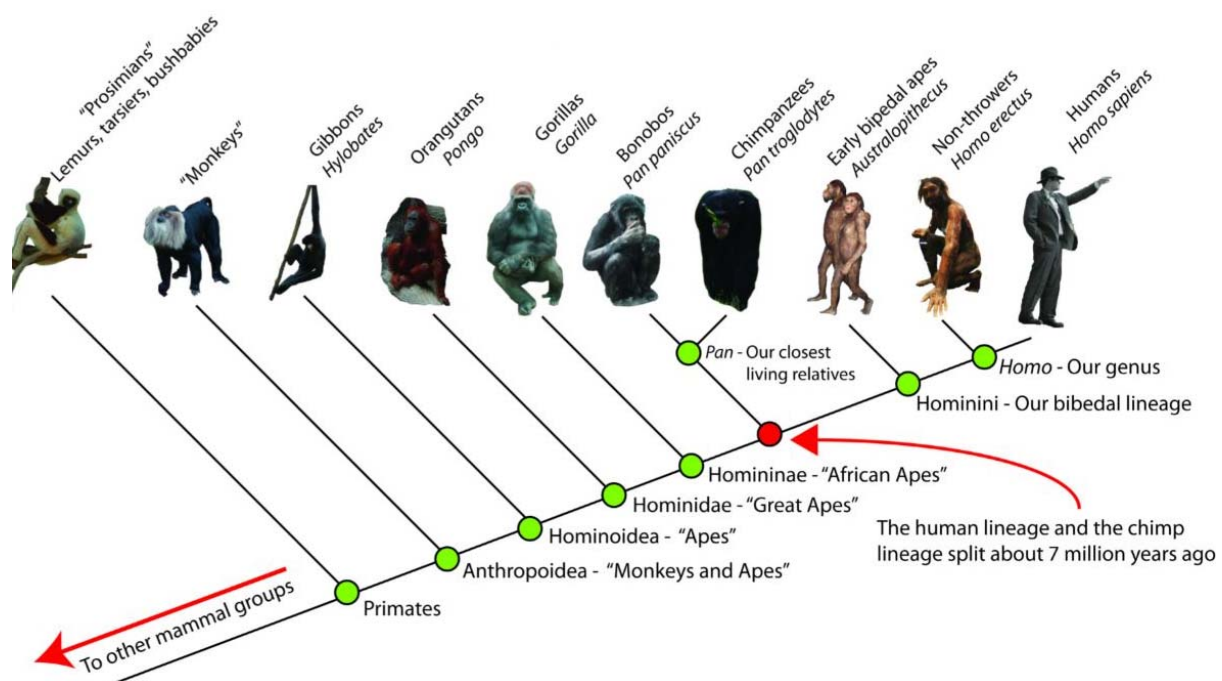
Figure 2: Tapestry of evolution of humans
  (Larson 2015)

The same methodology can be used to condense the history of a technological development, for instance to show how cars have evolved over time (Figure 3). Technological evolution follows a similar path to human evolution in that it starts simple and adapts over time (Berger, Epstein & Georgano 2014).
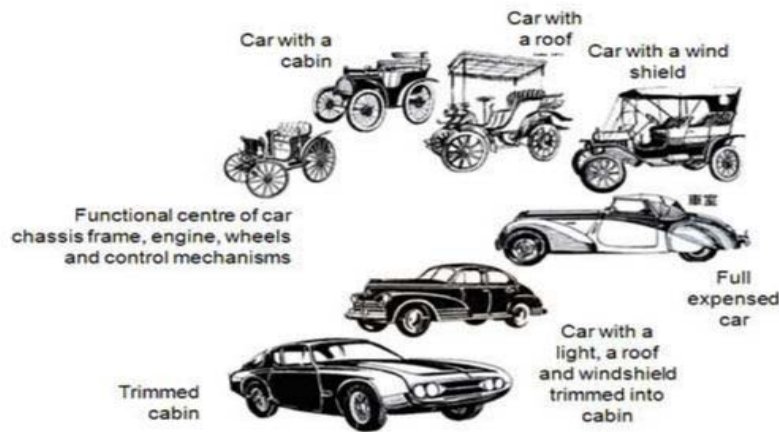
Figure 3: Evolution of car

(http://blog.world-mysteries.com/science/127-years-of-modern-automobile-evolution/)

This method is not new, prior to the invention of motion pictures (movies) common historic events have been documented using panoramic paintings (Lewis 1999). The earliest known types of tapestries are murals found in caves which predate the time of written language (Lossing 1860). This contradicts Vaughn's (2015) statement that the written language is the oldest way of recording human events in time. Tapestries have been designed to convey a message to a literate as well as an illiterate audience allowing it to reach peoples from all levels of society, thus being far more inclusive than a book (Lewis 1999). Furthermore, language, in addition to being limited by the literacy skills of the audience, mainly written language, is not well suited and often fails miserably as a mode of communication (Vaughn 2015; Schneider, Göbel & Zu Ermgassen 2004). Tapestries and the pictorial representation contained therein are not intended to contain the full story, or be a full and verbatim representation of a historic event. The events depicted on the tapestry are intended to trigger a silent dialog between the picture and the viewer, similar to a cue card for a presenter as they assist the viewer to explicate the full story hidden behind the picture (Schneider, Göbel & Zu Ermgassen 2004). These paintings have been created from eyewitnesses telling their stories, sometimes years, or in case of religion tapestries, centuries, after the events have occurred (Schneider, Göbel & Zu Ermgassen 2004). There is evidence that this method has been used in all parts of the world as depicted in Figure 4 to Figure 6 below.

Figure 4: Section of Bourbaki Panorama

Edouard Castres (1881) (Vaughn 2015)

Figure 5: Tapestry from China

(http://chinafinearts.com/)

Figure 6: Tapestry of Battle of Waterloo

(http://waterloo1815.be/)

Tapestries, namely murals, are still being used today for the purpose of mainly government propaganda (Marino 2015; Hu 2015). These murals (Figure 7) do not at all depict a full instruction of the authorities' rules, instructions and expectations but serve as 'props' to remind the viewers of the obligations as citizens (Hu 2015; Marino 2015).

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Figure 7: Mural in North Korea

(Patrick Aventurer gettyimages.com.au)

The tapestries shown above depict more than simple photographic evidence of a single moment or a linear narration such as a movie; tapestries do not fix the viewer's attention for a certain duration or predestined direction (Schneider, Göbel & Zu Ermgassen 2004). The interrelatedness of the pictures presented allows the viewers to make their own connections and interpretations; the pictures do not make the claim to hold the full and exclusive knowledge of the event (Schneider, Göbel & Zu Ermgassen 2004). Tapestries contain visual representations of individual events collated into one picture creating a multi-layered narrative that connects the past with the present (Lewis 2007). As such the principle of thrownness applies to the interconnectedness of the pictorial representation contained in the tapestry as well as the interconnectedness of the story, including the author, and the viewer (Ahmad 2009; Schalow 1998, 2015; Olivier 2013).

3.2.1 Principle of Thrownness

Heidegger posits that a human life is not shaped or defined in its isolated or individual self but in terms of what has come before, and what will come thereafter, a phenomenon termed by Heidegger (Heidegger, Macquarie & Robinson 2000) as Thrownness (Geworfenheit). Husserl (1905) compared this with music where a tone does not make sense unless the listener knows the tones that came before and are expected after (Reybrouck 1997; Boenn 2008). However, the tapestry is not only a pictorial history depicting past events. In addition to what has occurred

the tapestry also contains pictures reflecting the future a person envisages, expects and strives toward. Husserl called this 'Protentions': expectations about the immediate future, as opposed to 'Retentions' which are the memories of the past (Boenn 2008). The combination of these conjoined components of consciousness together create the 'now' in a form described as 'Gestalt' (Von Bertalanffy 1949; Reybrouck 1997). It builds the basis of how a person perceives the present and thus it shapes emotions and responses that occur in the present which create the whole of the behaviour of a person.

3.3 Gaps in literature

The success of art and specifically narrative therapy, as measured by means of results achieved in the form of behavioural changes and improvements in physical wellbeing, indicate that the method is able to access deep and hidden emotions (Etchison & Kleist 2000; Venäläinen 2012). Whereas the therapy, as currently applied, focuses on what can be achieved in terms behaviour changes; another possible application would be accessing the hidden emotions and externalising the events that cause them (Horwitz 2011, 2007). Using the narrative therapy methodology with people that do not suffer from trauma and who are thus not suffering from the self-preserving broken link to the memories, should also result in fewer obstacles being present when attempting to extract histories of lived experiences (Chilton et al. 2015; Nunez 2009). It may be more a case of uncovering the forgotten rather than releasing the deliberately hidden (Barry 1997).

The use of a tapestry, be it in the shape of a mural, a painting on canvass or paper, embroidery or similar, to display rich and deep data containing historic events has been applied starting from prehistoric times until today's uses (Marino 2015; Pérez-Álvarez & García-Montes 2004; Lossing 1860). Technical versions of tapestries, a more evolved version of network diagrams, have been employed in studies relating to traffic planning, company history and organisational structures (Chinowsky & Taylor 2012; Parisi & Burnett 2015; Rodrigue, Notteboom & Shaw 2013). The literature does not reveal any studies where the tapestry methodology has been used to track and document the impactful history or 'thrownness' of individual project managers.

