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Foreign Development Workers in Guatemala:
The Evolving Creation Myth of One's Self

by

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ABSTRACT

This master's thesis explored the motivations of ten foreign humanitarian development workers in Guatemala. It investigated how foreigners identified initial motivations to work overseas, how those motivations became manifested in practice, and transitions in motivation during the field experience. Grounded Theory was the primary methodology with participatory techniques used throughout the study.

Participants represented several nationalities, urban and rural field experience ranging between one and twenty years, and diverse international organisations. Using multiple interviews, a total of forty interviews were completed over fourteen months. Five major themes explored motivation as:

- a desire for integration.
- a desire for 'home' and 'belonging'.
- a desire for love.
- a desire for power.
- the 'evolving creation myth of one's self'.

A play, written from interview transcripts, was video taped and a study guide developed to produce a teaching tool for disseminating the research findings to academics, international development programs, and non-governmental organisations.

Acknowledgements

The process of learning is never an isolated one. The chance conversation from years before, the formal teaching, relationships with family, friends and colleagues, moments of solitude, can all appear without warning within that process, and then elusively slip away again. I thank all of you who have contributed to this process and who have influenced my thinking about the potential of all of us to 'develop'. It has been a pleasure from beginning to end.

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I. INTRODUCTION

There are three reasons why I chose the 'motivations of foreigners working in human development' as my area of master's research.

The first reason is a personal one that remained unclear to me until recently. During a 15 year span I worked as an agency worker and as a volunteer for different periods in

Central America. On a conscious level I wanted to understand what motivated development workers I had met there to remain or to stay living in a foreign environment, and how that experience impacted on their relationship with themselves, the nationals, and the

"The question I keep coming back to is, 'what am I trying to discover?' In my gut I feel it is a spiritual quest in many ways – both for me and those I will encounter, but the kind perhaps that is best left quietly to evolve."

Process Notes– July 21, 1997

internationals who were part of that experience. My previous work within the development field provided me with a degree of first hand knowledge that deepened my understanding of the context the research participants lived and worked in. Reflecting on the research, I realize that subconsciously there was also a personal motivation. I also wanted to clarify for myself why I do what I do. How will I myself use the knowledge I have gained in this research work? How will that knowledge assist me as I continue to evolve both as a person and as a practitioner of international development?

Wanting to create research that would be useful is the second reason for choosing this topic. In Central America I witnessed the changing attitudes of friends and colleagues as they lived the events which took place in that region during the 1980's and 1990's. I became aware of growing contradictions in how they perceived their work and I was curious to understand how they made sense of those contradictions for themselves. Over the years I spent living and visiting there I also came to deeply respect the tremendous experience many had to offer about collaborating with national counterparts and learning how to move in a foreign culture, to their own organisations and the field workers who would follow. This research is a means to share some of the knowledge gained by those

overseas workers, and an invitation to see the complexity and humanity that knowledge has to offer this field.

The third reason is a desire to research an area in which I am also a subject. The majority of research I witnessed by foreigners in Central America focused on deepening an understanding of nationals. Conversations and readings over the years convinced me that our understanding of nationals is a symbiotic relationship with our understanding of ourselves as foreigners within that environment. I also believed that in choosing to research a group of which I was a member, I might have greater credibility with the participants and the readers of this work. Rather than an interloper or an outsider, I entered this study as a 'participant- observer', studying 'my own people' so to speak. As a researcher it feels a more honest choice and one I am more comfortable making.

This thesis is the culmination of the formal study in three disciplines and the informal study of one. The course work completed for this thesis was in the area of sociology, adult education, and anthropology. Drama and visual arts were informally woven into the research process. In the analysis stage a play was written from the interview transcripts, made into a video, and an accompanying study guide was written in order to produce a teaching tool. The intended audiences for the teaching tool are students and instructors of development studies, administrators and managers in non-governmental agencies, and potential or returning field workers. As a vehicle to disseminate the research findings, the teaching tool could contribute a valuable, yet largely uncaptured body of knowledge, to those studying and working in international development.

This interdisciplinary thesis is presented using a structure that reflects the disciplines influencing its creation. Using an interactive approach it combines the traditional academic format with a visual representation of the research. The findings section includes a discussion of the main themes emerging from the grounded theory methodology. The reader is invited to read the discussion for each theme, view the video to observe how the theme is depicted using imagery and theatre, and then read the study

guide to understand how that knowledge could be applied within a classroom or group setting.

II. Literature Review

This thesis attempts to examine what motivates foreigners to work in humanitarian (health, education, human rights) development and how those motivations manifest themselves in work, in relationship to nationals and internationals in the field, as well as in relationship to one's self. Literature on this topic is decidedly scant. There are various

"I would say it's probably the only time in 8 years that I have had the opportunity to articulate some of these things. Some of these questions we've never had a chance to even ask, or nobody's asked them."

Participant – P4, final interview)

factors that may contribute to this situation. It may be that international development agendas influencing the definition of 'development work' place greater value on cost-effectiveness measurements and results than on motivations and

process. In-depth, qualitative studies are time-consuming and laborious and do not often provide the vast quantity of data that many funders might feel is necessary to develop reliable measurement tools. Or perhaps organizations are more pressured to improve training and programming as opposed to dialoging with field workers and developing methods to integrate the knowledge they have gained back into the organization. It may be that there is a lack of time and space, or even reluctance, for those of us engaged in international development to contemplate our practice and evaluate how we are doing in it. It could be that self-reflection has become synonymous with time-wasting 'navel-gazing'. Whichever combination of factors it is, a body of knowledge, contributed by experienced field workers that could potentially shape our understanding of what international development is and how it might evolve, is in short supply.

This situation prompted me to complete this study and disseminate the data in the form of a teaching tool. I would argue that if we (foreign development workers) are to improve our understanding of our motivations and evolve in our practice, to 'develop', further investigation of this topic is necessary. Rarely in the literature is there evidence of the following inquiries being made of practitioners of international development: What is the relationship between our motivations for working overseas and our ability to function in

that environment? Does increased clarity about our initial motivations to work in the field influence how long we stay, our satisfaction with our practice, and why and how we leave? Will deepening our understanding of the contradictions we feel about our work positively or negatively impact our relationship to our agencies and to our national counterparts? What spaces exist for our knowledge, gained in the field, to enrich our organization.

My examination of the literature on the motivations of overseas development workers entailed the following: two literature reviews at the University of Calgary in 1996-1997; a review at Harvard University's Social Sciences Library in March 2000; and a final review at the University of Calgary in June 2000. These searches revealed substantial bodies of related literature available on how motivations, in general, are created, about the motivations of volunteer workers, about adjustment patterns in overseas work, about the impact/results in international development, about empowerment and adult education, and about cross-cultural training

It was also difficult to find people working on similar topics, but two researchers provided additional information about what was present and missing in the current literature on the motivations of development workers. One was Leona English, associate professor at St. Francis Xavier University in Antigonish, Nova Scotia had interviewed twelve women who had worked in International Development about the 'place of spirituality' in their experience (email communication June 22, 1999). The other, Bill Shore, at Harvard University, is currently analyzing the long term impact of study abroad programs on the decisions students make about their future profession. Conversations with these two individuals supported my thinking that there was definitely room for further exploration in this area. These views were substantiated by related literature promoting further research into the internal motivations for people working and living abroad (Dunbar 1992, p. 13), (Kealy 1989, p. 397).

Much of the available literature pertains to the motivations/experiences of overseas volunteers as opposed to international development workers working and living in the field, but there are similarities worth considering. The largest body of literature on volunteers comes out various critiques of the Peace Corps written in the United States during the 1960s and 1970s. These works mainly examine the Peace Corps program and role in relationship to its mandate, (Bennett & Hapgood 1968); (Guthrie & Zektick 1967), or consist of examinations of the Peace Corps role in relationship US foreign aid policy, (Lowther & Lucas 1978).

The question that comes to mind when reviewing the Peace Corps literature is, “What happened to all that knowledge?” In 1968, Bennett & Hapgood, carefully analyzed that organization and produced several thoughtful and balanced conclusions; the need for improved training which included knowledge of returning volunteers; the need to curtail the bureaucracy (a result of rapid growth) that was becoming an impediment to the organization; concern over decreasing applications due to growing speculation about the relationship between Peace Corps and the CIA. Ten years later, in 1978, Lowther & Lucas offered similar conclusions from their detailed analysis of the organization which included the need for a concentrated focus on improved training in language, skills, and cross-cultural sensitivity within the host country; the need for autonomy from other government agencies; the need for skilled professionals as opposed to semi-skilled generalists; the need for an autonomous development budget.

The similarities in the conclusions of both studies raises the question of whether or not the knowledge produced from the first study was incorporated into the Peace Corps in the intervening 10 year span between the two works. If so, what has been the product of that knowledge? How has the experience of thousands of young Americans working overseas, and of the administrators who passed through the Washington offices benefited those who work in international development both here and abroad? Has it contributed to our understanding of the field and our counterparts? How has it impacted on the ‘sustainability’ of our work?

One notable difference between the two is the attitude each holds about the relationship of the Peace Corps to America. Bennett & Hapgood see the Peace Corps as having a role in 'developing America' as well as in international development. They note the positive impact on the domestic educational system by returning volunteers who taught in the inner city schools and brought with them their new knowledge of "*the importance of cultural factors in education*", (Bennett & Hapgood, p. 227). They also make the case that Peace Corps alumni employed by the federal government had a positive impact on deepening the government's understanding of domestic and overseas relationships. In contrast, Lowther & Lucas state that the Peace Corps needs to concentrate strictly on overseas work and do not speculate on what the organization offers America to deepen its understanding of itself. What could be surmised is a shift in attitude that perhaps suggests a growing gulf in our understanding of the relationship between development overseas and our own development here at home.

Within the Peace Corps literature there were also personal accounts written by volunteers. These varied considerably in style from narratives (Levitt 1967) to almost exposé-like accounts, (Cowan 1968). In his book An African Season, Levitt provides a detailed and sympathetic account of his time in Africa, but his analysis of those experiences and the impact they have on his own development remain almost superficial. He does not analyze the relationship between the Peace Corps and Tanzania, or mention the organization by name, or analyze why he feels the way he does when he finds himself in a situation which "*violated everything I had come here thinking and believing in.*" (Levitt, p. 130).

In contrast, Cowan offers a biting analysis of his time in the Peace Corps in the early 1960s. He compares his reactions to his overseas experience to similar feelings he had as a student at Choate and Harvard, a white civil rights worker in Mississippi, and a member of the New Left in New York City prior to his assignment in Ecuador. He is critical of the organization, the training received, and the apparent lack of support and direction to

volunteers in the country. His points, especially when compared with Lowther & Lucas's analysis of the organization ten years later, are well taken. What is missing is a discussion of how the events of his experience, the disappointments and contradictions he encountered, provided him with deeper insights about his original motivations for wanting to work abroad. What does Cowan understand about the relationship between his own personal development and the 'development' work he was doing in his two years in Guayaquil? What knowledge would he offer to others so that they could build on the lessons learned from his experience? What does that knowledge offer to the evolving definition of 'international development'?

Mora Dickson's book, A Chance To Serve, (1976) summarizes thirty years of work (1930's – 70s) that her husband Alec Dickson had recorded in journals and documents about his experience with the British organization, Volunteers Service Overseas. Like the Peace Corps, V.S.O. was created to send its skilled youth to less developed countries to improve quality of life there. It also developed a branch organization called Community Service Volunteers (C.S.V.) Alec Dickson comes closer than the Peace Corps literature in contemplating the core motivations of why people choose to work overseas and how they understand that. Understanding the complexity of our human make-up he suggests people move from a mix of motives, "*We may volunteer for one reason and stick it out for another*", (Dickson, p. 117).

What is striking about this small book, however, is the dedication and discipline with which Dickson studies the question of what the purpose of overseas work is and why we do it. Dickson focuses on the relationship between what is happening in 'developing countries' and what is happening on the domestic front. His hypothesis is that by knowing both experiences, one is able to see the 'universality' of those experiences and understand that we do not live in isolation from each other. He also emphasized the need to provide 'meaningful' volunteer work (the lack of which was a frequent criticism of Peace Corps volunteers).

Dickson saw youth as being critical to the future, but for him the key was to motivate them by making them feel they were a necessary part of society. He explored the issues of whether or not young volunteers felt needed by their own countries as well as the countries they were serving, and contemplated the relationship between feeling needed and gaining personal knowledge/development. Dickson saw a ‘universal development’, a relationship among the countries that was symbiotic rather than measured by ‘givers’ and ‘receivers’, with youth, their energy, and their development as a vital part of global advancement. (The need to feel ‘useful’ was a theme that surfaced repeatedly by the study participants in the literature being presented in this present work).

‘To have felt needed, to have something to give – is this not what most of us long for, and above all at that age?’

Alex Dickson, 1961

Dickson’s approach is reaffirmed by Linda Woodruff’s article, “*Impediments to Cooperation toward Social Development: A Jungian Perspective*”. Using Jung’s idea of the collective unconscious, Woodruff suggests that as individuals we are all responsible for the manifestation of society, consciousness and history. She warns that by creating artificial dominant positions in the ‘first world’ and isolating ourselves from the rest of the world, we are in danger of practicing international development using a new form of ‘colonization’, which ignores the diversity of the world and prevents us from growing and developing ourselves. In our efforts to ignore the evil being created in our own societies we will put our energy into projecting those elements on some less fortunate other so we can then ‘resolve’ their problems through the guise of development work. It is a harsh analysis, but one that could also be effective in providing a context for a discussion on the ‘cost-effectiveness’ of development work. Would our work become more cost-effective if we applied all the lessons learned in the past 50 years by both international and national practitioners of development? How are we using that knowledge, gained by time and energy spent in work and analysis, to develop our own societies and the ‘third world’ in this era of globalization?

There were also several studies in what is referred to as 'sojourner' research, the study of adjustment patterns of overseas workers and their subsequent cost-effectiveness as human resources, (Kealy 1989), (Dunbar 1992), (Parker & McEvoy 1993). Of these, only Kealy's sample was restricted to international development workers/technicians with Dunbar and Parker & McEvoy selecting a sample of professional managers and technicians. All three studies were large quantitative ones, (each had a sample size exceeding 100), using pre-determined indices in a questionnaire form. Kealy alone used interviews which also included open-ended questions.

Much of the analysis deals with the question of personality traits vs. situational factors in terms of adjustment. Are there 'overseas types' that possess the inherent characteristics discussed by Kealy, who are more effective as individuals in the transfer of skills and knowledge, or does 'cultural novelty' (difficulty in adjusting to a culture not of one's origin) become a more dominant factor as proposed by Parker & McEvoy?

Kealy's 1989 study looked at the applicability of social psychology predictors to assess the effective transfer of the skills by 277 Canadian international aid technical advisors working for Canadian International Development Agency (CIDA) in 20 developing

"It would seem that if we don't understand the processes involved in cross-cultural adjustment, it will be very difficult to predict who will do well and who will fail."

Daniel Kealy, 1989

countries. A main purpose of his work was to, "*identify or develop instruments that will assist in improving recruitment, selection, and training of overseas developmental personnel.*" (Kealy, 1989, p. 388). The study design was both longitudinal and concurrent, and data collection consisted of a pre-departure questionnaire,

and a follow-up questionnaire and then an interview 3 – 12 months after arrival in the field. Study participants were required to have had spent a minimum of 1 year in the field. Kealy also interviewed 120 local counterparts about their perceptions of the Canadian workers participating in the study and asked them to fill out the Development Communication Index the Canadians were also completing in order to assess differences and similarities in perceptions about effectiveness and adjustment.

Of the three sojourner studies, Kealy alone concludes that although both situational determinants and personality traits are important, personality traits are stronger indicators of adjustment than situational variables (external constraints, comfort overseas, and hardship levels) (Kealy, 1989, p. 419). The personality traits that suggested greater effectiveness in the transfer of skills and knowledge were: low security needs, low upward mobility, positive expectations, and a caring attitude. He suggests that individuals who demonstrate these traits also have higher levels of satisfaction in their work and better relationships with their counterparts (Kealy, 1989, p. 421). In his final analysis Kealy states, "*Unless an individual first possess certain personal traits and interpersonal attitudes, no amount of training will ever enable that person to effectively transfer skills and knowledge to people of another culture*", (Kealy, 1989, pp. 423).

