

PHENOMENAL WOMAN:
WOMEN'S WORKPLACE IDENTITY DEVELOPMENT
AND MEANING MAKING THROUGH STORYTELLING

by

Aurora Brito

Dissertation Committee:

Professor Lyle Yorks, Sponsor
Professor Carmela Bennett

Approved by the Committee on
the Degree of Doctor of Education

Date 21 October 2020

Submitted in partial fulfillment of the
requirements for the Degree of Doctor of Education in
Teachers College, Columbia University

2020

ABSTRACT

PHENOMENAL WOMAN:
WOMEN'S WORKPLACE IDENTITY DEVELOPMENT
AND MEANING MAKING THROUGH STORYTELLING

Aurora Brito

This case study examined women's identity development in the workplace through the application of storytelling as a learning technique. Study participants included twenty-two women graduates and 2nd year students of diverse backgrounds ranging in ages 25 to 71 from a master's degree applied theatre program in a Northeastern university. This study describes identity development through ways in which women make meaning of their lived experience and perceived interactions in the workplace. Data collection derived from 22 semi-structured interviews. Deeper data analysis surfaced through dramaturgical coding. Three analytical categories emerged: 1) Generations, 2) Race and 3) Sexual Orientation. The findings exposed power and positionality barriers as obstacles and challenges that undermine women's careers. Three conclusions emerged: *1) Women continue to struggle with barriers that pose as obstacles and challenges to their learning and identity development in the workplace, 2) Women of color experience the double bind barriers of racism and sexism and 3) Women learn through storytelling and sharing workplace stories.* This study privileges storytelling, a form of presentational knowing, as a legitimate way of knowing and has been shown to be conducive to learning and identity development. Women's perspectives changed through theatre techniques using critical reflection and action; they engaged in communities of practice that offered supportive structures.

Also, there continues to be resistance to hard conversations around race and inequality. Diversity programs that build upon Paulo Freire's praxis of reflection and action hold leaders who espouse diversity initiatives to account. To avoid the paradox of diversity, human resources diversity training, organizational learning, professional development and community based social programs can leverage the power of storytelling. Affective empathy as an embodied component of storytelling establishes empathic connections between dominant culture and the marginalized. Critical and constructive development theories need to be embedded into curriculum to address systemic racism. Presentational knowing is an effective tool for social action and social justice by broadening learning beyond adult education to encourage empathy between people whose views are different. This qualitative study is grounded in critical theory, John Heron's (1992) Presentational knowing, theories of identity and constructive development.

© Copyright Aurora Brito 2020

All Rights Reserved

DEDICATION

In Goddess, all things are possible.

This dissertation is dedicated to the memory of my dear baby sister, Maria Celeste Santos Brito, who died at seven months when I was a 1-year-old baby. I have carried Celeste (Sally) in my heart for all of my life. Her unexpected death left behind a painful void. Who might you have been? What might you have done? What kind of woman would you be? Perhaps the answers are within, for you inspired this study on women's identity development. You are always loved and never, ever, never forgotten.

I also dedicate this work to two other influential women in my life. First, to the memory of my beloved grandmother, Maria da Luz Evora Tavares, our "Vozinha." She was illiterate; she did not speak English (although her brothers were allowed to be educated). She excelled in her profession. She was a highly intelligent woman who was adored by many. She taught me unconditional love. She exhibited her compassionate, outgoing nature with all who met her despite speaking very few words in English. My dad, her only son, would go on to earn his Ph.D. in English Literature. She never looked down on anyone despite being judged for her lack of formal education, and for her unapologetic audacity to wear red lipstick and red painted nails. She faced life's harsh obstacles with pride and grit. I have never heard her say a negative word about anyone, seeking instead to use laughter and wit to rise above. This model of daily living is one I aspire to.

Secondly, my study is also dedicated to the memory of my maternal grandmother, Senhorinha Neves dos Santos. She taught me to always remember that what is divinely mine can never be taken away. Everyone has a unique divine gift to share with the world. "Vovo" read and wrote in Portuguese, having received basic education. She wanted so very much to attend American school and to learn English, but that was not meant to be. Instead, she lived vicariously through my sisters and me. She implored us to regale her

with the stories of our day. What had we learned? How had we contributed that day? We were the first children of color to integrate our elementary school. And thus, the questions around identity would begin. Yet, ‘Vovo’ would tell us stories about her life in São Antão, Cape Verde Islands, where she was left widowed at 32 with four young children. This dignified, classy lady made certain that we always knew who we were and where we came from despite our humble beginnings.