In summary, the literature focuses almost exclusively on the application of art therapy for purely therapeutic purposes. Further, in cases where Art-based methodologies have been used in a corporate environment it was mostly limited to effecting change in the behaviour of individuals and the organisation collectively (Barry 1997; Lloyd 2007, Kerr & Lloyd 2008).

The use of Art Therapy techniques for investigation of non-disorder type behaviour is not covered in the literature investigated in this study.

3.4 Research Question

The research question resulting from the gaps in the literature is:

'Can a pictorial tapestry created by applying art therapy methodology show a link between lived life events and the behaviour that the project manager perceives vital to deal with the actuality of project work?'

Chapter 4 Methodology

4.1 Ontology

The activity of managing an endeavour to achieve a desired outcome is not new; in fact, it has already been applied by prehistoric humans and is applied by various species of animals (Boehm 2000; Mithen 1990; Baba 2012). People 'managed' their ongoing daily activities or special purpose oriented endeavours since pre-historic times (de Waal & Harcourt 1992; Gray 2010). These special purpose endeavours, activities being limited in scope, time and resources created the phenomenon called Project Management in the 1960s, mainly applied in the field of engineering and construction (Meredith & Mantel 2006; Shenhar & Dvir 1996; Frame 1999). With growing popularity, other sectors as diverse as IT, health, governance, media etc. adopted Project Management as a way of doing 'things' (Leverett, Tabatabaei & Schrottner 2006).

By naming the phenomenon 'Project Management', a new professional category has been created, and as a consequence a 'them and us' environment evolved (Von Uexküll 1992). There was the project, a unique endeavour with assigned limits, and the Project Manager who is in charge of getting the 'thing' done. As a logical consequence, by creating this distinguished category of work a new profession - the Project Manager - emerged (Hodgson 2002).

The Project Manager uses a purpose oriented approach, functionalist activities, i.e. purely mechanical planning and administrative actions, are used as the means to an end in order to achieve a defined outcome with the resources provided (Andersen 2010; Fisher 2011; Svejvig & Andersen 2015). The Project Manager utilises functional tools to be 'in control' and achieve the desired on-time, on-budget and to-standard outcome (Cicmil & Hodgson 2006; Maylor, Brady, Cooke-Davies &Hodgson 2006). That is the way a project manager acts when there is the phenomenon called 'a project' (Berggren & Söderlund 2008; Engwall & Jerbrant 2003; Nikander & Eloranta 2001). On the other hand, if something needs to be done a project manager will make that 'thing' into 'a project', a process called 'projectification', so that it can be dealt with in accordance with the project manager's view of the world (Söderlund 2004; Midler 1995). The two are co- and interdependent, one cannot exist without the other and likewise one creates the other. The *raison d' être* of both are each other (Lester 2007; Marle & Vidal 2015). This study therefore recognises that, in the world of the participant, projects exist as entities thus creating the tasks and activities of project management and the role of project manager.

4.2 Epistemology

A Project Manager, like any other professional, to be employable must possess functional attributes such as explicit scientific knowledge i.e. formulas, specific PMBOK related rules, methodologies and systems (Hodgson 2002; Blommaert & Varis 2012). In theory, and according to professional project management institutions, a project manager should be able to manage a project solely by relying on this knowledge. However, Pollack (2007) states that a project manager's skills are divided into the 'hard' and 'soft' paradigm. The implicit 'soft' skills are having a large influence on what a project manager does on a day-to-day basis (Pant & Baroudi 2008). Explicit and technical knowledge is unambiguous and normative and therefore expected to be uniform knowledge across the profession (Anagnostopoulos 2004; Blommaert & Varis 2012). Implicit knowledge, by nature, is personal, subjective and thus differs between individuals (Davies 2015; Grant 2007). The combination of both creates a project manager's view of reality and shapes their unique behavioural traits.

As the explicit knowledge is uniform and measurable, what is of interest is the implicit knowledge that is shaping the concepts that make project managers into who they are (Clarke 2010; Kikoski & Kikoski 2004; Lindner & Wald). Implicit knowledge being personal knowledge creates some subjectivity of behaviour, but the difference between individual project managers is not significant (Collins 2010, 2007). Project managers use various functional tools to be 'in control', or use the tools to create the idea and pretence that they are 'in control' (Whitty 2010). Being a project manager that is ostensibly applying all the explicit tools and tricks of the profession is behaviour-driven, thus the behaviour adapts to the environment in which a performance is required (Pollack 2007). Similar to the process by which a bower bird creates an elaborate artefact (its bower) consisting of individual artefacts, both materials and behavioural (Collis & Borgia 1993; Alcock 1989); the project manager works within his 'bower' (the temporary organisation called project) complete with hard and soft artefacts to assist with achieving a successful outcome (Blackburn 2002; Whitty 2010; van der Hoorn & Whitty 2015).

A bower bird is defined not so much by what it looks like, as there are other species looking almost identical, but by how it behaves (Sharpe, Fuller & Attenborough 2011). Project managers are not defined by how they look either - in a crowd of people an observer would not be able to distinguish a project manager from other people (Pinto 1996). Project managers are defined by how they behave in a professional environment. Behaviour defines who a person is,

and for certain activities, specific behaviour traits are favoured (Soleymaninejadian, Bao, Liu, Ji &Liu 2014). That means the activity picks the behaviour but the activity also shapes behaviour (Franks & Tofts 1994; Gordon 1996). When the activity is a project, it will suit people that possess behaviour traits commonly favoured in project managers (El-Sabaa 2001). The question is then what are these project manager specific behaviour traits and why some people do have them but others do not (Savelsbergh, Havermans & Storm 2016; Ekrot, Rank & Gemünden 2016).

4.3 Study Design

Abundant project management theory is available explaining in detail what a project is and what the functional attributes are that a manager requires when dealing with projects (PMI 2016). Research, as shown above, highlights the paramount importance that behaviour has in assisting a project manager with his work in dealing with projects. Academic testing can establish the level and type of explicit technical knowledge (hard skills) a project manager possesses. To find out what behaviour (soft skills) a project manager thinks are required to be successful, and where these skills are acquired, is far more difficult. Behaviour is analysed in many other fields of science and this study aims at using methodologies applied in those instances.

The study will apply art therapy type methods, at the first instance narrative techniques, supplemented with sketching and other artistic methods that the participant project manager feels comfortable using. In this study only one project manager is analysed. The design of the study is focused on ensuring that the topic of interest is sufficiently explored and that the phenomenon outlined in the proposition is clearly exposed.

The aim when creating the tapestry is, firstly, to find out what a project manager thinks the behaviour is that contributes to achieving performance targets, and secondly, what may be the source of that behaviour. Narrative therapy can be applied to commence the process, as described by Heidegger (1977), of 'opening up' someone's 'being in the world'; letting, for instance, a therapist into that person's specific lived world. Nonaka (2005) uses the Japanese concept of 'Ba', a metaphor for a shared space created to allow two or more people have a conversation about experiences and emotions that reside in a person's deeper inner self (Nonaka & Konno 2005). The shared space is created through narration, assisted by other types of props such as pictures and sketches. The person being the actor of his own life, morphs into

the role of the author by using the art of narration to write the play of his own life (Pérez-Álvarez & García-Montes 2004). Through this co-creative process, a tapestry of a persons' life will appear.

4.3.1 Unit of analysis

The unit of analysis, or the case, is the phenomenon of project manager's unique behaviour traits being the result of lived experiences that have a high level of commonality. The summarised form of the participant project manager's accumulated life experiences will be presented in the form of a tapestry. To prevent the study getting too broad, boundaries have been applied for the selection of a suitable candidate. The candidate had to be located in Greater Brisbane and have at least ten years' experience as Project Manager in a small-medium to large organisation.

4.3.2 Purpose of study

The purpose of the study is to use art therapy to create a tapestry of the lived life of a project manager and evaluate whether the past lived life experiences are linked to the lived experiences encountered when managing projects. For this purpose, the model of a single case study is used.

4.3.3 Study process

The study is designed to be conducted in stages. Breaking up the study process into stages is similar to sessions a therapist conducts with clients or patients. Carr (1998) refers to the sessions as practices, each distinct and separated by time. The time is required for both the author (participant) and the co-author (researcher) to reflect on the information elucidated during the previous session (White 2001a). This study uses four main stages.

The initial stage is not so much a stage in the actual process but used to prepare the ground for the narrative sessions. It includes the first meeting between the participant and the researcher, a general get to know each other. During the initial meeting, the process of the study is being discussed and the participant is informed of his option to withdraw at any stage should any of the sessions cause discomfort.

The core of the study commences with stage one. In this stage the discussion will centre on what the participant thinks the important things, namely behaviour traits, are that make project

manager successful in what they do. Furthermore, the participant will explain where he thinks the source of these behaviour traits are.

After reflecting on the information gathered in the previous stage, resulting in 'gaps' becoming apparent, during Stage Two the discussion will focus on finding out what is hiding in the gaps and other areas not previously charted during the narrative.

The third and last stage, which may require more than one session, will be done after further reflection on what has been collected so far. There may still be gaps that need to be explored. This stage will also provide the opportunity to summarise and conclude the discussion.