Dunbar, in his conclusions, takes the position that training remains an important preparation process for international staff and that it contributes to more positive adjustments. In 1992, Dunbar studied 149 professional American expatriates after they had repatriated back to the U.S. In contrast to Kealy's subject sample, Dunbar's study participants were primarily upper level management staff from the business and services industry. The findings are based on the one time questionnaire with participants responding to various indices, using a measurement scale from 1-5. There were no open-ended questions for the participants to express themselves in their own words and Dunbar admits the retrospective nature of the study (most had been returned already 15 months at the time of the study) may have caused a bias in the responses.

Dunbar provides various conclusions to contribute to what he refers to as, '*a paucity of evaluation research in overseas assignments with respect to adjustment, satisfaction, and performance*', (Dunbar, 1992, p. 1). Although his methodology was far less extensive than Kealy's, he examined similar issues such as the impact of previous overseas experience on adjustment, assignment location, and levels of worker satisfaction with their organization to determine if they were critical indicators of successful adjustment.

He makes a cogent argument that not only international workers and their counterparts be assessed, but a critical exploration of the relationship between the organization itself and the worker needs to be considered as part of the assessment of adjustment, (Dunbar, 1992, p. 12). He recognizes the potential this relationship can have on the satisfaction of the overseas worker. Dunbar discusses this from a business perspective, but it has applications to international development work. (In this present study the theme of unsatisfactory communication between the head office and the field worker emerged repeatedly in the data).

What is most relevant to this present research is Dunbar's conclusion that further emphasis needs to be put on more deeply understanding the role of internal motivation for living and working abroad, (Dunbar, 1992, p. 13). He suggests that continued work in this area would impact on knowledge about intercultural awareness. Kealy also reports the value of using interviews with open-ended questions to elicit this type of information and states that while the practice is more laborious, the data is richer, (Kealy, 1989, p. 397). Parker and McEvoy concur, promoting the use of both longitudinal data and qualitative data gathering techniques in further research done in this area. (Parker & McEvoy, 1993 p. 367).

Parker and McEvoy's study on the adjustment of foreigners working overseas examined 169 expatriates working in business, government and educational sectors in 12 countries. The measurement tool used was Black's (1988) three facet model of expatriate adjustment, a 14 item scale which measures three types of adjustment (individual, organizational, and contextual). In their conclusions they argued that greater degrees of cultural novelty, (working in a culture that was vastly different from your culture of origin), were associated with "*greater, rather than lesser, general living adjustment*", (Parker & McEvoy, 1993, p. 374). A finding they found surprising and one they suggest that organizations have little control over. However, like Dunbar, they support the importance of training, stating that it can be an effective tool to reduce the negative impacts of cultural novelty. A suggestion they made to reduce attrition was to revise

staffing policies and employ a higher percentage of 'third world' nationals within the countries where the work was carried out, an action they describe as "firms transnationalizing their work force", (Parker & McEvoy, 1993, p. 373).

What is missing from these three sojourner studies is an in-depth analysis/discussion of the potential for overseas workers to grow and develop during their overseas assignments with respect to their understanding of the foreign culture or their own. This could be due to the length of time spent overseas by the three samples at the time of the studies. Of the 277 participants in Kealy's study, 130 were interviewed within less than 3 years of their overseas posting. He does not reveal the average length of field experience of the other 185 participants who were already in country at the initiation of the pre-departure data collection phase, (Kealy, 1989, p. 396). Neither do Dunbar or Parker & McEvoy provide data about the length of overseas stay for their participants. The absence of this information raises the question of whether or not this factor has a significant bearing for these investigators with regard to the participants' adjustment patterns and/or cross-cultural understanding.

Nor did the studies explore insights the overseas workers might have had to offer about how their field experience and the knowledge gained could enrich their organizations. Parker and McEvoy found that within a year of returning from an overseas assignment 25% of employees left their company, suggesting that "*there is a possible flaw in repatriation policies and procedures*". (Parker & McEvoy, 1993, pp. 361). This would be an area that would benefit from further research, particularly in consideration of cost-effectiveness. What expectations do businesses and international organizations have with respect to 'returns' on their 'investments'?

In terms of the personality traits vs. situational factors debate Kealy's conclusion that training is not an effective tool in creating social skills in individuals lacking the suggested personality traits (a perspective which differs from the Peace Corps literature) is interesting in that it raises a potential contradiction. If we accept the position that

development workers have a limited potential to grow during training, or to develop significantly during their overseas experience, why are development programs such strong proponents of training programs (i.e., train-the-trainer) for nationals? Are we creating separate criteria for what we consider important to the development of foreign workers, and how we are planning to 'develop' the nationals we work with?

A third area of related literature examined the motivations and perceptions of foreign workers with respect to the goal of improving recruitment, orientation, and enhancing their performance in the field. These three studies, Ptak, Cooper, & Brislin, (1995) Parfitt (1999), and O'Dwyer & Woodhouse (1996) largely share the same objective identified by the three previous sojourner studies, but there are significant differences in the focus and as well as the methodologies used. Instead using a pre-determined indices to gather data as was done by Dunbar, and Parker & McEvoy, Parfitt, as well as Ptak, Cooper, & Brislin, employed a qualitative methodology and used open ended questions to elicit data, thus allowing participants to express their knowledge and perceptions using their own words. O'Dwyer & Woodhouse, similar to Kealy's design, combined the two, using a questionnaire offering a choice of ten pre-determined motivations and one open-ended option.

Ptak, Cooper, & Brislin used grounded theory, a comparative analysis methodology to complete an in-depth qualitative exploration of cross-cultural training. Their purpose was to collect knowledge from experienced trainers and present it in an organized form to novice trainers wanting to improve their practice. Study participants came from the Peace Corps and SIETAR (Society for Intercultural Education, Training and Research), and represented between 8 and 45 years of experience. Data was collected using a questionnaire consisting of seven open-ended questions. The total sample size was 94 with 33 interviews conducted in person and the remaining 61 through mailed surveys. The researchers argue that emerging data, because it was based on the lived experiences of the study participants, had a high degree of validity and reliability compared with the

findings of other investigations, and had “*implications for the professional development of cross cultural training programs*”, (Ptak, Cooper, & Brislin, 1995, p. 449).

The discussion of the above findings offers extensive, rich and detailed suggestions from this qualitative study. Like the sojourner studies completed by Kealy, Dunbar, and Parker & McEvoy, this study promotes the value of cross-cultural training, but the contrast it offers emphasizes the need to use the tacit knowledge (principles, theory and practice) of experienced trainers when creating programs. However, Ptak, Cooper, & Brislin do not reveal however how many of the participants themselves had worked in development overseas.

These authors also discuss the issues of power and politics (Ptak, Cooper, & Brislin, 1995, pp. 442, 446), a subject not addressed in the conclusions of Kealy, Dunbar, and Parker & McEvoy, but the discussion is limited to the relationship between trainers and their managers. It does not include an analysis of power relationships between trainees and their counterparts and the subsequent implications for training programs. One of the recommendations they do make is to utilize a mentor model of training for novice trainer in order to “*define what really motivates you as a trainers and identify what worked and what did not work in your past experiences.*” This attitude supports Dunbar’s interest in further exploration of overseas workers’ motivations.

The focus of the O’Dwyer & Woodhouse (1996) study was singular in relation to all those mentioned above in that they compared development workers’ (DWs) motivations with their supervisors perceptions about the ‘primary purpose of DWs going overseas’ (O’Dwyer & Woodhouse, 1996, p. 1). This is in contrast to the other studies mentioned here which have concentrated on examining the relationship between the worker and the counterpart, or the worker’s satisfaction, or training programs, or cost-effectiveness. The purpose of O’Dwyer & Woodhouse, however, is similar to the other studies in that its findings are presented in light of the value they hold for recruitment. Their research was

part of a larger project to assess training needs of DWs going overseas with the Irish Agency for Personal Services Overseas (APSO).

A questionnaire, listing ten specific motivations and an open-ended option, was sent to 245 DWs working in 31 countries. A second questionnaire containing one open-ended question about what the primary purpose of the DWs working overseas was sent to 103 supervisors. Findings revealed a discrepancy between what DWs revealed about their motivations (reasons that were primarily related to self-interest and altruism) and what supervisors perceived the DWs role to be "*to aid in the development process*" (O'Dwyer & Woodhouse, 1996, p. 27). Unfortunately the limited data collection technique employed reduces the opportunity for an in-depth understanding of this discrepancy and the impact it has on the relationship between the two groups.

An interesting finding, however, that echoes Dickson's belief that to be needed plays a central role in motivations for individuals working overseas, was revealed. O'Dwyer and Woodhouse suggest DWs need to both give and get from their overseas assignments and that these two needs play a central role in their motivations (O'Dwyer & Woodhouse, 1996, p. 28). The authors conclude that the motivations of DWs are "*predominantly altruistic, but more caring than liberating*" (O'Dwyer & Woodhouse, 1996, p. 1).

The conclusion from O'Dwyer & Woodhouse is shared by Parfitt (1999) in her retrospective study of 12 nurses who had worked overseas. She concludes that the cultural formation of the Western nurses is the cause of their potentially creating a situation of dependence in their work rather than one of empowerment. Parfitt, using Spradley's ethnosemantic method, interviewed the nurses to collect in-depth data on the meaning various events and actions had for the nurses during their overseas assignments. Like Dunbar, the interviews were carried out within a few months of the nurses' return to their countries of origin. She concludes that, "*unless nurses do acknowledge and understand the prejudicial values which influence their own practice and modify their own behaviour they cannot empower others*" (Parfitt, 1999, p. 377). Based on the

impressive data analysis Parfitt has carried out her position is thought-provoking, but it also raises the question of whether that attitude is prevalent in the nurses because they are nurses or because they all have a white, Western cultural formation? Would Parfitt have come to the same conclusions had she studied Peace Corps volunteers or CIDA advisors and technicians?

Parfitt, like Ptak, Cooper, & Brislin, does explore the issue of power and talks about it in terms of the nurse's relationship to her foreign environment with respect to knowledge, race, and gender. Parfitt falls short, however, of providing data about how the nurses perceive power with respect to their relationship with their own organizations. Her study though, is perhaps the strongest example of all of the literature above in terms of in-depth, qualitative research. She herself concludes that further research, using grounded theory comparative analysis, is necessary in order to validate her own findings as well as contribute to the development of a theoretical model.

These last three studies demonstrate a growing curiosity about how self reflection and critical self analysis can impact on development workers' understanding of their practice, as well as contribute to knowledge that can be applied for the purposes of recruitment and orientation of future workers. This position resembles the research presented in this current paper, but the studies leave gaps in the existing literature on the motivations of overseas development workers that have implications for practice.

For example, most of the studies discussed confined themselves to a North American or Western sample population. This is reasonable in light of the fact that the majority of the studies explored motivation for doing overseas work in light of recruitment processes. This situation could, however, point to an unconscious perception by researchers about who does 'development' work. It also begs the question of whether there are shared characteristics to be found in overseas workers, no matter what their country of origin. Would Kealy's personality traits be the same in an overseas development worker if she was from Canada, or Argentina, or from Zambia, or Japan?

Another gap in the reviewed literature is an exploration of existing contradictions

"The work of one's life is to discover the self, which is a product of the union of opposites."

Karen Woodruff, 1996, p.385

identified by workers concerning their motivations for working overseas and how that knowledge impacts on their reality. This may be largely due to methodologies limited to either a single questionnaire, or a single

questionnaire followed by an interview. What do any of us reveal about our motivations in a single encounter, or even two encounters? Have we not all found ourselves saying one thing one day and the opposite the next depending on the context of the conversation? Does a single interview provide enough data to fully understand the roots "*of the prejudicial values*" in nurses observed by Parfitt which she concludes, "*influence their own practice and modify their own behaviour*"? (Parfitt, 199, p. 377).

Obviously available time and money influence methodological choices and I would argue that they are critical considerations. If we are to improve our effectiveness as practitioners of international development, further research that will produce in-depth knowledge about our motivations and how they manifest themselves in our actions is a necessary investment. Otherwise we may find ourselves agreeing with Kealy's conclusion that hope for personal (and therefore professional) evolution is limited by the existence of our inherent personality traits.

"The task is to allow awareness and expression of the shadow part-selves and, both individually and collectively, to reclaim the self in wholeness."

Karen Woodruff, 1996, p.385

A third observation about gaps in the reviewed literature is related to data collection techniques. In all the techniques used to gather information words were the only source of information. None of the studies used drawings, images, symbols, movement, or music to elicit information about people's motivations or their analysis of their level of adjustment, yet we are all sensory learners. When we go to a foreign country we imbibe that country's smells, sounds, art, music, and textures, we take endless pictures. As learners in new cultures we experience knowledge through various dimensions. The

participants in the research studies above, however, were limited to verbal and written responses in their expression of the knowledge they gained. They absorbed knowledge as multi-dimensional beings, but the research techniques employed to elicit that knowledge restricted its expression to one dimension.

“Whether you like it or not, or whether you want it to be like that or not, or whether it really is like that, I have power. Not because I want to, but because it’s my role.”

David

“Traveller, you make the road...”

The last gap in the literature I observed was the absence of a discussion that explored how development workers perceive power and its relationship to their practice, their organizations, their counterparts, and themselves. As stated

above, Ptak, Cooper, & Brislin, briefly discussed of the role of political power in the relationship between trainers and managers and Parfitt discussed power relationships between the nurse and the community. It should be noted however, that a critical analysis of power and/or its relationship to motivations and how they manifest themselves as a creative or destructive force, was notably absent.

“It’s seeing that the cause of someone’s aggression is their suffering.”

Pema Chodron

This present study attempts to contribute to the body of knowledge about international development by addressing how foreign development workers identify their motivations, and how those motivations manifest themselves in their work and lives. The methodologies employed were grounded theory and participatory action research techniques. This study is distinct from the ones mentioned above in that it was country specific, used multiple-interviews, and employed a variety of data gathering techniques.

This present study assumes that the knowledge overseas workers have gained, as a result of their field experience, is critical to the future practice of international development and offers implications for the how the conceptual meaning of international development is evolving. International organizations have invested an enormous amount of money in human resources over the past 50 years. Current and/or returning field workers are in a

position to provide critical knowledge about ambiguities and paradoxes that exist in the field (the tolerance of which Kealy concludes is a relevant issue – 1989, p. 421).

Field workers are also an important data source with respect to the nuances of the context in which they have lived and worked, and the levels of satisfaction with the funding organization experienced both by themselves and their counterparts. This knowledge could provide organizations with a solid basis for making more effective decisions about funding, training, field support, meaningful evaluations, and working with counterparts. Funding in-depth, qualitative research in this area and committing to the active integration of the knowledge produced could provide organizations with a substantial return for their investment. Otherwise they risk ignoring the value of the very people they are employing.

III. Methodology

Due to the nature of this thesis work, this chapter is written in three sections. Section A describes the preparation for the field work, the field work itself in Guatemala, and the application of the grounded theory methodology to the data collection and analysis phases. Section B explains how grounded theory was applied to the process of writing the play from the interview transcripts. Section C mirrors 'A' and 'B', as it explains the process by which grounded theory was used to make the video from the play production. Throughout this chapter the employment of participatory techniques, in each of these processes, is also discussed.

A. Section A – A Discussion of Grounded Theory

1. Introduction

The definition that made it easiest for me to understand Grounded Theory was one I found written by Ptak, Cooper, & Brislin,

“This method divides large quantities of information into the simplest form, such as a thought, a piece of advice or experience. Each bit of information is in turn used as a building block to build categories accordingly. This data, when compiled, might begin to form new grounded theories.” (1995, p. 427).