ACKNOWLEDGEMENTS

This doctoral journey has been as challenging as a vision quest, as I suppose it ought to be. It has been at turns a source of consternation, at times rewarding and ultimately fulfilling. Now, with my achievement in hand, this accomplishment would not have been possible without a little help from my friends....

Words cannot express my gratitude for Dr. Lyle Yorks. I am grateful for your commitment as my dissertation advisor. “Onward and upward!” you’d exclaim. These two words served as a beacon of light on the dark hours of this doctoral journey. Thank you for nurturing my interest in John Heron’s Presentational Knowing theory. You encouraged me to continue with the unlikely topic of storytelling, assuring me of its academic legitimacy within the Adult Education Canon. Muito obrigado professor.

To my dissertation defense committee: second reader, Dr. Camela Bennett, Dr. Dorothy Marcic, third reader, and to Dr. Randi Wolf, the fourth reader; thank you for a vigorous defense and for your valuable contribution to this work.

Most importantly, thank you to Dr. Michael B. Arthur, Professor Emeritus of Suffolk University, whom I met nearly 25 years ago in my MBA program. Michael’s work introduced me to Heron and Reason long before I would recognize their collective influence on my own. Michael has been a wonderful, kind person. He was a tremendous support to me during this journey. Not only did he recommend me to the AEGIS doctoral program, he has continued to believe in me on days when I didn’t believe in myself. He would ask the thoughtful question that would have me challenge an assumption, and he would wait patiently, however long it took, for me to find my way to a new perspective. All without judgment. I am still amazed at his ability for creating space for me as an equal participant in this exciting world of learning. I am indebted to you, my dear friend and teacher. I look forward to the next collaborative adventure.

To Dr. James Stellar, a friend and colleague, who has been in my corner since we first met 10 years ago on a panel at City University of New York. He has been a model of co-intentional teaching, an advocate of experiential education and a *pied-piper* of sorts to Northeastern Univ. students who marched in the streets to support him, to the students of Queens College, and to the students at Albany University. Students adore him, as do I.

And I am very grateful to the following people:

To Erica Hylton, a millennial, who served as a virtual research assistant. She has been dedicated to this study and has become like a daughter to me.

To Ginger Davis, my former student and now dear friend, who has been with me during this journey, through the peaks and valleys. Her keen intellect stimulated our long, spirited discussions on women's ways of knowing.

To Mamie Brown, former VP of HSBC bank, and my mentor of nearly 20 years, this former sharecropper's daughter from Alabama never ceases to amaze me. She has inspired me since the very first day I met her. In the search for excellence, she is one who leads with her professionalism and high standards.

To Dr. Mariana Vergara, a dear friend, who intimately knows the AEGIS experience, she is a force of nature in overcoming and transcending. Her mindfulness into action meditations and positive outlook were a much-needed balm.

To Dr. Terry Maltbia, one of my AEGIS professors, who offered of himself and who modeled the hard work ethic to conceive, believe, and achieve.

To all my AEGIS professors, thank you. I've learned a great deal from you. And most especially to Dr. Victoria Marsick, who immediately made me feel welcome in AEGIS. Her compassion has been heartfelt.

To the director and assistant director of the AUDI ATP, I am grateful that you offered the program as the research site. Doing so brought this study into being.

To the women of the ATP, who volunteered for this study and shared of themselves, I am most grateful for storytelling your life. You are the change agents.

To Johnny Saldaña, Professor Emeritus at Arizona State University, I am grateful for your generosity in describing dramaturgical coding and its ability for deeper analysis.

To Dr. Robert Deming, Director of TC Computing—a real mensch! Thank you for volunteering your time when I least expected it.

To Dr. Jennifer Govan, Librarian of TC's Russell Library, you were an enthusiastic early supporter of this work.

To my family, for their love and, especially to Dr. Rosendo Evora Brito (Dad). Thank you all for the kind words of support that guided me through *the long day's journey into night* when the mountain seemed insurmountable.

To Rita Cassia Santos, my cousin, for your support, valuable time and expertise.

To Dr. Alison Walling Perman, for being a travel companion at the beginning.

To my AEGIS Cohort, thank you for an extraordinary learning journey. You contributed to the collective whole-person and transformative learning process of our unique cohort.

To Rocky Schwarz, thank you for your wit and skill.

To my students, who inspire me and teach me every day.