The last part, again not actually a stage, will be the assembly of the collected information in form of a tapestry.
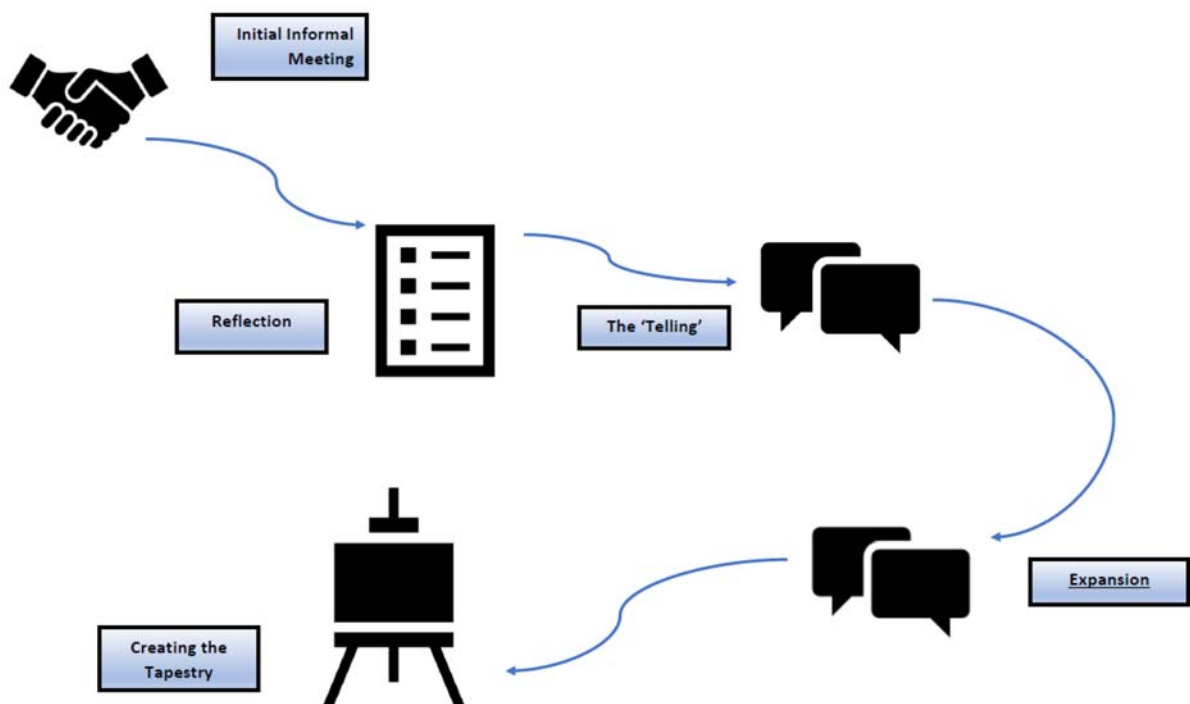
Figure 8: Flowchart of Study Process

4.3.4 Aim of the study

The study aims at investigating whether the behaviour that assists a project manager in dealing with the actuality of project work is grounded in events of their life in the past. The questions the study aims to address are: what does the manager think the 'actuality of the project' is; what type of behaviour is thought to be most suitable to deal with the actuality of the project; and, which events in the past have created or influenced that behaviour?

The subsequent aim is to present the extracted data in the form of a tapestry to find out whether that form of presentation assists with expressing the link between past events to present actualities and future possibilities (Olivier 2013).

4.3.5 Participant selection

This study has focused on a single participant. The criteria for selection were: that the participant has at least ten years of experience in managing projects and be available for sessions with the researcher. The participant is a 45-year-old male who has been managing projects for approximately 18 years. The majority of projects the participant is managing are within the IT industry sphere.

4.3.6 Data creation and collection

The data creation will occur as a result of the narrative sessions, namely sketches and capturing text. Other forms of representations are allowable, provided that the participant deems that to be the best option to express himself.

4.3.7 Analysis of data

The researcher will arrange and present the collected data on a tapestry and the resulting representation will be analysed with reference to the research question.

Chapter 5 Results

5.1 Conducting the Study

5.1.1 Study preparation

Prior to commencement of the activities involving the participant, a Human Ethics clearance from the Human Ethics Committee of USQ in accordance with the University's guidelines (USQ 2015) has been acquired. Thereafter the participant has been selected from a pool of people that have previously attended workshops conducted by the researcher's supervisor. One of those selected was approached but unavailable due to geographical constraints. The second person matched the criteria with regards to experience, current work activity, geographical location and willingness to participate. The participant has been provided with the forms and procedures contained in the ethics approval.

5.2 Enacting the study process

The process of the study has commenced as per study plan. An initial informal meeting between the researcher and the participant was arranged to allow for introduction and get to know each other.

5.2.1 Initial informal meeting

The purpose of the initial meeting was to provide an introduction and prepare for Stage One of the study. During this meeting the participant has been informed of the process of the study, namely that is will involve a series of meetings spaced over a period of a few weeks. Furthermore, the participant has been informed that, should he feel uncomfortable at any stage of the process, the study can be amended to prevent detrimental side effects.

The participant has not been provided with any information such as the Study Proposal which explains details relating to the research questions about the idea of the tapestry. The reason for not providing information contained in the study proposal was to avoid 'leading' the participant in any direction whatsoever.

5.2.2 Stage One, 'Reflection'

This stage creates the basis for the narrative. The focus was to find out what is the participant's perception of the actuality of his projects. What behaviour, tasks or processes does he think assist him with managing the projects? The participant has been asked to compile a list in his

own time showing what is it that he considers to be the important contributing behavioural traits and where does he think these specific traits are coming from.

The submission created by the participant identifies three major areas which he considers vital when managing projects:

- ✓ Team recruiting and building
- ✓ Plot and re-plot the course
- ✓ Where the buck stops

The areas of importance as identified are not only of importance as individual and stand-alone skills but the juxtaposition is equally important. As the participant has noted in Figure 9 it is of vital importance that there is a balance, or representation in equal quantity, as well as an amount of interlocking.

Recruit & Build the team

Relationships / Leadership
(Manage People, Stakeholders)

Great PMs have
balance

Plot & re-plot the course

Planning & Management
(Manage Plans, Costs, Time,
Risks, Scope)

Where the buck stops

Take Responsibility and
Set Appropriate Goals / Quality
(Standards)
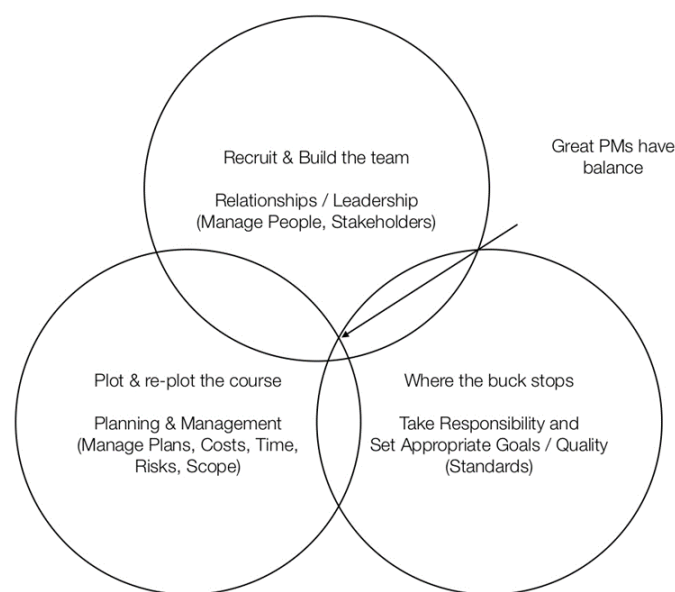
Figure 9: What makes a good Project Manager (PM)

(Study Participant 2015)

The participant's responses, as shown in Figure 9, relate to and cover items Goleman (2006) lists as Emotional Intelligence.

The participant also provided a diagram relating to theory as espoused by the Project Management Institute (PMI) (Figure 10) below.

Figure 10: PMI's Talent Triangle (PMI 2016)

However, the participant did mention that organisations are focusing too heavily on the theoretical technical aspects of projects management when sourcing project managers rather than focusing on the green and purple skills shown in Figure 10 above.

5.2.3 Stage Two 'The Telling':

The meeting for Stage Two was arranged at a time convenient for, and in a location selected by, the participant. It was important that the participant had assurance of confidentiality as it was anticipated that private and personal information will be discussed.