Grounded theory is a process of discovery or revelation and what is ‘found out’ is a theory, an explanation of how the pieces fit together and what they represent as a whole. It is a process of simultaneous data collection, coding, and analysis. Data is collected, analysed and coded into conceptual categories and their properties. Additional data is then compared with the previous data for similarities and differences and coded accordingly. As data is gathered during the process it may change the construction of

categories and their properties as saturation is reached or certain properties prove to be irrelevant to the existent categories. Core categories begin to appear, constructed from the data analysed using the comparative process. The core categories reveal the theoretical concepts being abstracted from the data, thus generating theory. (Glaser & Strauss 1967, p. 23).

The nature of an investigative process using a grounded theory approach makes it difficult to separate discussions of methodology from findings because data is collected, coded, and analysed simultaneously. The stages are not clearly delineated; data is collected and analysed and concepts developed. New data is collected and analysed, and often then reorders that which had been revealed previously. The stages of the process move back and forth, inviting the researcher to deepen her understanding of her analysis and discover the points of convergence that will generate the theoretical findings.

2. Preparation: Course Work and the Mini-Thesis

The course work completed in preparation for the investigation stage of the master's process was designed to provide theoretical knowledge in the areas of anthropological inquiry, participatory action research, and grounded theory. Three valuable learning opportunities came out of the year of course work (1996-1997). The first was increased knowledge of how

<p>"a human body though it is made up of many parts, is a single unit because all these parts, though many, make one body..." 1Corinthians 12</p>

interdisciplinary learning could be demonstrated. The three professors, within their separate disciplines, agreed to accept a final paper, in effect a mini-thesis, which integrated all three disciplines in its analysis and findings. The paper looked at the motivations of four female humanitarian development workers who had all previously worked in Nicaragua and returned to Canada. The mini-thesis provided a vehicle to identify the similarities and differences among the disciplines, and understand how the interaction among them contributed to interdisciplinary learning.

The second opportunity was the chance to gain experience with in-depth interviewing in preparation for the fieldwork. Data was collected through a single in-depth, qualitative interview with each of the four women. The grounded theory methodology was applied to the interviews through a process of comparative analysis in which categories and their properties were identified. Three themes were generated, suggesting possible explanations about the motivations of foreign development workers:

1. Motivation manifested as a desire for expression.
2. Motivation as manifested as the environment (internal/psyche and external/cultural).
3. Motivated manifested as nurturing.

The third learning opportunity came through exploring how the disciplines could be interwoven during the analysis and dissemination stage. The exploration of art and drama as mediums for data collection and dissemination, a concept central to this thesis, originated with the work of the mini-thesis. One example of this was that I asked the participants to bring an object to the interview that represented their motivation for deciding to work in Nicaragua and describe how it was related to their decision to go. Another example was a short story I included in the appendix of the mini-thesis. The story, a fictional piece I wrote while analysing the interview data, incorporated the major themes that had emerged during the analytical process.

The year of course work was valuable for many reasons. It contributed to initiating theory about the motivations of development workers. It provided practice for using the methodology and offered an opportunity to explore how the methodology would work in the field. It also illustrated how the mediums of art and drama could be integrated into the data collection and analysis stages and become part of the research dissemination.

3. Field Work in Guatemala: June 1997 – August 1998 – Getting Started...

Preparation for starting the fieldwork in Guatemala in June 1997 consisted of creating a research plan, drawing up initial interview questions, receiving ethical approval, and

formulating criteria for potential participants. (See Appendix 'A' for Consent Form). The research plan was to use grounded theory methodology to complete four in-depth interviews with each of ten participants. Once in Guatemala, the two most immediate tasks were the selection of the interviewees and then testing the initial questions. The original criteria for the research sample was the following:

- ❖ Gender (5 females, 5 males).
- ❖ Rural and urban work contexts (5 urban, 5 rural).
- ❖ Work experience in human development (health, education, human rights, community development).

Once in the field, what was unexpected in the participant selection was the way in which it unfolded rather than was systematically achieved. Initial contacts were made with people I had known previously from past work in Guatemala resulting in the confirmation of five participants. Then, through word of mouth, other interviewees surfaced. One had and asked if she might trying to define her reflecting on her time help her gain clarity. Another felt a sense of identification with the methodology and wanted to support the project. As the participants appeared, *who* became part of the study also contributed to shaping my perspective on the kind of sample I felt would be valuable to have in terms of providing balance and a broader representation.

"The work you are doing could become part of a discussion of how people with different nationalities can work together to contribute to a process. That's why I wanted to become part of it."

Participant - P8

heard about the study participate. She was next move and felt in Guatemala might

What was also unanticipated, was that during the four months it took to confirm all the participants I found myself making increasingly conscious choices during the selection in order to expand the scope of the substantive theory I was hoping to develop. (Glaser and Strauss 1967, p. 52). For example, after the first two months I realised four of the participants were North Americans, so I began to look for Europeans and Latin Americans to provide a greater range of perspectives. In selecting the participants I

began to pay more attention to additional factors that I had not considered when creating my initial criteria. I saw that people's ages impacted on the depth of reflection revealed. I observed how the length of time spent working in Guatemala affected peoples' perspective. I saw the significance family circumstances played in how satisfied people felt about their lives there, and how a wider sample of employment situations more truthfully mirrored the various realities of development workers in the country.

The changes to the original participant criteria was prompted by data collected in the initial interviews with the first few participants and the realisation that a wider representation would provide me with a more complete understanding of the diversity existing among development workers. As a result, in addition to the original criteria, the following factors were also considerations in the selection process:

- ❖ Nationality.
- ❖ Time spent working in Guatemala.
- ❖ Type of organisation employed by.
- ❖ Family situation.
- ❖ Age.

"People often ask me how I am picking people. I think part of my criteria is that they need to be interested."
Process Notes - July 1997

Prior to leaving for the fieldwork I created a list of initial questions which had evolved

"I was attracted to the theme of motivation. If you weren't obliging me to look at it, I would not have thought about this now. I think reflecting helps one to grow personally." Participant - P5

from the interviews I had completed for the mini-thesis. The original plan was to sequentially complete four rounds of interviews with each participant, waiting for one round to finish completely before moving onto the next. The reality

in the field was that the rounds overlapped and the initial questions for each round were influenced by the subsequent interviews. (i.e., Responses from Participant 8 in the first round about initial motivations raised issues I then wanted to ask the other participants who had already been interviewed. I decided to include these questions in the second round in addition to the ones I had determined I would focus on). A second reason that

the original questions changed was due to the fact I began the interviews without having all the participants confirmed. Consequently, the responses from the initial interviews with participants during round one, influenced to a degree the questions I asked other participants in the interviews that followed.

This process was in keeping with the methodology in which data from participants is compared and analysed in order to achieve verification and saturation of material. (Glaser and Strauss, p. 27). As a researcher, the process allowed for flexibility during the data collection process and also provided a medium for the saturation of data. Throughout the fourteen months of data collection and analysis the categories and properties emerging from the interview material were continually changing and shaping the subsequent interview questions.

The initial plan for the interview process was to complete forty interviews (four interviews per participant) within six months. It soon became obvious that the time involved in interviewing and transcribing would consume most of that anticipated time frame. Six months became twelve months, and then finally fourteen months. In hindsight I believe this amount of time was necessary in order to really understand how the methodology could work and what it had to offer. The richness of the analytical process revealed itself in the third and fourth interview rounds. It was there I witnessed how categories and properties could move about, form relationships to each other, and then separate again depending on the data which was simultaneously being collected and added.

Interviews took place in a variety of settings; offices, the jungle, restaurants, and homes. What was important to me as a researcher in choosing a setting was that it would be a comfortable place for the participants. During round one what slowly revealed itself was the importance of the relationship between geography and the responses. For the urban development workers geography was less of an issue since their interviews took place in the capital, a place they both worked and lived. For the rural workers it did make a

difference. The interviews I did with them when they were in the capital were often less relaxed. Frequently they were juggling a number of obligations and described the urban environment as “stressful”.

I then made a point to interview the rural based participants in their respective setting at least once during the investigative process and not confine the interviews to the capital for the sake of convenience. What I observed was that the interviews done in the countryside seemed to elicit a more integrated response to the questions. The participants were more relaxed and spoke at length about why they chose to live in a rural setting and how that geography was integral to their perceptions of their work.

The average length of interview was two hours and the average transcript was 25 typed pages. Six participants were interviewed in English, and the remaining four in Spanish.

All interviews were transcribed in the language in which they had taken place. I transcribed all the English interviews and hired a professional to transcribe the

“X’s interview took me 16 hours to transcribe, but I think it is worth it for 4 reasons:

1. It gives me an authentic record.
2. It gives them a chance to reflect on what they said/thought.
3. They can choose what they feel comfortable having in and what they want to take out.
4. I can begin to absorb the material and analyse it.

Process Notes – August 4, 1997

Spanish ones. When analysing the data I worked from the Spanish transcriptions and translated into English the quotations I used for the formation of the data properties.

It was important to me as a researcher that the participants received something concrete

“We once talked about constantly inventing the story of yourself, it will be interesting to have this as a reference point. I’ll have a record of at least one story, and that’s good for me.”

Participant - P3

from their willingness to give their time and effort to the field study. After each interview and before the next round each participant received a copy of the interview transcript. This was done to give them a written record of what they had said, and give both of us the opportunity to review the data

and further explore particular points if desired. There was no obligation on the part of the

interviewer to read the transcript between interview rounds and this practice varied considerably. In some cases the participants went through their transcripts and made corrections or clarifications and then gave me a photocopy so I could include the changes in my analysis. In one case the participant told me that the transcripts were instrumental in clarifying her thoughts around leaving the country and what she really wanted to do in making that decision. Other participants told me they had only skimmed the transcripts. This methodological step, albeit time consuming, was more beneficial than not to myself and the participants.

4. Participatory Techniques – Presente!

From the course work I had done on participatory action research (PAR), from the interview process while completing the mini-thesis, and from past work experience I clearly knew that I wanted to incorporate participatory techniques in the field interviews.

There were several ways I tried to do this. The first involved the use of images and visuals as valid sources of data. In preparation for the first interview, I requested that the participants bring or describe an object which represented for them their initial motivations. During that interview I also asked them to draw a map (in whatever style they preferred), of their work life up to the point they arrived in Guatemala. In the second round I asked them to draw themselves as a

“- when the person doing the art holds such an image in his mind, he is compelled to participate in the reality of the image, and since extremely vivid internal images cannot be distinguished from the external experience, he and the image become one.”

From dian marino's, *Wild Garden* p.70

“The trunk is the period of transition – where we have come from and where we are going – what we are producing.”

Memo, Nov. 1, 1998

tree, to show where they had come from (roots), how they saw themselves presently (branches), and where they felt they were heading (foliage). In the fourth round, I again asked them to make a drawing of themselves, this time as an imagined mythic figure in Guatemala.

Participants were given complete freedom in the creation of their drawings. On occasion a couple of them expressed reluctance to draw and in these cases I invited them to create a verbal 'drawing' of the image they had in their head. Most were surprised by what they drew and by the level of analysis their drawings contributed to the interviews. As a researcher, I found this form of data collection revealed a depth in the responses that was surprising and rewarding. In analysing the drawings/visuals with the participants contradictions surfaced between the words they had used to recount an issue and the words they used to talk about their feelings concerning that issue. The images often penetrated the core emotion around the issue much more than just the verbal discussions did and this frequently led to a deeper level of reflection and analysis by the participant.

"When people talk about how motivation is created they cite internal and external factors, but when they talk about their object that represents their motivations all of these have to do with emotions."

Process Notes – March 31, 1998

In the beginning of the fieldwork I had originally hoped to bring the participants together

"What are other people saying? Have we lived this experience similarly or differently? Are there stages we all share or aren't there?"

Participant – P3

to exchange their views about the emerging categories, but for logistical and confidentiality reasons this was not possible. Unwilling to forgo completely the richness that can come from collective analysis I (with the permission of the participants) would often informally share one

participant's response with other participants to explore a theme. The practice invited the participants to reflect about themselves as part of a group of people sharing the same experience of living and working in a foreign country and not just as an individual.

I also did this by sharing some of the drawings among the participants and asking them what those images struck in them, or sharing information about the object/images participants had come up with to represent their initial motivations. This type of exchange was always done with total confidentiality and only after receiving verbal agreement. Methodologically, the participatory data collection techniques greatly

contributed to the process of saturation of core indices and to the discovery of the relationships between those indices (Glaser and Strauss, p. 205).

Another attempt to make the process more participatory which was less fruitful was that I gave everyone a notebook in the first round and asked them to record, thoughts, ideas, or dreams that the interviews may have provoked. Only three out of the ten said they did actually record things and then shared them with me. When I evaluated this with each participant in the final round, most said they had been too busy to write their thoughts down or had simply forgotten I had asked them to do that.

Half way through my time in the field a couple participants asked me to write a summary of what had been said by the group so far. In response I wrote the summary, had it translated to Spanish and distributed it to all the participants. Several participants said in the interviews that it had been interesting to read what others thought about and that this had sparked off some of their own thinking on the issues and helped them to reflect on them. The summary also served to inform my committee about my progress and to demonstrate my understanding of the methodology. (See Appendix 'A' for Summary).

"At this point in the study, I am not only thinking about what people identify as their initial motivations, but how they become aware of their motivations, and the role that shifts/transitions in motivation might have in providing opportunities for a fuller understanding of one's self."

Summary, May 19, 1998

As the researcher I also experienced a level of participation with the project itself which was a source of continual information and assistance throughout the analytical process. When completing the course work for anthropology one of the most profound discoveries in the literature was the work of Ira Progoff who introduced the idea of creating a

"It is not a passive retelling of what happened yesterday; and it is by no means self-conscious, analytical introspection. It is an active continuing involvement in the inward process of the psyche by which an individual is drawn through his anxieties to a larger experience of reality in his personal existence."

From Ira Progoff's *The Symbolic and the Real* – p.187

relationship with the process through the use of a journal. Progoff believed that a journal

had the potential to be a dynamic factor in personal growth and movement and not simply

a passive receptor of recorded events. (Progoff, 1963). He believed that the journal, as the dynamic half of a relationship, invited the individual to increased awareness and the possibility of personal growth and integration.

It would be misleading to say that I fully comprehended and practised Progoff's 'non-analytical methodology' for which he had developed specific workbooks, but it would be fair to say that his hypothesis influenced me greatly during the field work. During the writing of the mini-thesis and through to February 2000, I began a journal which I used to dialogue with my thesis process. The dialogue became a place of nourishment, conflict, teasing, and questioning. There were periods of great sharing, of silence, and of affection. During the three years I was engaged in course work and research, the dialogue offered me additional opportunities to explore my ideas, dreams, and doubts. The record I kept of the dialogue also demonstrated to me the ways in which it actively shaped and propelled the research.

"You need to think more about your objectives, why are you doing this? You are not talking to me enough – it is still easy for you. Why did you create me? For what end? So I could sit and look pretty and not be useful?"

Project, April 1997, Calgary

"It has been months since we have talked, so I want to know how you are – you have been calling me – no? You have something to tell me....so I will listen."

Me, October, 1997, Guatemala

"Think about the differences between events and journeys. If you trace events you see the journey – so without the memory of the events you might lose the journey. Observe their patterns, what they signify, how we interpret them (evolving creation myth) – plants – green – growth, nature – the natural transformation of the natural evolution of growth."

Project, October, 1998, Guatemala

"We have done well, you and I, but we need to remember that we are in a moment in time – we too will pass and it is wise to know when we will pass."

Me, February, 1999, Calgary

5. Grounded Theory – The Analytical Process

Grounded theory involves simultaneous data collection, coding, and analysis. Categories and their corresponding properties are identified, analyzed and adjusted throughout the data collection process. Core categories are identified when categories and their properties reach a point of saturation. The core categories are analyzed for themes, which

are used to generate the hypothesis of the emergent theory (Glaser and Strauss, pp. 72-73). This methodology is detailed, and requires both discipline and flexibility.