This stage commenced the narrative process and the creation of the visual representation. The narrative commenced with the question 'what do you think made you choose the career of project manager?' The participant equated the career path to a sailing trip starting at the point of the initial training (university degree) where he had a vision of a career destination. However, it was not "plain sailing in a straight line" from the starting point to the destination. There have been external influences, one of them referred to as "winds" which affected the path and direction (Figure 11). Note that the participant later added "MK I" to the destination, as he said the external influences experienced along the way have affected and modified what the "career destination" looks like. Of interest is also that the participants labelled the external influences as "opportunities". In the list provided and mentioned in section 'Reflection' (not shown here due to the private and personal information contained therein) any outside observer would find several events that would by most people be characterised as "set-backs".
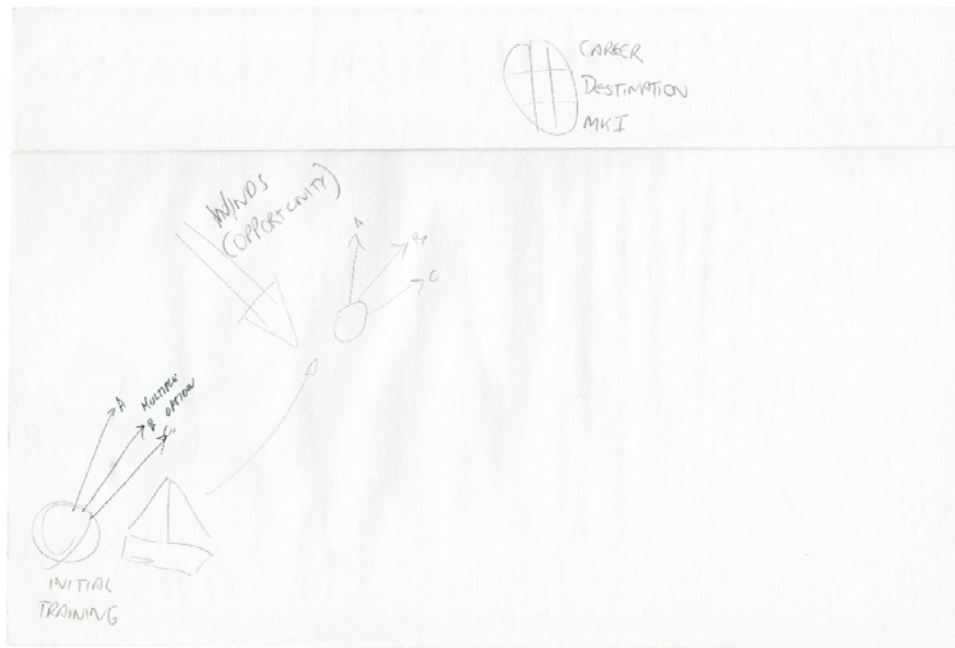
Figure 11: Concept of career draw by study participant

The notion that the participant had a vision of a career destination lead to the question: considering that there are some that appear to have no vision or goal whatsoever, what in your life led you to believe that you can, and perhaps should, have a vision?

The participant drew a sketch showing the nucleus of his family, the father, mother and a younger brother (Figure 12). Of importance is the overwhelming presence of soft skills passed on by the parents. It is of interest that the participant spent a lot of time talking about the 'early' years of childhood and expressing only positive emotions during that part of the narrative.

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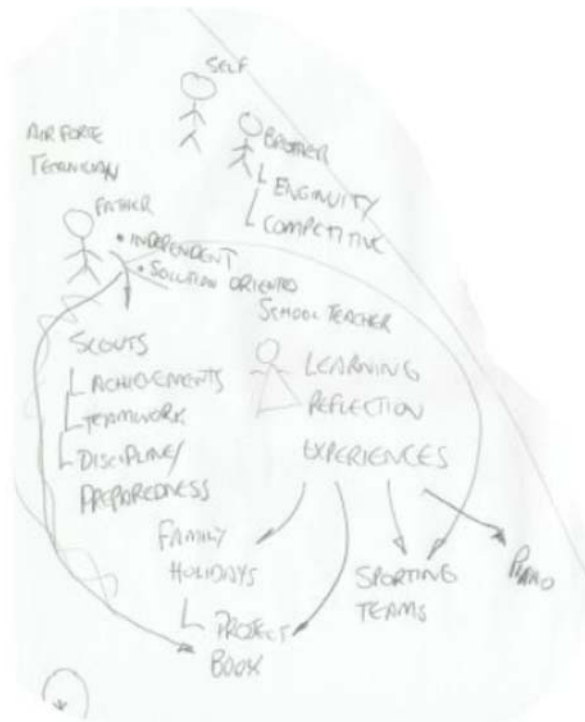
Figure 12: Early Childhood of the Study Participant

At the end of elaborating about the early childhood years the participant drew a distinct line at the right of the visual representation of that period in life (Figure 12). That line indicates the moment the family relocated interstate and the start of a new phase of life. This phase brought new challenges, namely with view of the participant's interaction with the world outside of the immediate family (Figure 13). It signifies a new world, and for the first time in life, a rather hostile one. Note that the participant always referred to "challenges" and "opportunities", negative expressions have been almost entirely absent.
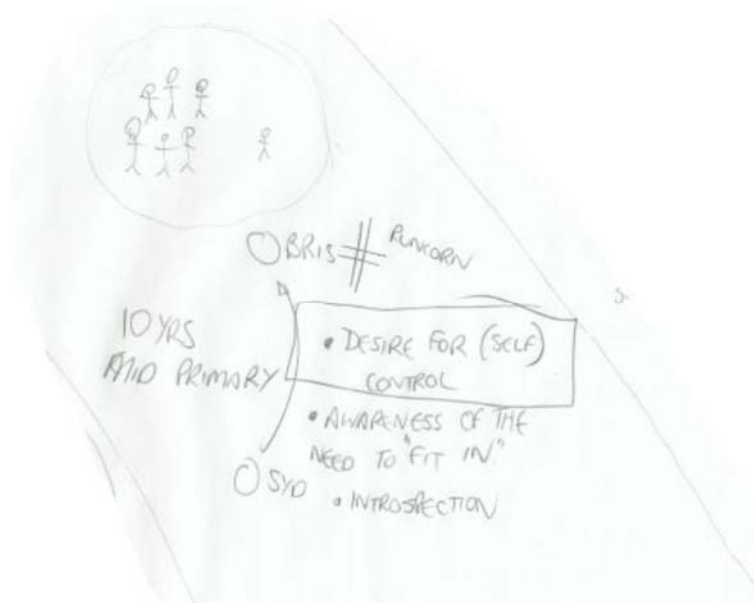
Figure 13: Changed World drawn by Study Participant

The challenge of the external environment posed, in this case the "group", is displayed in the large group versus the small single person. As opposed to the early years this was an environment fitting the kinship paradigm of 'them versus us'. In this particular case it appears worse as 'them versus me'. It is further the case where the environment, albeit not perfect, is there to stay and only adaption or "fit-in" as the participant stated, was the only option to succeed.

The phase in the life that appears to have posed several challenges has been clearly delineated again (see dividing line in Figure 13 and Figure 14) and thus considered closed by the participant.
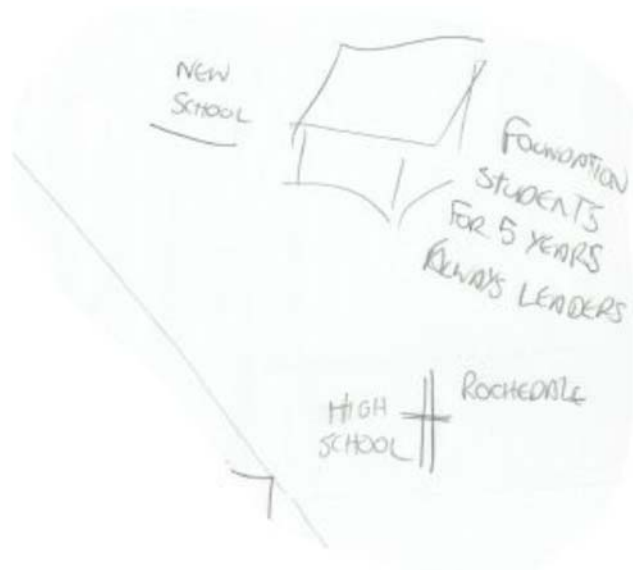
Figure 14: High School Years of the Study Participant

In this phase the term "leader" and "leadership" appeared. As in Figure 13 and Figure 14 in this phase the participant talked a lot about soft skills, namely how to live in the social environment starting from the small family circle to the larger more complex school society. There was a fleeting comment that he was "a reasonably good student" but it did not appear to occupy the participant's attention.

The participant referred to these years up to end of high school as the "formative years", thus clearly indicating that the early years of life up to the end of high school phase has been of vital importance. These years were marked by having to be "always leaders", a condition imposed by the fact that being the first students occupying a new built school they had no other options than be the 'first' in everything. Looking at the life drawn by the participant in its entirety creates an interesting picture (Figure 15).
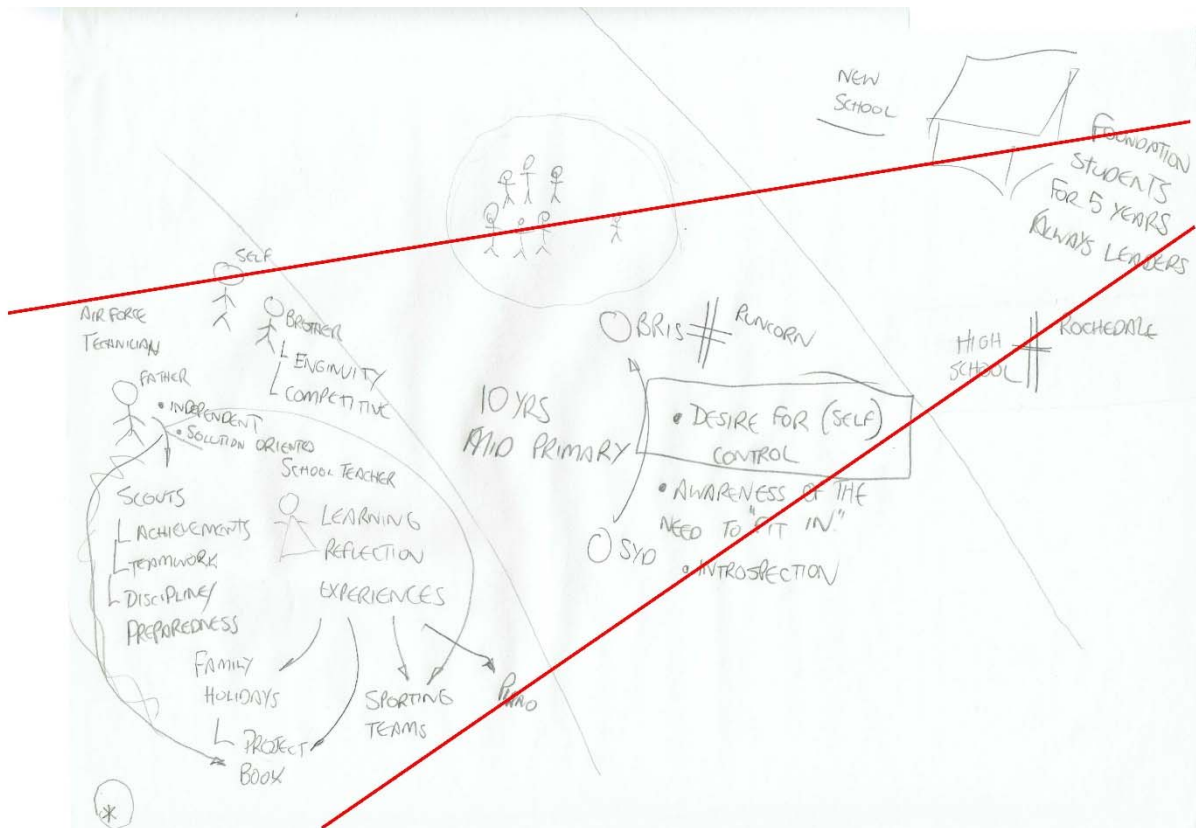
Figure 15: Early Life to High School of Study Participant

It appears that the formative years are grounded in important activities that occurred in the early years and supplemented by subsequent experiences during the middle and high school years.

5.2.4 Stage Three, 'Expansion'

Reflecting on the result of the previous stage a few questions emerged. Considering the influence of the parents, was there any major influence from the human or natural environment during those early years that the participant considered remarkable? Another question was whether any experience or event after the formative years have profoundly shaped the participant and affected his vision of the future?

The response to the first question did not elicit significant information. The participant mentioned that the human and natural environment was uneventful and no event appears to have left any noteworthy memories. There was one exception which was the paternal grandfather. The first thing mentioned was that the grandfather has been a keen sailor and how the days of sailing with him are still vivid in the participant's memories (Figure 16).
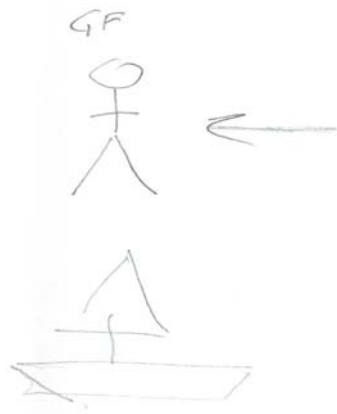
Figure 16: Grandfather, Drawing by Study Participant

This may explain why the participant used the metaphor of the sailing boat (Figure 11) in describing the career that has been affected by winds "opportunities". The participant did say that he himself engaged in the sport of sailing for quite some time.

The grandfather had also been a mechanically minded person, similar to the description of the father of the participant. Both men have been described as "highly capable". This theme reoccurred during the narrative about the professional life of the participant. The influence of the grandfather and father appear to have been a major factor in shaping the participant's behaviour. Starting from the grandfather navigating the sailing boat and how that man worked in the mine being able to fix things. The theme of "being able to fix things" was reoccurring during all the narrative sessions. The participant mentioned his father's "big toolbox" that he, as a small boy, was not even able to lift. But with this his father was able to "fix anything". It is of interest that not one specific tool has been mentioned rather it always was the "toolbox". The participant provided a picture of the toolbox (Figure 17).

Figure 17: Father's toolbox

The father was the person that knew how to "deal" with anything; he had his tools and seemed to have made it "work" no matter what the mechanical challenge was. Even though the "toolbox" was of great importance to the father, the participant stated that it was not a case of

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his father considering the toolbox as some sacred artefact, most of the time the toolbox would actually be left in the car. He looked after it, made sure all is in order and if he deemed that another tool would be useful he would add it to the collection. He would be happy to lend a tool to his son with the comment "just put it back when you're done".

The participant did mention that he now has his own "toolbox" that assist with his work. Not mechanical tools as shown in Figure 17 but templates, processes, flow-charts and the like; all collected during the years of managing projects. The participant provided the example of his having to create a template to assist with his function in a non-profit organisation and how he took the most suitable template from his "toolbox" and adapted it to make it work for the intended purpose. This is like how he described his father who, by using the tools was able to make it work, whatever it was that needed to work.

The narrative moved to the professional career, namely the question of whether there have been events, or winds in the sailing metaphor, that were completely life changing. The participant initially elaborated on one event where he has been working in a position of what he believed was of purely technical nature. He believed at that time that being technically astute would provide him with the success he was aiming for. Through meetings with his superior he was informed that his subordinates are not at all fond of the ways he was dealing with them. This has been the catalyst for the participant to become aware of the importance of social skills that are required in order to succeed (Figure 18).
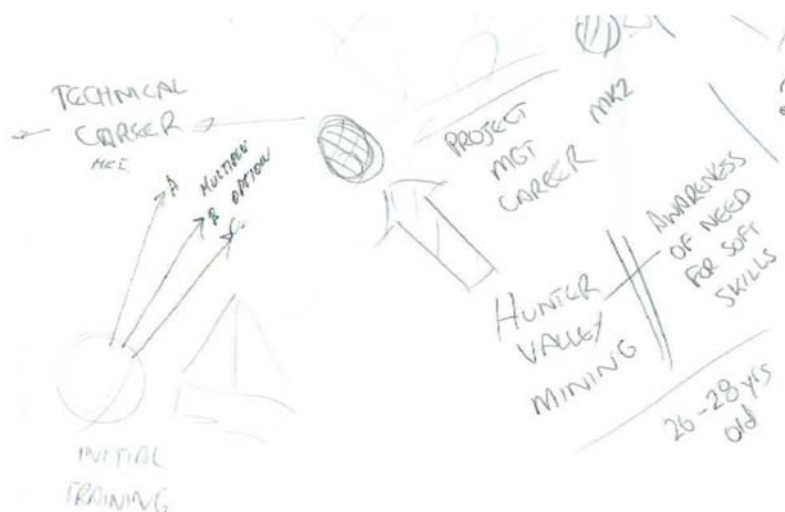
Figure 18: First catalyst, drawing by Study Participant

The idea of a technical career has been the basis for the participant's career destination MK I, along with the belief that being conversant with all matters technical will lead to a secure future. On reflection, the participant compared the experience with that of moving to a new school (Figure 13) and the need to "fit in". In that situation, albeit being a good scholar, he encountered severe problems with the social environment and had to adapt in order to survive. The new experience leading to the appreciation of the value of social skills resulted in the participant modifying the career destination to MK II; moving from being a purely technically-focused person to project management, a career that requires both technical as well as social skills.

In the ensuing career path there have been several events that acted like 'winds' resulting in jolting the sailing boat into an unforeseen new path and consequently modifying the career destination. The events have been caused by various external influences such as personal relationships, economic environment and industry demand (Figure 19 & Figure 20).
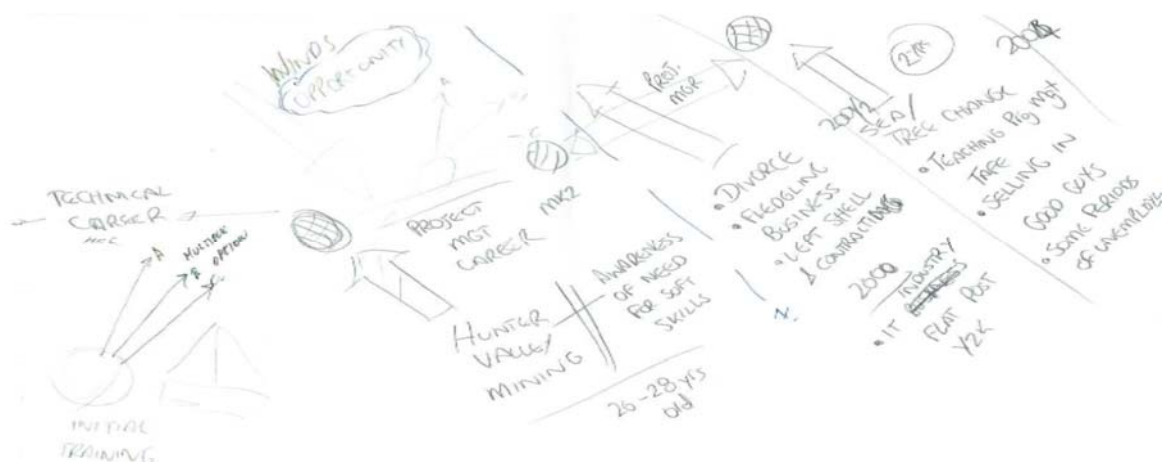
Figure 19: Early Career, drawing by Study Participant