When beginning the field interviews I began a methodological process which remained consistent throughout. Once I completed each interview, I transcribed it and kept a notebook on hand to record what I believed to be emergent categories. I then printed out the transcript and coded categories/properties in the margins. With each subsequent interview I compared the categories, identified and coded the properties emerging, and created a property document, listing core categories and their pertaining properties. Under each identified property I listed relevant quotations from the various transcripts. To identify the source of the quotation, I gave each participant a code letter accompanied by a number representing the interview round the quotation came from (i.e., M2). At the end of each quotation I also put the page number from the transcript. An example of this procedure is as follows:

“Slowly I am discovering a system. I go through each interview, create categories, compare them with other interviews, then go back and compare them again and expand categories. It is incredibly slow, but it is making sense.”

Process Notes – October 1997

2. Identified Motivations (Category)

2.2 What We Hoped to Gain (Property)

M2 – I wanted to know what it felt like to live under imperialism. (p. 5)

D1 – It was easy to see it might be interesting. (p. 3)

R3 – I looked for work that would bring me closer to what I wanted, and what I wanted was to begin a process to return to my own country. (p. 1)

As the four interview rounds progressed and different issues surfaced from the interviews, I realized that I had not captured responses from all the participants for each property. I then reviewed the previous transcripts of each participant, and if I felt a response was missing I would include a question pertaining to that property in the subsequent interview and code it accordingly. Likewise, I found some participants gave

"Playing with categories and shifting them around – it is very confusing. I am not sure what they are saying, I don't know how to read them. It is like the stage in the relationship where you are interested/intrigued with someone, but you can't figure them out. The surprising thing is that the research does talk back to me."

Process Notes – March 1998

up to 4 or 5 responses for a particular property, either during the same interview or in the following ones. In these cases I coded all of the participant's responses for that

property, comparing them with the other existing responses, looking for saturation or for the emergence of a new property. Using this method I analyzed the same data three times; during the transcribing, during the coding process, and during the comparative analysis.

I noticed, as Glaser and Strauss had indicated in their discussion of the methodology, that I formulated two types of categories and properties. There were those that I had created based on my interpretation of the responses (i.e., "Perceptions of identity"), and ones taken directly from the participants (i.e., "Evolving personal myths – M2"). As I began to interpret the data I found myself creating the memos Glaser and Strauss had suggested making. This became a record of my process of data synthesis. The memos were sometimes written during the transcribing stage, or the coding stage, or in moments of straight analysis.

"Maybe our evolving personal myths or how we perceive them become inspirations/preparations for our realities. We look back and create our myth. It is Mary Bateman's idea of how we tell our stories, discontinuities or continuities and then from that we make ourselves into the person we need to be to take the next step."

Memo - May 19, 1998

The memos were key in helping to saturate and reduce properties and categories as well as identify emergent themes (Glaser and Strauss p. 112).

At the end of the field work forty interviews were completed, (four rounds with ten participants), resulting in approximately 1,000 pages of transcripts and 30 drawings. The transcripts were coded formulating 17 major categories consisting of 130 properties and recorded in 86 pages. (See Appendix 'A' for the list of categories and properties.)

Throughout the entire process the categories and properties were continually being

“It is too early yet to say that there is a theory forming, but I suspect there is something brewing inside my head that I am even unaware of yet.”

Process Notes – May 1998

compared to new data in order to reach saturation and reduce the data to a point where general themes became visible. In this reduction

process, categories and properties were eliminated or collapsed, and themes began to emerge. As the analysis process for the field work stage progressed it became easier to identify potential main themes and distinguish which properties were not significant to the majority of the respondents. This was consistent with the methodological process of grounded theory in which the researcher is able to see the categories in terms of their internal development and also in terms of how they change in relationship to each other. (Glaser and Strauss, p. 114).

The core categories (the precursors of the themes) emerging from the data were:

- ❖ The impact of internal factors on motivation.
- ❖ Evolution in identity in relation to motivation.
- ❖ The desire for home and/or belonging as motivation.
- ❖ Development vs. making a difference – “isms” and reality.
- ❖ Power

B. Section B – Theatre as a Vehicle to Disseminate Research Data

1. Introduction

In March 1998, while still doing field work in Guatemala I had a conversation with two friends, both foreigners, one an academic and the other who worked for a large international agency, about research and what happens to it. This discussion was the catalyst for the idea of writing the research findings in the form of a play as a way to make them more accessible. For me, the benefit of a play as the vehicle for dissemination was that it would demonstrate the richness of the data and also give it a practical use. I believed the data was representative of foreigners working in

development and that people studying development, working in it, or returning from it, could benefit by hearing the reflections of the participants. The conversation with my friends helped shape my thinking about possible options for disseminating the research.

The choice of a play was also consistent with my desire during the fieldwork to make the whole process more participatory. The issue of 'what do you give back' often comes up among researchers and to me the play provided an opportunity to give back to the participants something tangible (the play script) that demonstrated the value of their knowledge and what it could offer others.

The decision to use the play to share the research findings initiated communication with Kathleen Foreman, a faculty member of the Drama department at the University of Calgary. Ms. Foreman had worked in both development and theatre and agreed to mentor me in writing the script. I began corresponding with Ms. Foreman in March 1998 and worked with her on developing the script from October to December 1998. She also made herself available for consultation during rehearsals leading up to the stage performance and the video (January to March 1999).

Theatre has often been used for the dissemination of knowledge. The history of popular theatre and its relationship with social and political development can be traced back to the work of the Brazilian, Augusto Boal, the founder of Theatre of the Oppressed. Boal believed theatre could be used to "*encourage autonomous activity, to set a process in motion, to stimulate transformative creativity, to change spectators into protagonists,*" (Boal, Games For Actors and Non-Actors, p. 245). Ross Kidd's work in Zimbabwe in the early 1970's where he used popular theatre extensively in development work provides further evidence of the relationship between the two areas. In Canada, popular theatre has also been used among community organisers and community development workers. As a medium for disseminating information, popular theatre has proved itself to be provoking, entertaining, and accessible.

Choosing to write the research findings in the form of a play came out of respect for the capacity of theatre to stimulate analysis of events and behaviour. I also hoped that the reflections expressed in the play script would provoke a reflective process in the viewers about the role of the development worker and the potential for that role to transform itself depending on the situation.

"But in its most archaic sense, theatre is the capacity possessed by human beings to observe themselves in action. Human are capable of seeing themselves in the act of seeing, of thinking their emotions, of being moved by their thoughts. They can see themselves here and imagine themselves there; they can see themselves today and imagine themselves tomorrow."

Augusto Boal, *Games for Actors and Non-Actors*, xxvi

2. Grounded Theory and Its Relationship to Script Development

"Traveller, you make the road..."

Knowing that play was a less traditional vehicle for disseminating research findings within the social sciences I wanted be sure this decision would also adhere to the academic expectations of all the disciplines involved. When I was formulating my thoughts about how to structure the play, discussions with my committee and Ms.

"Whether people are academics, community developers or professionals they all relate to emotion. A play has the potential to make them think about issues in a language which is not discriminatory or exclusive. A play is the language of the heart. As Galeano says - *penseamiento* – thought/feeling – the integration of reason and love."

Process notes - May 4, 1998

Foreman convinced me that it would be more academically sound to use only the interview transcripts to create the dialogue as opposed to creating dialogue based on my perceptions of the data. I realised that it was the richness of the participants' responses in

the first place that had motivated me to choose theatre as the dissemination vehicle.

Writing dialogue from my analysis and/or interpretation of the data would have undermined my commitment to create a forum for the purpose of sharing the knowledge revealed by the participants. If the play was to be used as a teaching tool for development courses or for non-governmental agencies, it would have more power and credibility if the text remained as the voices of the participants.

The academic credibility of the exercise was also a consideration. My program is an interdisciplinary one and I was curious to understand what that meant and how it could be played out within the academic setting. In the Humanities the standard form of disseminating research is a written thesis. In the Arts it is usually a performance piece. So, I became curious about the options available to students in an interdisciplinary program, not only in the course work and investigation phases, but also for disseminating the research. I decided to structure the play around the main themes emerging from the core categories (see Section A – A Discussion of Grounded Theory) and allow only the transcripts to be used as dialogue. Since the play demonstrated the data analysis, I planned to include it as part of the Findings section and observe how that fit into our current understanding of interdisciplinary learning.

The play was written between October and December 1998. Ms. Foreman and I met every one to two weeks to discuss how to construct the scenes, develop metaphors to best symbolize the core themes, and

create characters which would represent a composite of the study participants. At the end of this period four characters were

The jungle – survival instinct, adaptation skills, transitions – you learn to carry less baggage, you have to find that within yourself that will help you survive. We learn to read the language of the trees – transitions are what help us survive, they show us where we are going – they can be symbols that we are to produce something different – shade or fruit?

Memo – October 27, 1998

created as development workers (Elena, David, Miriam, Luis) and an additional character, (Molino Man) became the narrator.

During the discussions with Ms. Foreman I realized interview transcripts do not necessarily provide dramatic action and that the narrator character needed to move the other characters, in much the same way as a researcher needs to move the data around to find the relationships hidden in it. As a result, I decided to write the dialogue spoken by the narrator character as a combination of the transcripts and my own words. What became more evident to me as I developed the character of ‘Molino Man’ was that his relationship with the four other characters illustrated my relationship as a researcher with the data. The dialogue I wrote for Molino Man embodied pieces of my analysis and

"If you stay in the jungle long enough it teaches you what you need to survive; how to feed yourself, pace yourself, what is essential to carry in your backpack. You learn to calculate your thirst. You learn to read the language of the trees – you create a story about your own life. The evolving creation myth of one's self."
Molino Man, "Traveller, you make the road..."

conclusions about the research data.

Equally so, the dialogue of the four development worker characters personified the data coming from the interview transcripts.

The entire play writing process introduced me to another layer of the methodology in a way I had not anticipated. I decided to write five scenes for the play with each scene depicting one of the five themes that had emerged from the core categories. I therefore reviewed each of these main themes, analyzing the content of its supporting category and the corresponding properties. Using the memos I had created, I then identified which properties were important to highlight in the play. For each theme I photocopied the data sheets containing the selected properties, and physically cut the sheets up in order to group the properties under the appropriate theme. I then analyzed the quotations included under each property (i.e., for the property of "Identity: transitions/jungle" there were 62 quotations), and selected key phrases I felt either best represented the majority of the responses (saturation) or which represented a contrast. To create dialogue I cut and pasted these phrases together so that they would express the research theme that particular scene was illustrating.

Themes...

Humanity (contradictions)
 Identity (transitions/jungle)
 Creativity (power)
 Balance (love)

This process allowed me to verify that the themes depicted in each scene had emerged from the data, and that the dialogue created came from the research properties corresponding to the core categories. The physical act of writing the play using this process mirrored the analytical process I had done during my data collection, coding and analysis in the field. To write the play I had to revisit the main themes I had originally come up with, verify that they were supported by the core categories and their properties, and select key phrases that provided evidence of this. The memo notes provided the means to ensure that the text of the play included the similarities and contrasts I had identified in the analysis stage of the fieldwork. From this perspective, the play had the

potential to be a visual manifestation of grounded theory. An example of this process is outlined below:

Theme Emerging from Categories:

Motivation as a desire for identity and belonging

Categories:

7. Evolution of identity in relation to motivation.
8. The desire for home and belonging.

Properties:

- 7.3 Constants
- 8.2 Concept of 'home'
- 8.10 Why we would consider going home

Transcripts (examples):

8.2 Concepts of 'Home'

- D2: The security to know you can be who you are. You don't have to pretend, play a role. 8
- N3: The first definition of home is the place where you were born and family, but I don't feel close to them so it's not home. 7
- A4: I had the possibility to have a home, but I wasn't prepared for it, I didn't make a sufficient enough contribution to have a home. 18

7.3 Constants

- R1: I think in all the countries I have lived I have always had an identification with the peace process – it has been so difficult to think of living a more personal life, it was impossible. I could not dedicate myself to living a more personal life, that has been the constant, just in different forms. 9

Ideas for Scene Depicting Motivation as a Desire for Identity and Belonging:

Transitions – Trees – Identity - The Jungle (Natural/Concrete)

the need for transitions

roots

the tools we use

continuity vs. discontinuity

the best things we take with us

unfinished business (personal/professional)

“Contradictions: - the desire to leave vs. insecurity
- family vs. personal vision
- personal views vs. those of others

Do we leave out county of origin to find ways of closure on events in our live? Do we leave to find a deeper meaning of life? Are the two related – in attempting to find closure for something we then look for meaning to replace it? – Again, this tension, this push-pull – ”

Memo – March 32, 1998

Play Script – Scene 2

David: My fantasy is to have a home, a place to put my things.

Elena: It isn't just a home, it's connectedness with people. You don't want to be a bare tree somewhere, isolated.

David: You get cold that way....

Luis: Home is a place you were born, and family –

David: The security of knowing who you are.

Luis: – but I don't feel close to them, so it's not home. I thought I would be happier here than at home.

MM: Turtles carry their home wherever they go.

Luis: If I had a home, I wouldn't have come here.

Miriam: I had the possibility to have a home, but I wasn't prepared for it. In all the countries I have lived, I have always had an identification with the peace process. It has been so difficult to think of living a more personal life.

In using the grounded theory methodology during the script writing process my hope was that the reader/viewer of the play would be able to pick out the main research themes coming out of the investigative process. The idea was that the audience, hearing dialogue created by distilling the transcript data properties, would have the opportunity to trace how each of the five research themes had revealed themselves during the analysis.

"I bet the play helped you sort out ideas for writing your thesis – I could see some categories and themes emerge from the way the dialogue was sorted through."
Feedback from colleague, May 2000 after seeing the video.

Glaser and Strauss discuss the importance in Grounded Theory of the systemic development of properties and how those properties relate among themselves. The writing of the play script involved re-analyzing the properties to assess their relationship to each other and to the categories they were placed under. In some cases this resulted in further data comparison and reduction. Scripting the play thus contributed to the integration of the different levels of analysis from which the theoretical hypothesis was being formulated (Glaser and Strauss, p. 158).

3. Grounded Theory and Its Relationship to Producing the Stage Production

The script went through several rewrites during its creation process, but a working script was ready by mid-December, 1998. I then began the four month production process (December 1998 to March 1999) of turning the script into an actual stage play that would be performed and video taped. This phase involved three stages: finding the director and actors; rehearsing the play; and performing a public work shop production.

"The project basically has 3 parts: to write the play, to workshop the play for interested faculties and NGOs, and then videotape a post-production discussion and incorporate those theoretical perspectives into the Conclusions section of the thesis. The third part would be a video production that could be offered as a teaching tool. The more I think about this the more ambitious it seems to me, so I am trying to keep it straight in my head."

Email communication to Kathleen Foreman,
September 29, 1998

Needed: 1 Director, 5 Actors, 1 Stage Manager....

During the first stage I hired a director, Alexandria Patience, who had previous experience with first-time playwrights and with non-actors. We held a reading of the initial script for a selected audience in December 1998. The reactions of those present helped me assess potential changes that needed to be made and test the clarity of play's themes/content with its potential target audience prior to the rehearsal stage.

Following this, was the process of finding volunteer actors and a stage manager, as well as rehearsal space. The actors, all volunteers and none of them professionals, generously dedicated three months of weekends to the production process. The actors themselves resembled the study participants in that there was equal gender distribution, a range of ages, and a mix of nationalities representing North and South America. All of the actors had a personal motivation and interest in being part of the process, and all but one had worked previously in community development and/or social justice issues.

From the beginning of the production phase everyone involved understood that the purpose of the stage production was to create the teaching tool (the video and study guide). My reason for choosing video was that it would increase accessibility to the research since it could be duplicated and circulated, whereas a stage production would have had more limited exposure. This step in itself represented a challenge since theatre and video are quite separate artistic mediums in both their creation and intent. It was clear to me that the success of the video would depend on the strength of the play production to convey the meaning of the text.

The Rehearsal Process (3 months of Fridays...& Saturdays...& Sundays...)

The second stage of the process consisted of the actual rehearsals which began in January 1999. Included in that process were initial discussions analyzing the script and characters, an analysis of the drawings from the field interviews, and a meeting with a representative from the International Centre to learn about aspects of international development work.