The pattern shown in the early parts of the career (Figure 19) are very similar to the pattern shown in the latter part (Figure 20). It is of interest to note that the participant has at no stage made negative comments about any event that has occurred, as can be seen in the previous stage where the events first have been defined as "winds" the word "opportunity" has been added (Figure 11).
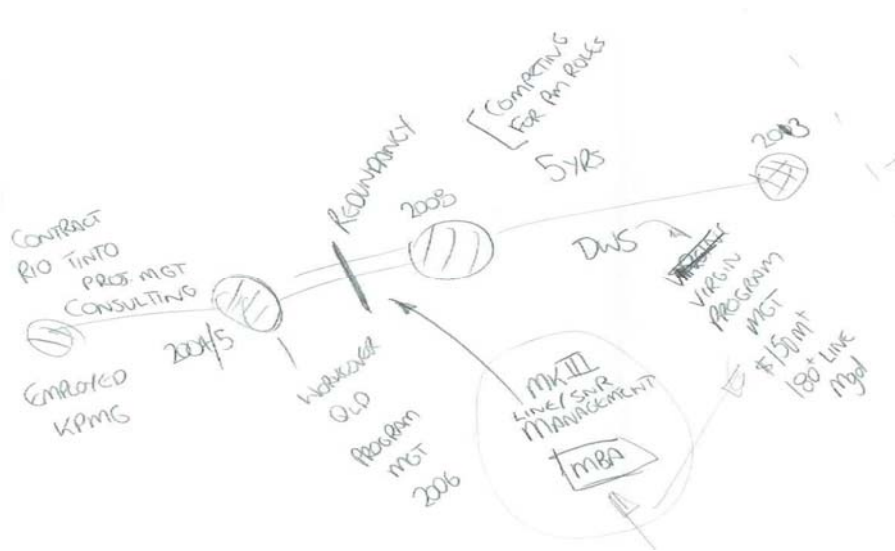
Figure 20: Later Career, drawing by Study Participant

At some instances during the narrative the terms "challenges", "difficulties" or similar have been mentioned but it was interesting to note that the participant subsequently mentioned that *what he learned from dealing with those difficulties* has assisted later in his career path.

The final part of the narrative focused on the view of what the future may pose in terms of challenges. The participants explained again, similar to the narrative during the first stage, that he sees multiple options (Figure 21).
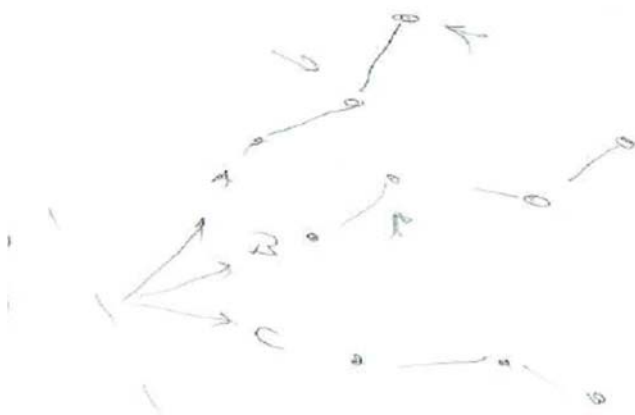
Figure 21: Vision of the future, drawing by Study Participant

The participant expects that the future will to some extent be similar to the past, namely that there will be "winds knocking the charted path" of the boat. This is regardless of whether option A, B or C is chosen. Importantly, the participant also believes that whatever the events;

"winds", "opportunities", "challenges" or other influences will be in future that the skill acquired to date, namely with view of social skills, will be sufficient to allow for dealing with all eventualities.

Figure 22: Tapestry of life drawing by Study Participant

The combined tapestry (Figure 22) shows a 'run' of the life of the participant, starting from the grandfather up to and including the vision of the future at the far right. On the left are the formative years that were shaped by influences from parents and peers proceeding in the adolescent years to the professional life with events created by external influences. On the far right is a faint vision of the future, indicating that the future will be much like a variant of the past.

Chapter 6 Analysis

The study has produced a range of narratives, impressions and pictures expressing what the participant deems to be of importance in relation to his daily activity of managing projects. The study has yielded valuable insight into the historic life of the participant with view of what the influential life events were that he believes assist him in the present with managing projects.

6.1 The 'things' the project manager does

The participant has listed three major areas describing the "things" he does. These are in his terms (Figure 9):

"Recruit and build the team; this is about relationships and leadership"

"Where the buck stops; this is about taking responsibility"

"Plot and re-plot the course; this is about planning and management"

These three spheres have been drawn in equal size circles. That is not due to convenience or chance but intended, the participant notes that "Great PMs have balance, meaning that these three spheres should be equal.

Although some wording within the circles is reflective of project management knowledge terminology, no specific reference has been made to the importance of strict application of project management methodologies or systems other than the PMI's Talent Triangle shown in the participant's first submission (Figure 10 & 23). However, the triangle has not received any further mention during any of the subsequent narrative sessions.

Figure 23: PMI's Talent Triangle (PMI 2016)

The participant did mention during the second narrative session that a good technical grounding is imperative to manage effectively. Nevertheless, the participant indicated that he believes that the importance of good social skills by far outweighs the importance of technical skills, especially if the manager moves to higher levels in corporate management. The participant mentions the same skills as being important that Goleman (2006) describes as Emotional Intelligence; and these are the skills that are considered to predominantly contribute to a person's success in life (Faust 2006; Fricke & Faust 2006; Klein, Calderwood & MacGregor 1989).

6.2 The people inspiring the project manager to do these 'things'

The influence of the grandfather and parents appear to have been a major factor. That is where the terms "navigating", when sailing in the small boat, and "being able to fix things" at work and elsewhere appear to have been embedded in the thinking of the participant. The notion of a person that has the capability "deal" with anything, and having the required and necessary tools to do so, is grounded in the example provided by that participant's father and grandfather.

In the list of professional experiences compiled by the participant, it is notable that there are continued small references to learning, acquiring new skills, training and extracurricular experiences. It is evident that the participant was acquiring his own "toolbox" which allows him to deal with any challenge, just as his father did in his field of work.

The senses are the source of how an individual perceives the world and what effect future events will have on the individual, not only physically, but emotionally (Perler & Wild 2005; Wild 2006). The priming of the senses does not start with birth, as nature as well as nurture (commencing long before birth) affect how the senses will shape how humans perceive the world (Sapolsky 2011; Sapolsky 2005). This study commenced looking at the formation of the senses onwards from the point of which the participant had vivid memories of what transpired in his life that now informs him in his daily practice. The influence parents, or those who may substitute for parents, on the formation of a child's emotional intelligence is well known (Greenspan & Shanker 2006; Harris 2011).

The narrative provided by the participant confirms that the influence of the immediate family member's actions profoundly shaped how the participants reacted to events that occurred later in life, starting from middle school through to the career in the present. The priming of the

senses that occurred during the time of the early life provided the participant with the *'Grundform'* (baseline), similar to somatic markers, to which all later events have been referenced (Von Bertalanffy 1949; Ehrhardt 2010; Storch 2003).

6.3 How did the project manager acquire these 'things'
- voluntarily, conditionally or compulsory

In the early formative years, the time spent with the grandfather and the immediate family, as expressed by the participant, appears to have been a thoroughly enjoyable experience. During the narration, it was evident that the participant has very fond memories of that early childhood phase of life. The almost idyllic life quickly changed during the middle phase in which the participant was confronted with a rather unpleasant, at times hostile, and challenging social environment. During that part of the formative years, the learning process was imposed by that hostile environment, and was thus, involuntary. The latter part of the formative years, the high school years, appear to have been more agreeable. In these years, referred to by the participant as the students in his grade having to be "always leaders", was not chosen by the students, there were simply no other options available. Albeit not unpleasant, it was a condition imposed by the external environment and not a result of any volition of the participant.

Events that shape the life of a person are not likely to be voluntary, but rather, imposed by the environment. The environment consists of the natural environment that has traditionally governed the parenting style in which a young person grows up (Diamond 2012). The natural environment further primes senses that deal with what a person considers as being safe, physically comfortable and desirable (Kellert & Wilson 1995). The participant did not mention anything in particular that would indicate that the natural environment had left any lasting impressions or created cathartic events. The natural environment may not have had a direct influence on the person, but this does not exclude that indirect influences did not occur. Such influences can be transmitted by means of cultural constraints or opportunities (Diamond 2012). Culture forms a set of 'programs' that governs the behaviour of the people that have a major influence in a young person's life (Geertz 1973; Guevara, Engels, Marx &Luxemburg 2005). The entirety of these all-encompassing programs shapes the world in which the person lives and, as consequence, shapes the person (Demirovic 2008). Marcuse (2013) calls the cultural group in which the person lives the 'working environment kin' that denies individuality and forces conformance with those programs that are accepted within the group. The

environment is exerting pressure on the individual, directly or indirectly, through the immediate kin which are in this context the other people the individual interacts, forcing the individual to conform to the accepted rules expressed through the predominant culture (Jung 1928). Consequently, no individual exists in a void; identity and self-consciousness are created through interaction with other individuals and groups of people (Hegel 2015). The story of the participant, in the formative years up to the completion of senior school, is a story in essence of experiencing three different 'working environment kin' which appear to have profoundly affected the behaviour thenceforth. The first phase was the actual kin, the family circle. The second phase was a new environment, although still living with the initial kin the environment expanded and included a significant new kin group, the 'working environment kin' made up of the peers at the school. This new environment forced the individual to conform in a different way, as they were the dominant culture at that time (Jung 1928). Up to the end of this phase, the dominant culture imposed its rules on the participant. In the third phase, the individual became part of the group, the 'working environment kin', who were 'the leaders'. As such, the environment still imposed itself on the participant in the form of duties; which for others, (the followers of the leaders), may have been perceived as a domineering imposition. As Marcuse (2013) stated, each position in the hierarchy has its own external forces imposed on them.

6.4 An Analysis of the Method: The Efficacy of Art Therapy techniques

The main technique used has been the narrative with supporting sketches. The participant has been very capable in expression himself verbally and doing so in an engaging way. The symbols used by the participant have been very powerful. For instance, the metaphor of the sailing boat was a theme that reoccurred several times during the narrative. Importantly, it became evident that the symbol of the sailing boat was deeply embedded in the participant from an early age as the result of positive experiences with the grandfather.

Another very important aspect that has been revealed during both sessions was that of the father's toolbox. The participant has been able to describe it in a manner that conveyed the message vividly. The description of the toolbox was very detailed, and with the picture provided (Figure 17) that the researcher has been able to clearly grasp what the participant saw. This is the result of a 'shared world' created by the narrative sessions and abetted the fact that the researcher knew of people that were similar (Etchison & Kleist 2000; Geertz 2005; Nonaka & Konno 2005). This allowed for the creation of a 'shared world' in the Heideggerian sense

to such a point where the researcher felt he was being teleported into the participant's world. This has been enabled by the absence of a common obstacle existing in counselling and therapy sessions, namely the parties involved not being the conversational type or otherwise not feeling comfortable in the physical or personal environment (Carlson 1997). Carlson (1997) believes that the therapist must ensure that the conductive environment required for the externalisation process to take place is created. In this case, the researcher asked the participant to nominate or provide the environment where the narrative sessions will take place in order to avoid the hazards mentioned by Hardy (2013), namely over-involvement and controlling behaviour of the researcher. The environment provided by the researcher was, albeit of communal nature, quiet and discreet, allowing for personal views to be expressed and discussed. The initial plan was for sessions to last approximately one hour. The participant agreed for the first session to be scheduled for two hours. This proved to be beneficial as it appeared that the narrative sessions commenced slow in terms of producing richness of context. In both sessions, the participant commenced with providing a very factual account of past events. As the session progressed, the participant appeared to 'warm up' and the narrative became very fluid and provided deeper meaning. It could be described in the words of Wilson (1998) when he says that people are easily encouraged to talk but hard to shut up. However, supported by the fact that a conscious effort was needed to end the sessions, it appeared that researcher and participant had a lot of common ground enabling the in-depth narrative session to continue.

The only supplementary method used has been the creation of some sketches resulting in the creation of a tapestry showing events in chronological order. The participant clearly ordered events and people in a manner reflecting the importance and relevant inter-relationships, shown by arrows and spatial location on the tapestry (Figure 11 to Figure 15). The visual representation appears more like the coaches' board (Figure 1). Alike to the coaches' board, where the visual representation itself does not tell the story, the story contained in the tapestry would not make sense without the visual representation (Chilton et al. 2015; Skeffington & Browne 2014). Furthermore, during the narrative sessions, the visual display created by the participant and researcher assisted with memorising and keeping visual the events talked about previously (Mayer 2009; Mayer & Geher 1996). This made the evolving tapestry a very valuable tool in keeping the contextual focus alive.

An important question to pose is, has the narrative been able to externalise tacit and implicit, mainly emotionally based, information (Mitchell & Egudo 2003) or does it appear that some

information and knowledge remains inaccessible (Nonaka & Von Krogh 2009)? As Wigren (1994) stated a story can make sense even if the story is not complete and that is better than desperately trying to fill all gaps which ends up 'leading' the participant to do so for the benefit of the researcher having a complete tapestry, albeit a distorted one (Barriball & While 1994; Rodhain 1999). It has not been part of this study to distinguish which information provided by the participant is explicit, implicit or even tacit, so it is not possible to determine how much implicit or tacit information has been extracted. The narrative process may not have externalised implicit and tacit information in the form of single discernible facts, but it has provided a story as a whole, containing implicit interconnections and causations that have previously been hidden (Carolan 2001). It is not so much what the narrative revealed, but how the data gained through the process interacts with other data. For example, the formative years (Figure 14) show how it creates a basis, or tower of strength, in the professional life of the participant. The formative years are also heavily weighted in favour of the early childhood years where the immediate family, namely grandfather, father, mother and brother have been the determining factor (Figure 12). The learning experiences have equipped the participant with the basic 'toolbox' required to deal with the challenges in the succeeding phases. This does not exactly align with the theory of Rich-Harris (2011) who believes that a person's behaviour is predominantly shaped by the peer group. The first major experiences the participant had with a larger peer group was very challenging and provided valuable lessons of how to deal with adversity and hostility. However, these lessons could only be learned based on the social skills and knowledge obtained during the early childhood years. Tinbergen (1968) describes a similar tapering off when observing the behavioural development in animals.

Chapter 7 Discussion 'The Tapestry'

An analysis of the literature has shown that ample in-depth knowledge exists relating to successful application of art therapy methodology when dealing with victims of traumatic events. There are also cases where Art-based methods have been used to explore and discuss the 'lived experience' of project managers.

This study has aimed at finding out, for a particular person, what the behaviour is that makes them successful at what they do and what the foundation of this behaviour is. To achieve this, a combination of art and narrative therapy has been used to elicit relevant information and present the resulting illustrations on a tapestry.

The narrative sessions have produced a tapestry containing sketches and writing (Figure 22). The tapestry resulting from the narrative sessions with the participant does not include the phases preceding the conscious phase of life. Researching and investigating those aspects of the participant's life exceeds the scope of this study.

Of particular interest is that no specific event shown appears to be larger than the others; in fact, there is a complete absence of cathartic events. This indicates that no cathartic event occurred which alone would provide an explanation for the participant's behaviour as a project manager. Examining any single event, for instance as shown in Figure 24, does in itself not reveal anything that would be deemed of importance with regards to affecting a professional person's behaviour, after all, starting work with a new employer is rarely a major event, the ensuing period in contrast may be.
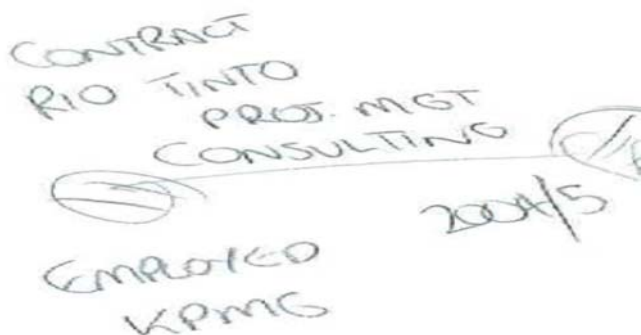
Figure 24: Example of an 'Event' embedded in tapestry

The importance of the actual event shown in the tapestry, i.e. Figure 24, has been rather minimal; it was the phase or passage between the events that had a lasting impact. The most interesting aspect of the tapestry is that it does not really show events but rather phases in life that have been "formative" (the participant's term). There is a 'thrownness' discernible in the tapestry. Single events and passages do not in themselves contain much meaning but viewed as an interconnected entirety it presents an interesting picture (Olivier 2013; Schalow 1998, 2015). In fact, the tapestry does not identify cathartic events at all but phases in life and influential people encountered during these phases that have had a major impact on the participant's behaviour. The influence of the people derives not from what these people explicitly imparted on the participant but rather the implicit approach to life expressed in these peoples' activities. The grandfather's thinking when sailing the boat that 'changes are simply new opportunities' and the father's rationale that 'with my toolbox everything can be fixed'. These approaches have embedded themselves in the participant's subconsciousness as 'signs' in the Heideggerian sense.

Gould and Lewontin (1979) termed the time in between events as "spandrel", but that would deny the importance of the passage of time occurring between two events. A better depiction would be the comparison with the falsework of building a bridge where the uninitiated wonders what is happening until the moment the bridge opens (the 'event'). Similar to falsework, the passage of time in-between events is where the building up occurs to a point where the internal forces and the external forces combine to produce what is 'perceived' to be a new event.


Figure 25: Falsework for bridge

(Wiesner Viaduct http://www.reddit.com/)

In the tapestry, any event would not occur in the way it does without the passage of time assisting with creating the groundwork for the next event (Olivier 2013). Events always occur but the specific nature and duration of the passage of time affects how the event is perceived. Consequently 'events' are not changes occurring in a cathartic form but rather randomly defined moments in a series of life passages. With reference to the bridgeworks, a significant event is artificially created by allocating special importance to the last keystone being placed into the arch. But this keystone is meaningless in itself as all other blocks placed during the passage of construction are of equal importance. It is 'the passage' of placing all blocks, succeeding 'the passage' of building the falsework, and so on that builds the structure. Per se there is 'thrownness' in the passage, and no single passage in isolation has any meaning or purpose. Furthermore, the importance of the falsework is forgotten once the bridge has been completed. This is also manifested in the behaviour of a person; the passages of life that have shaped the person are no longer visible. Only the product of the 'falsework', in the case of a person the formative years, are remaining, manifested through the behaviour of the person.