The rehearsals turned into another layer of data analysis and also a first step in disseminating the research. In reading and working with the script, the director, stage manager, and actors were introduced to the research data. I described the field methodology to the group so they would understand the process that had produced the text. We asked the actors to draw themselves (in character) as a tree, mirroring the participatory techniques I had used with the interviewees in the fieldwork. I found that the actors' perceptions of their characters, the questions they had about the choices their character made, and ensuing discussions about their character's main motivation led me to critically examine the data again.

I returned to the script to assess whether it truly reflected the core research themes. I reviewed the quotations from the initial property groupings I had created when writing each scene to satisfy myself that the script's central themes corresponded with the main research themes. In some situations I returned to the original transcripts, re-examined how I had coded them for properties and categories and either left them as they were or shifted them again. This process helped me clarify for myself what I felt the data was saying and deepened my understanding of it. I went through a similar process in determining whether or not the metaphors I had chosen for each scene (i.e., a circus, a jungle, evolving creation myths) were sufficiently supported by the data.

The Show...

The public work shop performance reading was the third stage of this process. The purpose of the public performance reading was to work shop (pre-test) the tool (the play) against its intended audience.

Preparation for the event incorporated both interdisciplinary and participatory techniques. The reading was sponsored by the

"Traveller, you make the road..." is a play that traces the personal journeys of four foreigners working in International Development in Latin America. It depicts the challenging, humorous and human reality they encounter, more often than not, without a map to guide them. It is a unique experience on International Development spoken in the language of the heart.

"Play Promotion, February 1999"

International Centre as part of the activities for International Development Week 1999 and held in a space donated by the Drama department. Invitations were sent to faculty

members who I felt might utilize the teaching tool in the future, as well as to NGOs and community development groups. Public promotion was posted across campus and also sent to the Herald and the Spanish language newspaper (see Appendix 'A').

I wanted to have a broad audience representation at the performance readings because I knew that if the teaching tool were to be effective it had to be pre-tested with a target audience. At this point in the process a month remained between the play reading and the scheduled date for the video taping, allowing time to make any required changes. Approximately 80-90 people attended the two readings, one held in the evening and one at noon. After each reading Ms. Foreman facilitated a talk back session among the audience, the cast, the director, stage manager and myself. Written evaluation forms were also given to each audience member, along with information about the video and study guide to be developed (see Appendix 'A').

Although only 16 written evaluations were returned from the two performances, they represented a variety of responses from faculty, students, NGOs, and the business community:

<p>"I think it would be useful in helping people decide whether to help out directly in these developing countries or not, by examining their motivations for doing so."</p>	<p>"Could be used for expats relocating overseas."</p>	<p>"Too many talking heads talking too much!"</p>	<p>Faculty – Education</p>
<p>NGO worker</p>	<p>"The metaphors have been carefully crafted and chosen to help them assign meaning to these experiences in ways that are significant to them. The audience is exposed to the research and given the means to analyse it to some degrees for themselves."</p>	<p>"Useful preparation for environmental science students going overseas."</p>	
	<p>Former solidarity worker</p>		<p>Student</p>

The intended purpose of the talk back sessions was to help in the creation of the study guide, but the sessions also provided a forum for disseminating the research. One audience member stated that the value of using theatre for this purpose was that even before the research was formally presented (i.e., a written thesis), more people had been exposed to the findings than traditionally occurred in thesis or dissertation presentations.

The talk back sessions also contributed to the methodological process because they became a vehicle for collective analysis of the research data (the script). People's comments indicated whether or not the script text clearly depicted the core research themes. After the public work shop performances I analyzed the verbal and written comments, and rewrote two of the five scenes. During the rewrites I returned again to the original data to select the text I hoped would most clearly express the major research findings. This final script was used for the videotaping of the play production.

The public readings offered several examples of how this thesis work illustrated interdisciplinary learning. The readings, as part of the scheduled activities for International Development Week demonstrated collaboration between the Arts, the Social Sciences, and the International Centre. Oxfam Canada and CUSO were contributing sponsors for readings,

showing that the project increased not only interdisciplinary

communication, but also communication between the university and the

community. The International Centre donated rehearsal space and the Drama department donated performance space, as well as the services of faculty member Gavin Semple for lighting and costumes. The International Grants Committee at the university allotted grant funding for the stage production, and a Learning Commons Fellowship was given for the video production. The event showed the richness interdisciplinary learning has the potential to offer.

"Thank you for your thoughtful letter of support regarding Mary's project. Her project brought a whole different crowd to our part of the campus and maybe they will come back again sometime. The presence of her project in the dept. was very helpful to me as I struggle to help my students think past their own budding egos to some of the more socially conscious applications of our art form."

Email correspondence from Dr. Kathleen Foreman, Drama Department to Lorne Jaques, Director, International Development and Research, International Centre - March 8, 1999

The different stages of the learning process also led to shifts in the methodological process. The fieldwork had been basically an individual process, but with the movement into the creation of the script with Ms. Foreman's guidance, the methodology became

more collaborative. When the rehearsals began, the input of the director and cast, and then the public, made the analytical process increasingly collective in nature. Yet, against these activities was the backdrop my own continuing individual analysis with the data. This movement between individual and collective analysis propelled me to examine the data at a level I may not have had I not chosen theatre as the vehicle for research dissemination.

C. Section C – Grounded Theory and Its Relationship to Creating the Video

1. Introduction

The purpose of making the video and the study guide was to increase the accessibility of the research findings. The concept of what that video would look like changed several times from its conception as an idea, to the day the play was taped (February 12, 1999),

“There will be a video of this play, accompanied by a study guide, made available in late spring, 1999. The video will be useful to university faculties interested in internationalizing their curricula. It will be a good resource for non-governmental agencies to use either in orientation or debriefing session.”

Talk Back Session Form,
February 1999

to the completion of the editing, (February 2000.) The original plan had been to simply videotape the play, but the final outcome emerged as a collage of the stage performance and images supporting the main research themes. It is difficult to create a video from a piece of theatre. In this case the difficulty was compounded by the fact that the play was basically a product of academic research with the dialogue pieced together from fixed interview transcripts. The challenge was to make the

video entertaining and yet remain true to the academic research it was representing.

Shooting and Editing — The Video

I secured a Learning Commons Fellowship to finance the making of the video and study guide. Working with the director, and Greg Phillips and Mike Mattson from the Learning Commons, we decided to tape the play during a one day shoot using three cameras.

Greg, the crew, the cast, stage manager, and director were all present, along with Gavin Semple from Drama. The taping lasted 12 hours and the cast performed each of the five

scenes in the play two to four times. At the end there were 8 VHS tapes of raw footage equalling 16 hours of tape.

Due to schedules the editing took place sporadically over a year. The process involved looking at the raw footage, choosing the desired shots from multiple takes, and then deciding how to piece it together. Additional footage included shots of Guatemala provided by the 'Out of the Dump' Children's Photography Project, drawings the cast had done in the rehearsal process, photographs, maps, and paintings. The addition of sound and music also offered options to support the dialogue. All of these components had to be analysed and pieced together in a way that would best communicate the meaning of the text.

165 – music/salsa – use to cover the sound of Molino Man's foot step in 'Boom!'

Editing notes, July 26, 1999

In its simplest form the creation of the video mirrored the process of writing the script, which had been created by distilling the data emerging from the fieldwork. There was a great deal of raw material to choose from to make the video and it all had to be 'coded' and

"The universe of data that the constant comparative method uses is based on the reduction of the theory and the delimitation and saturation of categories. - ...theoretical criteria are very necessary for paring down an otherwise monstrous task to fit the available resources of personnel time and money."

The Discovery of Grounded Theory, pp.112/113

analysed in order to understand where it fit. Various shots of a scene were compared to decide which take best expressed the intent of the dialogue.

Still images were compared to the play footage to decide which would be most effective in representing the text. Other images were superimposed over the background footage to highlight a metaphor representing a particular theme. Music and sound were included to enhance the feeling of the piece. As I began the editing process I realised that instead of simply video taping the stage production I was creating a teaching tool that was now multidimensional.

The criteria that I used in creating the video was that the shot/image used had to correspond to the text being heard and enhance the viewer's understanding of that text. My hope was that the video would reflect what the interviewees felt they had said during the data collection process. The training that the grounded theory methodology had given me in the field was beneficial in approaching the video. Selecting shots from the raw footage was similar to comparing properties in the saturation process. All the shots from the video tapes were time coded, just as all of my raw interview data had been coded. Each shot was compared and analysed to determine which one best supported the main themes. In the same way that much of the material in the interview transcripts had not been included in the categories and their properties due to saturation, many shots that had been taken were not used. This same process occurred during the script writing, as I sifted through the quotations in the property groupings, comparing and analysing them, and extracting the ones I felt best demonstrated the play's main themes which had been born out of the research data.

Visual: The clip from the Guatemalan footage of the buses- 03:20:52 – 03:21:12
Process notes for editing, January 25, 2000

Making a video is an expensive venture and in this case the budget was a limited one. To reduce editing costs I spent a lot of time on my own and with the director and creative consultant, viewing the raw footage. The process was laborious, sometimes taking as much as six viewing hours viewing hours to select six video minutes. There were two advantages however, one being that it was clearly more economical to bring a prepared shot list to the work done in the editing suite rather spend time there making all the decisions. The other was that the shot list provided evidence of the methodological process used in creating the video. The final list was created by cutting and pasting images/footage together, the same process I had used in writing the script except in this phase visuals were being used as well as text.

"The visual dissolves into the montages and slogans – can we overlay the voices of the slogans from the day we recorded them? If so we need to put Miriam's 4th take and intersperse it into the group's 1st take. Montage ends with the image of Elena with the camera – cut to photographs?"

Email to Greg Phillips, January 17, 2000

In not having a background in video, seeing the relationship with the grounded theory methodology was intriguing. During the editing I observed that the physical act of choosing images to represent the dialogue deepened my understanding of the text. The power of images and sound to highlight or downplay the themes evoked the memory of the richness of the field interviews with the study participants, reminding me that this had been my original catalyst for creating the play. This signified to me that the process had come full circle. As I increased my understanding of the editing process and saw the video materialising I felt that the research had taken on a life of its own. It was as if the project that I had started a dialogue with three years before was now taking form and manifesting itself to me.

2. Pre-testing the Video and Creating the Study Guide

The last piece after the completion of the video was the creation of the study guide, consisting of the play script and participatory activities to assist the facilitator in drawing out the main themes in each scene. At a recent screening of video works, Jim Goertz of EMMEDIA, in Calgary said, *"video images are compressed images, the video is seen on the screen, but we are missing part of the picture."* In creating the video I was not only working with compressed images, I was also working with 'compressed text'. I had taken the most salient quotations from the transcripts and used them for the script, thus compressing 1000 pages into 52 minutes. The role of the study guide was to fill in the 'missing part of the picture', to provide a bridge for the viewer.

Between February and May 2000 I pre-tested the video with approximately 20 people including students, academics, NGO workers, former development workers, study participants, and interested individuals. Some had known about the project all the way along, for others it was their first contact. My intent in pre-testing the video with a broad audience was to increase my understanding of what the viewer saw, estimate where the gaps were, and incorporate their comments into the study guide.

In reading some of the literature about ethnographic films it was evident that I had been completely unaware of a number of issues that would impact on the utility of the video as teaching tool. One was the role of the audience. I had naively made the assumption that the target audience (NGOs, foreign development workers, faculty and students of international development) would identify with the themes presented in the video. I neglected to remember that the themes came out of multiple interviews with ten different individuals whose perceptions of their overseas experience included differences as well as similarities. What became evident in the pre-testing phase of the video was that the viewers all saw something different, generally responded to the familiar, and were slightly overwhelmed by the density of the material.

"Reception theory recognises that messages are not inherently meaningful, and that that which is perceived or understood by media audiences depends largely on the characteristics of the audience, rather than the intentions of communicators or any intrinsic features of media programs."

Caldarola, 1990, pp.3-4

"For the study guide it would be great to have the 4 stories of the (admittedly composite) 4 people in a short form. Then their respective 'motive', tensions, transitions, relations to power, and to culture as 'foreigners' will find a context and the viewers will have more sympathy for the characters they see."

Drama Instructor

"The video and play has so much metaphor, symbolism and simile in it that it can be overpowering. So why not use it in advance. Might it be possible to have these images in the guide and ask people to look for them as they arise, making notes to themselves of the context in which they arise, the imagery, memories and fantasies that they stimulate?"

Project Manager in International Development

"In the circus scene the vocabulary moves quickly. You would want to have material available showing what it means so that people can understand what all that jargon is."

Development Studies

"I think the video raises all the important questions in one way or another that your study was getting at. It must have been very difficult for you to try and find a way to weave together all the input you had into four characters and to try and weave all of that into some intelligible mosaic of all the issues. I think you did it !!!"

Original study participant

In hindsight I realize that I went into the process of creating a video with a fair amount of

"It is rare to find a film project initiated by an anthropologist who wishes to visually represent his or her research findings."

Ruby, 1995 pp.198

ignorance. I also developed an increasing awareness of challenges interdisciplinary work presented. The video did not qualify an ethnographic film where I, as the observer, recorded my explorations of 'Third World'

subjects. My 'subjects' were my peers, foreigners like myself, living and working in a country that was not their own. The play and the video presented the participants' reflections about their lives as well as my analysis of those reflections. The cutting and pasting I did throughout the project ensured that the opinions and emotions expressed came directly from the

data. However, the mediums of theatre and video also influenced decisions I, as the researcher, made about how those words would be presented.

"What is it that makes me see the world the way I do? When you live in a space for so long you begin to integrate it. The deepest change is in how I see the world."

Elena

"Traveller, you make ..."

"The deepest change is in how I see the world, it's a cultural change. What makes you see the world the way you do? M4
Category: 9 What We Get
Property: : 9:10 What they take with them

The goal of the video was not to create an artistic piece, but to use art to provoke a

"Since viewers spend far more time watching television than they do watching films, it is safe to say that they evaluate all moving pictures in terms of the conventions and expectations they acquire watching television."

Ruby, 1999 pp.200

reflective process in the viewer. My editing decision to remove some of the play footage and lay in other images to accompany the text was an example of this. The purpose was to give voice to the research themes through the use of text, and images, music, and sound. The video was not created as a linear piece, but rather as a piece that invites the viewer to observe different versions of the same character

and gain a deeper understanding of 'the evolving creation myth of one's self.'

Several people who pre-tested the video said to me, 'it's not for the passive viewer.' As I received feedback from pre-testing the video I realized I had not considered that using an artistic medium to disseminate research might leave viewers who were expecting an

educational ‘documentary’ slightly confused. By the same token, I hadn’t considered viewers expecting an artistic piece would be annoyed by all the ‘navel gazing’ they felt was going on. The video was neither narrative, nor montage, nor documentary, nor art. It was rather a mix of all those things, and as such, a manifestation of interdisciplinary work.

The five main themes emerging from the data each suggested how the motivations of overseas development workers became manifested through their actions, thoughts, and feelings. The video was a rich, but dense dissemination of these research findings, potentially threatening the original objective of making the research more accessible. The objective of the combined video and study guide was to assist the viewer in making connections between the information presented and their own lived experiences, to make the experience of watching the video an inclusive rather than exclusive one. The study guide was to prepare viewers for the video and help them understand the knowledge it presented. Activities were designed to help the viewer identify the main themes, images, and metaphors.

The study guide used pre- and post- viewing activities to support the themes identified. The activities were to create common ground between the research themes presented and the viewer’s perceptions of development work. The guide was to be a brief, clear and simple complement to the video. I also included a copy of the play script because several people had commented the audio was difficult to understand in some places. The written text also gave the viewer an additional option for accessing the research data.