The tapestry elucidates that the participant has a perception of the future. That view of the future is governed by experiences in the past. The career vision MK-I shows the notation of 'multiple options', reinforced by the fact that the participant has at that point attained formal qualifications in multiple fields (Figure 26).
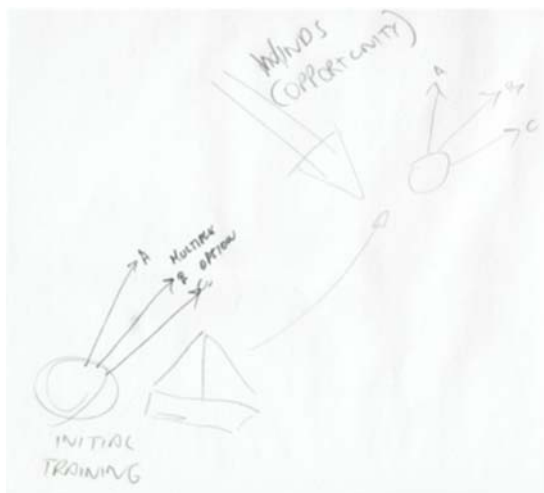
Figure 26: Multiple options MK-I
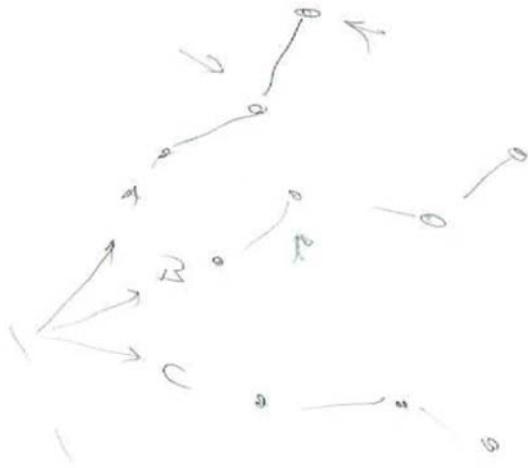
Figure 27: Multiple options of future

The view of the future presents a similar picture, i.e. options A, B and C (Figure 27).

The purpose of creating the tapestry was to see whether it would reveal what 'events' in the life of the participant created the foundation for what he does as a project manager today (Table 1). A close examination of the tapestry and comparison with the statement provided by the participant at the start of the study show that there is a link between the behavioural skills the participant deems to be a vital contributor to a project manager's success and various passages in the life of the participant. Rather than single events it was the influential people exposed to during these passages that provided the foundation for the skills described by the participant in Figure 9 and summarised in Table 1 below.

Table 1: Behavioural skills and where they come from

Participant's List	Core Skills	Where and when picked up
Team recruiting and building	Leadership, relationship/dealing with different people	Early childhood, mid-primary, high school
Plot and re-plot the course	Manage Plans, Risk, Multiple Options	Early childhood (father), Mid-primary (need to 'fit-in')
Where the buck stops	Responsibility, set goals	Early childhood (sailing with grandfather), mid-primary (introspection), high school leadership

The tapestry created as a result of the narrative sessions yielded a summarising picture of the participant's important life passages and the 'signs' to them that remain embedded in the person's perceptive thinking. These signs are used by the participant when managing projects in the sense of artefacts as described by Whitty (2010). Artefacts in this sense are the

symbolised depictions of impressions left behind from life passages. He did not see the 'toolbox' only once as a cathartic event that embedded itself in his memory; it was seeing it over a passage of time, like a steady drop of water edges a stone it edged itself into his implicit memory.

7.1 Response to proposition

The research question was: 'Can a pictorial tapestry created by applying art therapy methodology show a link between lived life events and the behaviour that the project manager perceives vital to deal with the actuality of project work?'

The result of the study does show that art therapy, in this particular case narrative therapy methodology, has been able to extract sufficient information to create a short tapestry of a project manager's life.

The resulting tapestry does not provide links to specific events but rather to passages in the project manager's life that explain where the behaviour that the project manager deems to be vital comes from. The study has been able to create a link from current behaviour to the source of the behaviour - notwithstanding the fact that it was not really events, but passages in life, and people that created the cognitive structure of the participant's behaviour in the lived life experiences of managing projects.

The result of the study shows that the application of art therapy does assist with the creation of a tapestry. Art therapy creates the images and the tapestry orders these images in a manner that makes 'sense'. This is a similar process to taking pictures during holidays. For the uninitiated, these individual pictures have little meaning but when ordered in a photo album, the pictures attain the capability of telling the story of what transpired during the holiday. In the same way the resulting tapestry provides insight to the passage of life that shape the participant's behaviour. The main point revealed by the tapestry is that the foundation of the behaviour appears to be grounded in experiences from the early life phase, namely the family life. As this information is derived from a study involving only one participant it remains untested whether that is a fact limited to this individual or, whether it applies to project managers in general. Expanding the study to multiple participants and comparing the resultant tapestries should provide an answer. It would be highly desirable to carry out comparable studies with participants from distinctly different background and gender.

Chapter 8 Conclusions

The study set out to test whether the application of art therapy, namely the narrative technique supported by visual representations, allows for externalising the information about a participant's past lived life experiences; and when these events are graphically and chronologically displayed on a tapestry, will there be any discerning link between those life experiences, the project manager's specific behaviour traits and the things that the participant deems important when dealing with the actuality of projects.

The study has revealed that the participant has a very clear notion of what he deems to be of vital importance when dealing with the actuality of projects. Notably that the most important skills are not of technical, abstract and explicit nature; but rather, 'soft' skills. They are:

a) Team recruiting/building: leadership, building and maintaining relationships, and dealing with people who have differences;

b) Plot and re-plot the course: manage plans, risks, and consider multiple options; and

c) Where the 'buck' stops: set goals and take responsibility for them.

These are the social skills the participant mentioned during the first meeting as the core behavioural traits that he deems to be of importance when dealing with the authentic world of projects.

The study set out to find 'events' that have occurred in the participant's lived life which may have been created the grounding for these behaviour traits. However, the study has revealed that there have been no cathartic events at all which would have been profoundly formative for the participant; but rather that people close to the participant in his early life and the behaviour traits of those people have built the foundation for the participant's behaviour traits. The necessary 'soft' skills of the participants have been influenced by the passage of these activities and challenges (Figure 28):

a) leadership, relationships and dealing with different people:

    i. early childhood: being a member of sporting teams, competitive brother;

    ii. mid primary years: exercise self-control in a new and often hostile environment;

    iii. high school: as 'foundations students' for five years always leading others into uncharted waters;

b) manage plans, risks and multiple options:

    i. early childhood: the father's toolbox providing multiple options when confronted with 'things' that needed fixing. Make a plan when considering options to fix things that suit the 'tools' that are available;

    ii. mid primary years: awareness of the need to fit in when the environment was unfriendly and the risk of the taking the wrong option could lead to an adverse outcome;

c) take responsibility and set goals:

    i. early childhood: sailing with the grandfather, setting a goal where to sail to and do whatever it takes to get there;

    ii. mid primary years: introspection, leading to;

    iii. high school: as foundation students, there was no one else to take the lead, or learn how to take the lead. The circumstances created the necessity and he had to respond

The product of the study is a tapestry showing a 'thrownness' in the presentation of the important phases or passages of the life.

Figure 28: Tapestry of source of behaviour
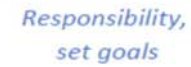
8.1 Closing Remarks

The art therapy based narrative inquiry methodology did succeed in externalising dynamic information about a participant's past life experiences. Displaying these experiences on a tapestry reveals that it was the early years of the life that have provided the most significant experiences. In these formative years of the participant's life is was predominantly the people he was exposed to that had a lasting effect on his personality. It is the behaviour that these influential people displayed together with the artefacts and symbols that these people have used. The power of the tapestry is in the capacity to display all these things in context and at a glance, in a longitudinal form. This finding is most significant because it was not some type of 'big-bang' cathartic event that shaped a participant's behaviour. Focusing on finding a few but large cathartic events may distract from exploring other more important aspects of a participant's life, specifically the multitude of small events that provide an insight into the people, their behaviour and things that have been influential in shaping the participant's behavioural traits.

The tapestry displaying all these things that occurred in the formative phases of the life of the participant show a link to the behaviour traits that the participant deems to be of importance for dealing with the actual world of project work. It further clearly reveals that important behaviours and associated artefacts are interconnected and affect more than one of the project manager's behaviour traits. This indicates that the behaviour traits of the project manager are not evident in the groups listed by the participant but rather as a continuum that includes the behaviour traits.

8.2 Limitations

As a single case study this research has revealed important data about one participant and the resulting tapestry reveals interesting connections between the participant's lived life experiences in the past and his behaviour traits of today.

The results of this study are correct for the participant of this study. Because only one person's view and life has been analysed the result is not universally applicable to other project managers.

The limitations and consequent questions arising from the results of this single case study are:

Is the outcome of this study specific and exclusive to this participant? Specifically:

- are the results gender specific;

- would the results vary if the participant has a background of government rather than private enterprise employment; and
- does age, namely varying lived life experiences due to growing up in different times, affect the outcome of the study.

As a next step a study should be carried out with a participant that fulfils at least one variant from the list above.

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