In light of the comments I received back from pre-testing the video, I wrote the study guide in five sections, each one corresponding to one of the five scenes of play. This way the facilitator/instructor could present the video as a whole or in stages so that could be more manageable for classroom or group presentations. The total running time of the video was 52 minutes and I was trying to increase the flexibility with which it could be used so as to maximize its accessibility. Each section included an introduction to the

main themes and issues, followed by four activities, (two pre-viewing and two post-viewing), and discussion questions. The goal of the activities was not to cover all the issues in the video, but to serve as a jumping off place for discussions and analysis.

3. Summary

Grounded theory methodology was applied to the research data collection process and

"Most importantly, the developed theory must be integrated: All the parts must fit together. The described theory would be as true to the social scene under study as the artful scientist could make it because it would have been derived from a problem identified by informants themselves, would relate ways in which informants solve the problem, and would have involved informants as participants in the study by *checking back* and *revealing* the theory as it is developed."

Phyllis Noerager Stern, "*Eroding Grounded Theory*", pp.215

analysis, as well as the scripting of the play and editing the video, allowing ample opportunity for the data to reveal its meaning. This methodological process was similar to the act of translation; the research data from the field interviews was translated into the play script and then translated into the video.

In a good translation, the content does not change, but its meaning, spoken in a language that is understood by the listener, becomes clearer. This interdisciplinary study offers several 'languages' for understanding the knowledge revealed by the research. The written thesis offers the research in the language of academia, clothing it in the familiarity of 'findings' and 'conclusions'. The play combines the voices of the ten study participants to

offer the research in 'the language of development spoken from the heart'. Its text embodies their

"Learning is like playing a guitar. Most of us have been trained by our schooling to play one string – our rational mind. However, we have at least five other strings, and if we learn to play them well, and keep them properly tuned, we can make limitless music in our learning and can go on to help our students do the same. What are the other five strings in this analogy? They are the capabilities we have as human beings, in addition to our rational, logical minds. They are our (1) emotional, (2) relational, (3) physical, (4) metaphoric or intuitive, and (5) spiritual capabilities.

Virginia R. Griffin, "*Holistic Learning/Teaching in Adult Education Would you play a one-string guitar?*" pp.107

reflections and wisdom about their work. The video offers the research in the language of multimedia, using imagery and sound to communicate the main themes discovered in the data.

From an interdisciplinary perspective, at one level the methodological process could also be seen perhaps as a manifestation of PAR which has been described as a 'repetitive, transforming rhythm of reflection-action, action-reflection'. (Smith, 1997, p. 186). The preparation for the fieldwork was a time for reflecting on knowledge learned during the coursework. The resulting action was the data collection, leading to further reflection in the analysis phase. This was followed by the action of scripting the play, and individual and collective reflection provoked by the talk back sessions and conversations with colleagues, development workers, and the study participants. The creation of the video was another moment of action, but one that embodied captured moments of reflection by the study participants. Hopefully this teaching tool will inspire viewers into their own process of self-reflection, where potential discoveries might motivate them to action that will better their future practice.

"The PAR process only truly starts when people themselves connect and become researchers into their own lives. It is not something outside researchers can do independently, although they can play a vital role in creating the conditions for PAR to take place. PAR always involves action taken by the group to transform their lives in some way. It involves a collective reflection on that action, leading to further action and reflection. *From the Field, p.8, 1995*

The methodology used was interdisciplinary in its process and outcome, and generous in its teaching. As a learner, it offered a deeper understanding of the relationship between rigor and creativity in the investigative process. It also provided a solid basis with which to contemplate the potential of research to provoke critical self-analysis and perhaps even transformation in the researcher, the participants, and the recipients of this research.

IV. Findings – What the Research Revealed

A. Introduction

This chapter, because it integrates the video and study guide, departs from a more traditional discussion of the research findings. While editing the video I observed how the research themes were manifested through the use of metaphor, sound and text. It therefore made sense to include the video within this section because it embodied the data analysis. The study guide was included because its purpose is to draw out the main themes emerging from the video. It offers ideas for the application of knowledge revealed from the research. This chapter presents a discussion of the findings and an opportunity to assess the usefulness of the video and study guide as a vehicle for disseminating the research.

The study guide was designed for facilitators as a tool to help them increase the viewers' understanding of the themes presented in the video, as well as explore the metaphors used to symbolize those themes. The activities presented were designed to draw upon the viewers' own knowledge of motivations and of international development. The goal of the guide is to communicate to the learner that as opposed to being a passive receptor of the research findings presented in the video, she can actively relate to that knowledge to her own lived experience, discovering the points of connection between the 'spectator and the show'.

"What is important is not only that somebody listens. It's what's happening in that empty space, between here and there; the spectator and the show. That middle space is full of power."

Molino Man, "Traveller, you make the road..."

This chapter has five subsections, each discussing one of the five major themes emerging from the research. In each subsection the reader is invited to see how those findings are presented in the video and integrated into the study guide. To facilitate this the thesis is

accompanied by the video, the study guide and the play script. The structure with which the thesis, video, and study guide correspond to each other is outlined as follows.

Theme I	Motivation manifested as a desire for integration.
Video - Scene I	The Development Machine: Desires, Contradictions & Tools.
Study Guide	Section I - Activities
Theme II	Motivation manifested as a search for home and belonging.
Video – Scene II	The Jungle: Identity - the Individual vs. the Collective.
Study Guide	Section II - Activities
Theme III	Motivation manifested as a desire to love.
Video – Scene III	Love Stories: Conditional vs. Unconditional.
Study Guide	Section III - Activities
Theme IV	Motivation manifested as the desire for power.
Video – IV	The Circus: Role vs. Identity
Study Guide	Section IV - Activities
Theme V	Motivation manifested as the evolving creation myth of one's self.
Video – Scene V	Mythic Figures: Integration and Transformation.
Study Guide	Section V - Activities

Each subsection contains information about where the corresponding section in the video and script can be located, and lists the related study guide activities.

Theme I – Motivation manifested as a desire for integration

What emerged from the data in terms of this theme was that the motivations of development workers interviewed reflected a personal desire to integrate some of the

internal contradictions and tensions present in their lives. Living in another country that was not their context of origin gave people freedom to explore (and utilize) parts of themselves that had been more restricted within the social and political conditions of their own countries. The 'tools' they used to integrate these contradictions and tensions varied depending on what stage they were at in their lives. Below are some of the main findings that support this theme.

Motivations for leaving one's context of origin:

In the field research the finding that was consistent across all the participants was a desire to be part of some movement of social change. This was also consistent with the findings from the mini-thesis during the course work year. Long term development workers (eight years or more in the field) in particular had entered the field because they had a desire to 'to make the world a better place' and believed that this was still possible.

Several of the development workers I interviewed had already been involved in political or social action in their countries of origin, but had reached a point where they felt they were no longer effective, or that the groups/systems they were working with had compromised their values. This often led to feelings of disillusionment and weariness, and a feeling that their potential was stifled. These feelings led to a desire, both

"You either distance yourself or you scream, and the healthiest thing I could do was to distance myself."

Miriam/RI

"Is it much easier to think, 'there's a great leader! He is going to lead and everything is going to turn out great?'"

Molino Man/C4

conscious and unconscious, to leave. This also was also true of participants who had 'done the circuit', working in Nicaragua and El Salvador

during the revolutions prior to going to Guatemala. These participants stated that the feelings of disillusionment caused by what they had seen happening politically in those countries after the end of the war there had been a motivating factor in their decision to move to Guatemala.

Those who were not directly motivated by involvement in political/social action also discussed feelings of being stifled or at a stand still, mentioning that there were not any jobs or personal commitments holding them back in their country of origin. In most cases there had been some change in personal circumstances in the time preceding the decision to leave. This was also consistent with the findings in the mini-thesis, along with reasons such as 'wanting an adventure', and feeling 'bored' or 'restless'.

What I observed was a 'push-pull' type of tension within these development workers. There were circumstances in their country of origins (or last inhabited countries) that were almost 'pushing them out because they were causing feelings of internal conflict and 'dis-integration'. Subsequently, they were consciously or unconsciously, feeling drawn to

"There are geographies that call out to you, which make you feel good spiritually and emotionally. They create new motivations in us."

Miriam/R2

places which would allow them to feel more 'integrated'. The participants described that desire for integration as wanting to feel 'alive', to 'do creative work', 'share with people' have romantic moments', 'become more human'. Although some participants said that they ended up in Guatemala more by default than by choice, others felt the country itself allowed them to express themselves and to connect with parts of themselves in a way they had not been able to in their country of origin.

Identified Tensions/Contradictions

There was also data suggesting that once in Guatemala the development workers were again under a threat of 'dis-integration' as the political, economic, and work reality presented a series of contradictions that they had to face. A major contradiction participants cited was the tension they felt between their desire to 'identify with the people' and the barriers to doing that, due to either the pressures of their institutional role or to feelings of dissatisfaction with their interactions with their national counterparts. Several participants discussed the internal struggle they had between wanting to 'keep their sensitivity as human beings', and 'wanting some degree of autonomy, some sense of identity'.

Another important tension that arose was the desire of development workers to feel 'useful' in their work, and yet feeling that in Guatemala they would 'always be secondary players' because it was not their country of origin. Many people reported that they would stay as long as they felt they had a 'useful reason' to be there, but when they felt that they were just, 'spitting into a vacuum' then it would be a sign that they should move on. What was interesting to note was that several long-term development workers did not feel that much had 'changed' within the country despite of all the development investment. That perspective, combined with the desire to feel 'useful', to 'make a difference', suggests the existence of a tension that arises from people working in a situation where they need and want to feel useful, but they do not see change taking place.

These feelings mirror the reasons that motivated many of participants to leave their country of origin in the first place. 'Being able to feel useful' was a consistent concern cited by the participants. In remembering their motivations for leaving their country of origin initially, a reason frequently mentioned was that they no longer felt 'useful' in their political work or employment. Most participants stated that when they 'no longer felt useful' in Guatemala that realization would be a decisive element in their motivation for leaving the country and going home or somewhere else. The desire to 'make a difference' and feelings of disillusionment about the development process within the country are also part of the 'push-pull' tension mentioned above, and contribute to feelings of 'dis-integration'.

Tools

All of the study participants also discussed 'tools' they use in making transitions in their

"When I am mentally much more at peace that motivates me more than some intuition that I am supposed to be here. I am happy here, content is the word."

Participant - C3

motivations when the original ones they had come with were no longer supported by the reality. Some tools discussed were 'a loving cynicism', 'self-assessment', 'personal comfort', 'to see the small things, not the big dramatic picture', 'to travel at your

own pace'. The majority of the participants said the 'tools' they used to make the shift from initial strong political motivations to more personal ones, led to a greater sense of 'peace' and 'balance'. The tools, no matter which ones they were, enabled people to make sense of their work and to function within a context of contradictions. It would take further study to speculate on what the impact of working in international development is on personal development and vice-versa, but it would be a valuable undertaking perhaps for both development workers and the future practice of international development.

"For Jung, what exists world wide derives from the mental condition of the individuals who make up that world."

Woodruff, p.386

At this point the readers of this thesis who wish to watch the video and review the study guide and script for this section should do the following:

a) Study Guide:

Read Introduction and Section I Pre-viewing exercises:

1. "If I was going to Latin America in my back pack I would take..."
2. "Do you see what I see?" Images and Metaphor

b) Video:

Scene I: The Development Machine: Desires, Contradictions, & Tools

Opening line: **David:** "It was like a love affair."

Closing line: **David:** "I guess the question is, "How long can I wander around out here?"

Running Time: 18 minutes

(The text of the two lines above manifest the duality observed in the participants. The opening line **David** encompasses all the creative energy of initial motivations. The closing line suggests the self doubt and confusion which inhibit that energy. The potential for integration of the duality exists depending on the level of self-awareness reached.)

c) Script: Read pages 1-12**d) Study Guide:**

Review Post-viewing exercises:

1. "Hello! (¡Hola!), you must be...."
2. "Presto! Bingo!"

Theme II - Motivation manifested as a search for home and belonging.

This theme explores the concepts of 'home' and belonging' in terms of both the external environment (the geographical space people are living in) and also people's 'internal' environment, what is considered their psyche. This theme surfaced in the findings revealed in the mini-thesis, in which both the external and internal environments played a role in the participants understanding of 'home'. What emerged from the data was that people's sense of identity was strongly influenced by their memory, present experience, and future fantasies, of 'home' and 'belonging'.

The metaphor used in the video to depict this theme was 'The Jungle' because that image

"The primary atmosphere in which the human being lives and moves and has his being is inward. It is contained in the way a person thinks about himself, perceives and experiences his fundamental nature. It involves his conception of himself, his potentialities, and the resources upon which he can draw."

The Symbolic and the Real, p. 12, 1963

provokes a sense
survival and also of
nature (which can be
interpreted as an
external environment

or an internal state). For the participants the 'external' jungle was either the literal jungle that some of the rural participants lived and worked in, or the 'concrete' jungle, the capital that urban participants lived in.

"If you stay in the jungle long enough it teaches you what you need to survive; how to feed yourself, pace yourself, what is essential to carry in your backpack. You learn to calculate your thirst."

Molino Man, "Traveller, you make the road ..."

Both 'jungles' were foreign environments where the participants had to learn to survive and function.

The 'internal' jungle is a place where people's sense of identity (based upon their perception of home and belonging) struggles to define itself within an environment where that seems to challenge their perception of their natural tendencies. In an environment where one is defined as a foreigner, participants discussed the tension they felt as a 'foreigner' within a context where they were looking for community. This tension was related to people's expressed desire to be 'part of a movement of social change'. The attraction described associated with this desire was not only to 'make the world a better place' but to do that as part of a community, not as an individual.

Most of the participants also expressed a feeling of 'alienation' from their context of

"When you leave your country there is always tension, a duality, a certain emptiness, and you have to learn to live with it."

Participant - RI

origin and described it as 'foreign', or, 'a strange place'. Paradoxically, several agreed that the word 'rupture' could convey how they felt about the decision to leave their countries. This led me to explore the idea that people's sense of rupture came not only from the

separation with their original physical environment, but also signified a rupture from the 'self' they had formed within that environment, a rupture from what they considered to be their nature. In some cases it was a loss and in others a relief.

The participants identified parts of themselves that 'shut down' when they were living in Guatemala, as well as parts of themselves they remembered or rediscovered, such as a 'sense of humor', 'the ability to analyze issues, 'personal development', 'skills'. Living in a foreign environment created opportunities not only for learning about survival, but also for growth. There was the chance to re-create one's self. People discussed the 'freedom' they felt in not having to 'play by the rules'. Being a foreigner gave them access to certain treatment, positions and a life style that they would not necessarily have experienced in their country of origin. This access was also a source of tension for most participants, especially when they felt caught between their professional role and their perceptions of what they felt were their natural tendencies in their relationships to others.

"I want to support people, become involved, but I can't because of my role." Miriam/R3

An interesting finding was that even long term development workers who had lived overseas for several years still referred to their country of origin as 'home', even when admitting a certain sense of alienation from it. Participants frequently discussed the conflicts they felt around staying or 'leaving' and none of them stated unequivocally that they would make Guatemala their 'home'.

At this point the readers of this thesis who wish to look watch the video and review the study guide for this section should do the following:

a) Study Guide:

Read Section II – Pre-viewing exercises:

1. "The Tree of Life"
2. "Do you see what I see?" Images and Metaphor

b) Video:

View Scene II: The Jungle: Identity – The Individual vs. The Collective

Opening Line: **Molino Man:** “Without energy you can’t arrive at peace.”

Closing Line: **David:** “Part of the process of peace is a question of love...”

Running Time: 7 minutes

(The text of the two lines above suggest that although energy is necessary to maintain a sense of ‘peace’ in relationship to external and internal environments the ability of love, at both the level of self and the collective, helps that inner balance survive within those environments.)

c) Script: Read pages 13 - 17

d) Study Guide:

Review Post-viewing Activities

1. “Hello! (¡Hola!), you must be....”
2. “A Survival Manual for NGOs! (Non-governmental agencies)”

Theme III - Motivation manifested as a desire to love.

The origin of this theme arose from the mini-thesis when one interviewee made an analogy to how she first felt living in Nicaragua to ‘being in love’. During the field work in Guatemala I asked participants to imagine Guatemala as their lover and describe to me where they were in the ‘relationship’. The responses did mirror the range of emotions that people normally express about relationships. There was ‘excitement’, ‘betrayal’, ‘fear’, ‘self-protection’, ‘intensity’, and ‘weariness’. The participants also discussed the ‘responsibility’ of their relationship with Guatemala, the transitions they had to pass through, and the ‘tools’ they used to protect themselves from feeling ‘hurt’ and to maintain balance.

“For me it’s still an intense relationship, but it’s more mature. I have to distance myself though, not to become completely passionate.”
Miriam/R2

The emergence of the desire to love as a motivation came from a desire for self-expression. When one is motivated to 'love' there is a part of that individual that feels 'alive', 'full of possibility', present with the potential for 'transformation'. It is that same excitement that emerged from the data when people discussed their initial motivations for wanting to work in Guatemala. The desire to express that part of your self which has lain dormant, that desire to discover and be discovered.

At this point the readers of this thesis who wish to look watch the video and review the study guide for this section should do the following:

a) Study Guide:

Read Section III -- Pre-viewing exercises:

1. "So...here are your love stories...."
2. "Do you see what I see?" Images and Metaphor

b) Video:

View Scene III: Love Stories: Conditional vs. Unconditional.

Opening Line: **Molino Man:** "Ah, amor! The transition of the heart --"

Closing Line: **Molino Man:** "I would like to see the updated version of this old classic."

Running Time: 6 minutes

c) Script: Read pages 17-21

d) Study Guide:

Post viewing exercises:

1. Hello! (¡Hola!), you must be...."
2. "The Fishbowl....Looking for Love!"

Theme IV - Motivation manifested as the desire for power.

All of the participants had some difficulty answering the questions in the fourth round about power. The issues of power had surfaced in the previous three rounds, but only in one or two cases did the participants initiate discussions about power. The majority of the participants identified feelings of being in a 'hinge role, that which is between two sides (funders and counterparts), and responsible for 'holding them both up'.

In all the interviews the participants found it far easier to talk about power in relationship

"I don't think people talk too much about power. We usually accuse someone else of wanting power. We're totally unwilling to discuss what kind of power we have."

Luis/B4

to their head offices or funders, then they did in terms of their relationships to their counterparts. Discussions around counterparts and power were mostly focused on descriptions where the counterpart was using a position of power over the participant. This was similar to the discussions about power and funders, which suggests that even though

development workers are supposed to provide tools for 'empowerment' it is easier for them to identify feelings of lack of power than to discuss the power they possess.

Some participants talked about the power they felt they had within the country, as 'derived power', given to them on account of their being foreign as opposed to being recognized for what they could offer. However, the majority described that kind of power as 'relative', 'seductive', personal as opposed to official', and 'more of a degree than an absolute contrast'.

There were some participants who saw power as a positive element and talked about wanting power in order to 'create' or 'transform' their

circumstances. Most mentioned examples when they used their role as a foreigner to influence certain situations, and expressed a sense of satisfaction in being able to do that. It

"Power is relative. but it is so central to what we feel about ourselves".

Miriam/R4

was significant, however, that for most none of the transformations discussed had to do with their own organizations. The contradiction that surfaced was that while most

acknowledged that their status as a foreigner gave them a positions of power within the country, they felt they had very little power themselves within their organizations to really affect change in the country. This frustration was a great source of tension and ‘dis-integration’ for most.

At this point the readers of this thesis who wish to look watch the video and review the study guide for this section should do the following:

a) Study Guide:

Read Section IV – Pre-viewing exercises:

- 1 “So that’s what International Development means....”
- 2 “Do you see what I see?” Images and Metaphor

b) Video:

View Scene IV: The Circus: Role vs. Identity

Opening Line: **Molino Man:** “We need to assign some new roles here.”

Closing Line: **Molino Man:** “It requires a certain amount of humbleness and patience.”

Running Time: 13 minutes

c) Script: Read pages 21 - 30

d) Study Guide:

Post viewing exercises:

- 1 Hello! (¡Hola!), you must be....”
- 2 “Walking a Fine Line”

Theme V - Motivation manifested as the evolving creation myth of one’s self.

The idea of the ‘evolving creation myth of one’s self’ came from one of the participants who discussed it in terms of living different ‘versions’ of herself depending on where she

was and how she perceived herself in that moment. This idea repeatedly emerged in the data as participants described the many transitions they had gone through while living overseas. There were transitions from ‘revolution to peace’, ‘from ‘idealism to cynicism’, ‘from cynicism to realism’, from ‘realism to reflection’, all of which signified an evolution of self.

The participants all indicated that they were changed from their experience of living in

Guatemala. I would say that while most identified ‘social change’ as a main motivation for going to do development work in Guatemala there was a perhaps unconscious motivation for personal change or transformation that was part of their decision as well. A

“I’m a little more exposed to the contradictions that come up in my life. I’m a little more laid open. Do I try and figure them out? Or, do I live with them?”

David/B3

desire to come to terms with certain contradictions within themselves, a process perhaps facilitated by living in a foreign environment.

The idea of asking them to draw themselves as a ‘mythic figure’ during the fourth round of interviews revealed that they did perceive other ‘identities’ in which ‘power’ became a creative tool, both for personal and political transformation. During the drawing exercise

“The space holds the equation between what I remember, how satisfied I feel now, and what the future holds. We are always looking for explanation, discovery.”

Miriam/A4

all of the participants clarified that the figure did not really represent them, yet my observations were that the existence of the figures and how they were described, suggests aspects of their identities waiting to evolve and be used. The drawings suggested a curiosity from the

participants to further understand their potential to develop as human beings and practitioners of international development.

At this point the readers of this thesis who wish to look watch the video and review the study guide for this section should do the following:

a) Study Guide:

Read Section V – Pre-viewing exercises:

- 3 “The Mythic Mural”
- 4 “Do you see what I see?” Images and Metaphor

b) Video:

View Scene V: Mythic Figures: Integration and transformation.

Opening Line: **Molino Man:** “Maybe we should move onto a different interpretation.”

Closing Line: **Molino Man:** “How do we say good-bye, so we can learn to say ‘hola’?”

Running Time: 6 minutes

c) Script: Read pages 30-34

d) Study Guide:

Post viewing exercises:

- 3 Hello! (¡Hola!), you must be....”
- 4 “How will I make sense of this when I go?”

V. Conclusions

Motivation manifested as a desire for integration.

Motivation manifested as a search for
home and belonging.

Motivation manifested as a
desire to love.

Motivation manifested as the desire for
power.

Motivation manifested as the evolving creation
myth of one's self.

Generating theory is a process of discovery, constructed from knowledge we have pieced together in various ways until we find a meaning that makes sense to us. The five themes emerging from this research are a contribution to work that has been started to generate theory about the motivations of development workers and how those motivations manifest themselves in practice. The themes, like our motivations, integrate and overlap, demonstrating that they are also in an evolutionary process.

The potential theory emerging from this study would suggest that lack of clarity about motivations in development workers results in an increased number of internal contradictions which inhibit their personal growth, reduce their sense of power to effect their circumstances, and limit their creativity. Alternately, clarity about those contradictions, where they come from and how they play out, becomes a catalyst for personal integration, increased creativity in work, and more balanced power relationships among the workers, their agencies, and their counterparts.

This suggestion is based on the data presented in this study as well as similar data that emerged from findings of the mini-thesis. Both studies suggest that the understanding participants have about their initial motivations to work in another country is influenced by time, relationships, and the environment. I would argue that multiple motivations are a constant, but the relationship of dominance among them (i.e., which ones become identified as main motivations) corresponds directly with the worker's to function in a given circumstance. Motivations surface or become submerged depending on what the memory of them offers to a definition of self, what is happening in the present, and what workers feel is required to move forward. Having freedom to shift motivations around in relationship to each other offers individuals opportunities to reflect on factors influencing personal and professional evolution.

The assumption presented in this line of thinking is that without sufficient opportunities for critical self-analysis, development workers will attribute their feelings about a particular action/decision to the motivation that most strongly supports them in the given moment. It was the employment of multiple interviews in the data collection phase that

"I don't have the same clear motivations I had in the beginning."

Elena/M4

provided evidence of this. The single interviews with the participants in the mini-thesis revealed some, but not extensive ambiguity, about their initial motivations and how they

manifested themselves. In Guatemala, as I progressed through the interview rounds with a similar sample group, and analyzed their transcripts I discovered increasing contradictions and a greater ambiguity about motivations.

Although there was evidence of ambiguity in the first two rounds it was more clearly substantiated in rounds 3 and 4.

This would support an argument that future investigations about how motivations manifest themselves consider using multiple interviews to collect data.

"I live with the contradictions between what I believe in and what I see happening, by developing a cynicism about realities and institutions."

David/D3

I also saw that all the participants had developed tools for themselves to help them live with the contradictions they faced so they wouldn't feel paralyzed by them. This

discovery revealed itself during the data collection phase. The transcripts assisted us (the participants and myself) in identifying motivations, discovering contradictions and understanding how both elements impacted on their understanding of their practice and

"Time and distance give me the space to focus on what's real, to identify what I want to do, maybe that is what motivates. I look behind in order to take steps forward."

Miriam/R4

themselves. 'Time', the stretch of a 14 month data collection phase, and 'distance', the space between interview rounds, assisted in creating an environment in which the participants could explore some their contradictions and reflect on

the way they dealt with them as inhibiting or creative forces. While I don't make any assumptions that the participants revealed the full content of those reflections with me, I do feel the transcripts demonstrated an evolution of thought related to particular themes and offered participants opportunities for self-exploration and for understanding which tools they used to move through their contradictions.

In the research data the existence of contradictions within motivation surfaced throughout the themes and from the emerging properties. This was revealed consciously through the verbal responses in the interviews and unconsciously through the drawings and symbols people used to represent their motivations. The integration of those contradictions, the union of opposing forces (Woodruff, 1996) is what generates 'the evolving creation myth of one's self'. The conscious awareness of contradictions, the desire and ability to integrate them, is what creates unity of self and provides a catalyst for personal development. How that self awareness then becomes manifested is the choice of the individual.

By completing this research I have a deeper understanding of how interdisciplinary learning can be liberating for learner. It is the freedom of interdisciplinary learning that has allowed me to integrate a play, a video and a study guide into this thesis work. Combining the disciplines provided a variety of options for increasing knowledge, applying that knowledge through different learning processes, and playing with the relationships among disciplines more formally segregated. As I approach the final stages

of this process I believe interdisciplinary learning helps us to better understand where disciplines can be complementary, where the lines become blurred, and what some of the issues of acceptance and resistance are.

This research was a small qualitative study about the motivations of foreign development workers. It was undertaken in one country and in one region of the world, with a limited sample. This beginning study would benefit from the validation of other investigations which employ qualitative, in-depth, comparative analysis methodologies.

Unlike literature that examines foreign development workers from the perspective of cost-effectiveness, this research has emphasized understanding motivations and how they are manifested as a worthy contribution to the practice of international development. I believe that there is common ground between the two perspectives. As the understanding development workers have of their motivations increases, chances are this knowledge may make them more 'cost-effective.' It is hoped that further research will focus on integrating both perspectives. Additional research that would provide development workers with opportunities to reflect on their practice could enrich relationships between workers and their organizations, as well as workers and their counterparts. Knowledge from further investigation could be a valuable contribution to our understanding of how and why international development is evolving as it is.

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Appendix A

1. List of Initial Interview Questions
2. List of Categories and Properties
3. Summary
4. Consent Form
5. Public Promotion
6. Talk Back Session Form from the Public Play Reading

List of initial interview questions for the field research:

1. What led you to Guatemala?
2. Could draw a map, any kind of map, of the things you did before coming to Guatemala?
3. When you look at the events that brought you here how do you see them? (i.e., as a chain of events or as more disparate happenings in your life?)
4. Do you see those events as imbued by both internal and external factors?
5. What are the constants that you identify when you look back on the events that led you here?
6. How do you think motivations are created?
7. If you could choose an object or an image that represented for you your motivation for being here what would it be and why?
8. Why did you agree to be part of this study?

List of Categories and Properties (3/29/98)

1. Core Questions p. 1 - 6

- 1.0 How is motivation created (creation vs. source - where it comes from)
- 1.1 External Factors in the creation of motivation
- 1.2 Internal factors in the creation of motivation
- Miscellaneous
- 1.3 Object/image
- 1.4 What they get out of being in the study/why they did it.
- 1.5 Choosing to live in the city or the campo - what it means

2. Identified Motivations p. 6 - 12

- 2.0 What we wanted to leave
- 2.1 What we hoped to give
- 2.2 What we hoped to gain
- Miscellaneous
- 2.3 Identified motivations for taking a job
- 2.4 Perceptions of work
- 2.5 Identified motivations for staying in a job we don't feel happy in
- 2.6 What people don't want to do
- 2.7 Identified reasons for leaving a job here
- 2.8 Religion/spirituality/belief - definition/understanding of in relation to motivation.
- Practical application of faith
- What faith is
- 2.9 Faith as motivation

3. Transitions in Motivation p. 12 - 18

- 3.0 Shifts in perception/attitude
- 3.1 Shifts based on practical/external reasons
- 3.2 Awareness of transitions in perception/attitudes related to jobs
- 3.3 What we are/were hoping for from transitions
- 3.4 Transition in motivation: innocence, naiveté, losing idealism/readjustment/reassessment
- 3.5 Awareness of motivation

4. Push-Pull - Lack of options - Opportunities p. 18 - 22

- 4.0 Lack of options/feeling lost - that push up to take an action
- 4.1 Experiences of alienation/abandonment/discrimination - (at home)
- 4.2 Betrayal/hypocrisy - impact on motivation
- 4.3 Fear of losing opportunities for work/shutting doors
- 4.4 The impact of future plans on motivation - living in the moment -
- 4.5 The idea of going towards something
- 4.6 Circumstances/opportunities that pull us/catalysts that push us
- 4.7 Opportunities for job creation - desire and opportunity

5. Factors in the External environment that impact on motivation p. 22 - 26

- 5.0 Security/health - as an external factor
- 5.01 Here
- 5.02 Home
- 5.2 Parent/family - political-social justice attitudes/formation
- 5.3 Impact on motivation of family, children, spouses - personal freedom vs. family

- 5.4 Goals/plans - preparation
 - Planned
 - Unplanned/evolving
- 5.5 External Environment and motivation (?)
- 5.6 Identified strategies (preparation used in making decisions)

6. Impact of Internal Factors on motivation p. 26 - 35

- 6.0 Intuition/ways of knowing motivation (gut feeling)
- 6.1 How we know we made a good decision - the relationship between feeling and awareness
- 6.2 Feeling compelled by emotions - the impact of emotions on motivation
- 6.3 Concepts of freedom
- 6.4 Coincidence and serendipity
- 6.5 Fate and Destiny
- 6.6 Concept of a life force
- 6.7 Dreams
- 6.8 Love
- 6.9 People/life vs. animals/death
- 6.10 Perception of happiness/awareness of

7. Evolution of Identity in relation to motivation p. 35 - 45

- 7.0 Perceptions of identity - elements of (continuities) - transitions in (discontinuities)
- 7.1 Evolving personal myths
- 7.2 Continuity/Discontinuity
- 7.3 Constants

- 7.4 The shadow side/dark side - Awareness of contradictions
 - Awareness of the dark side
- 7.5 Perception of self s a human resource

8. The desire for Home and Belonging as motivation p. 45 - 52

- 8.0 Looking for community/belonging
- 8.1 Finding community/belonging
- 8.2 Concept of "home"
- 8.3 Definition of community
- 8.4 Perception of your place in your country of origin
- 8.5 What it means to leave your country of origin
- 8.6 Parts of ourselves we gain from living in another culture/environment
- 8.7 Parts of ourselves we shut down while here - why/how
- 8.8 Perceptions of what we have to offer
- 8.9 How we know when it's time to go/why we do or don't - related to motivation
- 8.10 To go home - why we would consider going home
- 8.11 Obstacles., challenges in going home
- 8.12 To go somewhere else - motivation (pros/cons)
- 8.13 Things we take with us

9. What We Get p. 52 -57

- 9.0 What they get out of living here
- 9.1 What people get out of the jobs they have
- 9.2 Why people wanted to stay

- 9.3 Definitions of fun
- 9.4 Being your own boss
- 9.5 How we learn

10. Development vs. Making a difference - “isms” and reality p. 57 -71

- 10.0 Development - definition of - perceptions/analysis of
- 10.1 What “making a difference” means
- 10.2 Differences in war and peace
- 10.3 Perceptions of ideology
- 10.4 Perceptions of imperialism
- 10.5 The impact of losing hope on our motivation (hope as motivation?)
- 10.6 Perceptions/Options for participation
- 10.7 Influences/involvement in Peace/justice/solidarity
- 10.8 Perceptions of NGOs/agencies
- 10.9 Perceptions of their organizations and others
- 10.10 Ideas
- 10.11 Empowerment
- 10.12 Time vs. impact
- 10.13 Head Office

11. Perceptions of Guatemala p. 71 -73

- 11.0 Perceptions of Guatemala - Guatemala as a choice
 - Guatemala as a BI-product/subset
- 11.1 Working with indigenous
- 11.2 Reactions to violence - impact on motivation

12. Perceptions of Foreigners and Culture p. 73 - 75

- 12.0 Perceptions of other foreigners
- 12.1 Perceptions of responsibility as a foreigner
- 12.2 What complicity would look like
- 12.3 Perceptions of culture (perceptions of awareness)
- 12.4 Strategies for living in another country that is not your own
- 12.5 Impact vs. Time

13. Logistics/practical factors related to motivation p. 75 - 76

- 13.0 Funding
- 13.1 Influences - personal contacts
- 13.2 Perception of time

14. Mythic Figure p. 76 - 78**15. Perceptions of transitions in one's self p. 78 - 80****16. What people got out of the study p. 80 - 82**

17. Power - p. 82 - 86

- 17.1 Work and power
- 17.2 Foreigners as people - examples of power
- 17.3 How they handle power (the participants)
- 17.4 Relationship with their home office
- 17.5 Hinge Roles

Summary

May 19, 1998

Many of you in the study have asked me what I am finding out from this research, so I wanted to write this brief summary of some ideas I see emerging from the interviews. This summary is a step in the process and the ideas presented will evolve over the next few months. I think what I have written here reflects some of what I have been hearing and I'll be interested to know if it also reflects some of what you all think you have been saying. In this study I am trying to identify similarities and differences in the conversations and pick out common themes, so some of the views presented here may sound familiar and others not.

At the present I am in the middle of the third round of interviews. The information that has come out of each round has served as the basis for forming the questions I have asked in the following round, as I try to get a deeper understanding of what people are telling me. The first round focused on understanding the events in people's lives before coming to Guatemala and to see if/how people related those events to their motivations for coming here. In the second round I wanted to understand how people felt about their work here, how their work related to their motivations for coming to Guatemala, and any transitions in motivations they experienced which may have led them to change jobs while here. In the third round I am trying to understand how people became aware of shifts/transitions in their motivations, what helps them make those shifts, and how they integrate those shifts into who they understand themselves to be. The focus of the fourth round will be based on the discussions in the third as well as asking people what it has been like to be a part of the study. My anticipated date for finishing all the interviews is August 19, 1998.

At this point in the study I am thinking not only about what people identify as their motivations, but how they become aware of their motivations, and the role that

shifts/transitions in motivation might have in providing opportunities for a fuller understanding of one's self. The ideas I am briefly summarizing here basically have to do with:

- Elements of people's personalities that they identify as 'constants'.
- Awareness of shifts/transitions in the motivation and what helps people make them.
- The relationship motivation has with memory, emotions, and intuition.

Since one of the goals of this research is to compare responses that different participants are giving me and then to pick out themes, I decided to include the following quotation from one of the interviews because I think it represents what I see taking place in this research process.

"I've always seen a logic, implying a chain, even though it wasn't exactly like, "this happened, and then this happened, and then this". Like a string of beads, but I don't feel that I have lived them as dispersed and incoherent experiences. I have always tried to find the thread you follow that makes sense of the different ways that life goes. I think it is part of our own process of myth making about our lives. Maybe not everybody does, but a lot of people do create a story about their own life. A myth in a positive way, not a myth that is necessarily an untruth, but a myth in which there is a chain of events, which they are constantly interpreting and imbuing with meaning.

Sometimes I think it's very good to stand back from these creation myths and say, "Well, maybe that isn't exactly how it happened, or maybe I didn't really say that at a certain time or maybe even think that about myself." Then we move onto a different interpretation, that's why it is evolving, a story evolves. The story I tell about myself now was very different 20 years ago. Obviously I can't tell about the next 20 years, but how would I have told that story 10 years ago, or even 5 years ago, would be very different from how I would tell it now. Part of that has to do with memory, and part of it has to do with the evolving creation myth about one's self."

Over the last few months I have seen that everyone has a story to tell, and in each round of interviews the stories evolve and are reinterpreted depending on what people are trying to convey and from what perspective (as a foreigner, as a worker in ‘humanitarian development’, as a member of a family). What I have also seen is that each of these stories have ‘constants’ or threads which always come up. People have said that these constants are like ‘core beliefs or values’, the things they always go back to when trying to make a decisions, the fundamental elements that make up who they are. Some examples of these constants/threads that people gave were:

- an identification with the peace process
- a sense of responsibility
- a desire or curiosity to learn something new
- a commitment to social justice

Most people said they saw their lives mostly as unconnected events, but that there was always some common element present which gave them an overall sense of continuity, that somehow past experiences have become part of how they interpret their present.

People also spoke about experiencing transitions/shifts in motivation during the period of time in which they have worked in Guatemala. Some transitions identified had to do with moving from a sense of idealism to one of reality, from perceiving issues as simple to seeing them as more complex, and from being attracted by the dramatic to finding more satisfaction in the ordinary. Many said that what has been helpful in making the transitions has been a return to fundamental core values. When they feel they are no longer clear about their motivations for doing what they do and they feel they need to make a shift, to change jobs or even perhaps countries, what helps them gain clarity during those times is to return to the constants in their lives, their fundamental beliefs, the ways they identify themselves. Those beliefs are clearly different for each person, but one thing that everyone mentioned was the desire to “make a difference’ or be part of a “process of social change”.

In listening to people talk about how they make sense of the transitions in motivation , it seems much of it has to do with memory. If someone tells me how they think they will know when it is time to leave here I suspect that their understanding of that is also related to what they remember about why they came, and how that felt. In a sense it has to do with understanding the possible shifts in motivation that can take place between feeling, "I am exactly where I should be", and feeling "disillusioned" , or the need to distance one's self. Part of people's understanding of present motivations is connected to how they remember past events, why they made the choices they did, and what emotions those choices evoked. Our memory reminds us of what felt good, and usually we want to feel that again so we look for opportunities that will give us that. What becomes complicated is that in our 'evolution' we become aware of parts of ourselves that are no longer satisfied with what we used to be, the choices we made 10 years ago may not evoke the same emotions if we made them again now. What is clear from the interviews, however, is that the desire people have to feel that depth of emotion, to feel truly 'alive' remains and perhaps it is out of that desire or need that new motivations are created.

People also said that intuition is important to making transitions, the ability to trust their gut feelings. When asked how they became aware of intuition, people told me that they just "know", it is something they feel, or sometimes it comes in the form of dreams or déjà vu. Intuition somehow lets them know either they are doing what they are supposed to be doing, or that it is time to make a change, a time to find new spaces. Making a decision to go with one's intuition may be the first sign people have that they are about to enter another stage of 'evolution', that they are about to deepen their understanding of why they do what they do.

.....

As I said previously, these ideas are in a state of formation and will change during the next few months as I finish the interviewing stage and move onto the actual writing stage. I would appreciate your feedback, comments, and suggestions, either through email or during the interviews. I would also like to say thank you to all of you who have been so

generous with your time during the interviews. It has been a privilege to hear your 'stories'.

Mary Thompson

364-0050

mthompso@pronte.net.gt

CONSENT

I, _____ agree to be a participant in the research being carried out by Mary A. Thompson, a graduate student of the University of Calgary. I understand and accept the following conditions:

1. To participate in the study throughout it's duration (August 1997 – May 1998).
2. To agree to a minimum of four interviews during that time period.
3. To agree to have the interviews taped, (with the understanding that if there is information I do not want to be recorded, I have the option to request my responses be recorded only in a written form.)
4. That all the tapes and transcriptions will be completely confidential and will be kept by Ms. Thompson, to be used for her research purposes only.
5. That during the duration of the study I will have access to any information I have given, written or verbal. I understand that this will include the right to review all transcripts and have final say in what information will be used for the purpose of the study.
6. That should I wish to withdraw from the study at any time I will be able to do so, without being required to give an explanation.
7. That I will not request Ms Thompson, or the University of Calgary for an honorarium of any kind, in return for my time.
8. That any original material I give can be used for articles that Ms Thompson may

write for publication, with the condition that she received my permission. Due to the logistical complications that may arise (as a result of time and distance) I agree that six weeks is sufficient in order to secure my permission. If Ms. Thompson has been unable to receive my permission within this time frame, I agree to let her use the information for her purposes, with the understanding of confidentiality that has been agreed upon above.

I understand that there may be additional group interviews to which I may be invited, but which are optional.

_____ (Participant)

_____ (Researcher)

_____ (Date)

_____ (Place)

(Public Promotion)

"Traveller, you make the road...."

"Traveller, you make the road...." is a play that traces the personal journeys of four foreigners working in International Development in Latin America. It depicts the challenging, humorous, and human reality they encounter, more often than not, without a map to guide them. It is a unique experience of International Development, spoken in the language of the heart.

A video and study guide will be created from the play, and be available as a teaching tool in late spring, 1999. This workshop production gives the University, and the NGO (non-governmental organization) community, an opportunity to give feedback on the script, which will be incorporated into the final video production.

**Performance Dates: Wednesday, February 3, 1999 – 8:00 p.m.
Thursday, February 4, 1999 – 12:10 p.m.**

Place: Studio Theatre, Craigie Hall, "F" block, Rm. 008 (Basement)
There is no admission charge for either performance. Seating is limited.
To reserve seats, please call 263 – 7543.

The **Thursday** performance is being presented as part of the International Centre's **"Dialogue and Development Series"** for International Week. Both performances will be followed by a talk back session with the audience, actors, director, and writer to explore the themes presented in the play.

For further information, please contact:

Mary A. Thompson

Tel: 202-1783

E-mail: mthompso@ucalgary.ca

Sponsored by: University of Calgary – The Department of Drama; The Division of International Development- International Centre; The Learning Commons – Advanced Media for Learning; The Department of Communication Media; Resources and the Environment Program; The University International Grants Committee; The Learning Commons Fellowships, OXFAM Canada, CUSO, and Maenad Theatre.

(Public Promotion - Program, page 1)

Maenad Theatre

Traveller, You make the road....

**Caminante, son tus huellas
el camino y nada mas;
caminante, no hay camino
se hace el camino al andar.**

**Al andar se hace camino
y al volver la vista atras
se ve la senda que nunca
se ha de volver a pisar.**

**Caminante no hay camino
sino estelas in la mar...**

**Traveller, those are your footprints
the road and nothing more;
traveller, there is no road
you make the road as you walk.**

**You make the road as you walk
and when you turn to look behind you
you will see the path you will never
return to walk again.**

**Traveller there is no road
only the wake in the sea...**

- Antonio Machado

Sponsored by: University of Calgary – The Department of Drama; The Division of International Development- International Centre; The Learning Commons – Advanced Media for Learning; The Department of Communication Media; Resources and the Environment Program; The University International Grants Committee; The Learning Commons Fellowships, OXFAM Canada, CUSO, and Maenad Theatre.

(Public Promotion - Program, page 2)

Cast

(In order of Appearance)

Elena:	Susan Farmer
Luis:	Javier Vilalta
Miriam:	Janet Bartel
David:	Bruce Potter
Molino Man:	Erick Guevara

Playwright: Mary Thompson	Script Advisor: Kathleen Foreman
Director: Alexandria Patience	Designer: Gavin Semple
Advisor: Lorne Jaques	Collaborator: Carrie Macleod

The performance reading lasts 50 minutes and will be followed by a talk back session.

The Cast would like to say...

Thank you to my children for understanding that I needed to take time away from then to do the play, and to my parents for encouraging me to continue with my practices, and especially my Mom - Janet Bartel

Thank you to my wife Katherine Guevara and my son, Erickito Guevara, for giving me the opportunity and the time to participate to create a new road in my (our) life path) - Erick Guevara

Anne McGrath, Brendon McGrath-Potter, Aiden McGrath-Potter, Talia Potter, and Liam Potter - Bruce Potter

Thank you to Anne Creaser, Stepahinie Liu, Brian Smith for their patience with my missing work during the process, and to Alan McClreary for his encouragement, and to Helen Farmer for her delight in having a mother follow in her footsteps - Susan Farmer

To Ricardo Sanchez - Javier Vilalta

(Public Promotion - Program, page 3)

Alexandria and Mary would like to thank...

Christy Barnes
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Maureen McCall
Joan Morgan
Richard Revel
Rebekah Seidel
Alex Taylor
Michael Whittaker

Mario Boida
Cat Cayuga
Brad Davis
Kathy Dodd
Patricia Elera
Pauline Fisk
Kathrine Guevara
Carol Holmes
Michelle Long
Anne McGrath
Marie Nixon
Natalia Rossetto
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America.

(Public Promotion - Program, page 4)

- All the words spoken by Elena, Luis, Miriam, and David come from the actual interview transcripts. The biographical details of the four characters are fictitious.
- The talk back session is to give you (the audience) a chance to give feedback on the script before we create the final video production. Your comments will become the basis for creating the study guide. The video and the study guide will be available in late spring, 1999.

Notes...

One hot night in the fall of 1996, while sitting in a small hut in the Ixcán jungle in Guatemala, my Guatemalan colleague leaned across the table and asked me, "Why did you come here?"

That question planted the seed that has grown into this interdisciplinary master's project. What followed was 14 months of interviews with 10 foreigners working in International Development in Guatemala, 3 months of script development, and 1 month of rehearsals to arrive at this performance reading. The next step to be taken will be to create a video form the play script and a study guide, to offer as a teaching resource to the university community and non-governmental agencies working in International Development. A resource that can be used by those of us who are curious to know why we do what we do.

This project has been full of voices - the voices of people I have met over the years while working in Central America, the voices of the people I interviewed, those of Alexandria and the cast as we've worked to understand how theatre can be a vehicle for the dissemination of research, and the voices of family and friends who have given me their kindness, insights, and time. What will be added to this process, are your voices, as you participate in the talk back sessions, and those yet to be heard - of people who may find in the video and study guide that which helps them to make their own roads...

To all these voices, I say thank you - Mary Thompson

For further information please contact:

Mary Thompson
mthompso@ucalgary.ca
 202 - 1783

or

Alexandria Patience
patience@canuck.com
 Maenad Theatre - 263 -7543

(Talk Back Session Form from the Public Play Reading)

"Traveller, you make the road...."

by Mary A. Thompson

Maintaining contact with you, and your response, is important to this project. Please complete and return this form prior to leaving the theatre or return to the address below as soon as possible. Thank you.

Name:

Telephone:

Email:

There will be a video of this play, accompanied by a study guide, made available in late spring, 1999. The video will be useful to university faculties interested in internationalizing their curricula. It will be a good resource for non-governmental agencies to use either in orientation or debriefing sessions. The themes arising from your feedback today will become the basis for creating the study guide.

1. How do you think the video and study guide could be useful to you?

2. Would you be interested in being contacted when the video and the study guide are completed?

3. Are you a Faculty or Organization, and if so, which one?

4. Do you have recommendations on the text, or suggestions on how this could be used?

Please tear off for future use.

Traveller, you make the road.... video and study guide.

Mary A. Thompson
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 202 - 1783

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