To Gabriella, my black Bombay cat. We shared the pleasure to live and laugh during the beginning of this journey. I miss you deeply; you taught me to persevere.

To Colby, the Sage who showed up quite unexpectedly during the conclusion of this work. Having lost her owner during the pandemic, this maybe 8-, 10- or 12-year-old rescue pug (she lies about her age!) has glommed on to me. She has taught me how to deal with adversity and to know love at first sight.

...and in the end, the love you take is equal to the love you make.

Thank you!

A. B.

TABLE OF CONTENTS

	Page
Chapter I—INTRODUCTION	1
Background and Context	1
The Research Problem.....	3
Research Purpose and Research Questions	5
Rationale and Significance	6
Research Design Overview	7
The Researcher	8
A Colonialist Perspective	9
Lived Experience: Stories on Screen.....	10
<i>Saudade</i>	11
Assumptions of the Study.....	12
Chapter II—LITERATURE REVIEW.....	13
Context	14
Women's Identity Through a Cultural Lens	15
Identity.....	18
Kegan's Five Stages of Adult Development.....	19
Workplace Identity	21
Storytelling	22
Storytelling as a Learning Tool	25
Heron's Modes of Psyche and the Ways of Knowing	26
Presentational Knowing.....	29
Narrative in Career Search	32
Learning from Experience	34
Constructivist vs. Situative	36
Conceptual Framework	39
Summary.....	40
Chapter III—METHODOLOGY	42
Introduction and Overview.....	42
Rationale for Qualitative Research Design	44
Research Sample	46
Overview of Information Needed.....	48
Contextual.....	49
Perceptual	49
Demographic	50
Theoretical	51
AUDI's Applied Theatre Program (ATP).....	51
Research Design Overview	53
Research Action Steps.....	55
Methods of Data Collection.....	56
Interviews	57
Phase 1: Semi-Structured Interviews.....	58

Phase 2: Focus Group	59
Data Analysis and Synthesis	60
Ethical Considerations	62
Issues of Trustworthiness	64
Credibility	65
Dependability	65
Inter-Rater Coding for Reliability	66
STAGE 1: Creation of preliminary codes	67
STAGE 2: Review of preliminary codes	67
STAGE 3: First application of codebook to the data	67
STAGE 4: Application of final codebook	68
Transferability	68
Confirmability	68
Limitations of the Study	69
Chapter Summary	70
Chapter IV—DEMOGRAPHICS AND SETTING DESCRIPTION	72
Participant Demographics	72
Participants of the Study	72
Race	73
Sexual orientation	74
Generations	74
Focus Group	75
Participant Biographies	75
Amelie	76
Ashanti	76
Chase	76
Cordelia	76
Cressida	77
Emerson	77
Erykah	77
Fiona	78
Jocelyn	78
Liesel	78
Mahalia	79
Nadege	79
Pippa	80
Poppy	80
Regan	80
Salma	81
Shifra	81
Song-Min	81
Stockard	82
Yael	82
Zadie	83
Zora	83

Description of the Master's Applied Theatre Program	84
Summary	85
Chapter V—RESEARCH FINDINGS	87
The Findings as a Storyline	90
Finding #1—Barriers: Obstacles and Challenges to Women's Learning and Identity Development in the Workplace Based on Ageism, Racism, and Sexism	91
1a. Discrimination—Ageism, racism, and sexism	91
1b. Lack of diversity and inclusion	93
1c. Invisibility and silence	97
Ageing as an implication of invisibility and silence	98
1d. Power and positionality	101
1e. Social conditioning	102
Finding #2—Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling	105
2a. Identity construction	105
2b. Perspective change	108
2c. Storytelling—Shared stories	111
2d. Supports: People and systems that empower, encourage, and mentor women	113
Finding #3—Women Apply or Leverage What They Learn Through Storytelling to Their Practice or Workplace	115
3a. Roles	115
3b. Responsibilities	116
3c. Goals	116
Finding #4—Learning from Experience	117
4a. Reflection—Self-recognition and awareness	117
4b. Community of practice	118
Triangulation	119
Focus Group	120
Chapter Summary	124
Chapter VI—ANALYSIS, INTERPRETATION, AND SYNTHESIS	126
Introduction	126
Four Workforce Generations	128
Three Analytical Categories	128
Analytical Category 1: Generations	128
Analytical Category 2: Race	129
Analytical Category 3: Sexual Orientation	130
Section 1: Analysis and Interpretation of the Findings	130
Analytical Category 1: Generations	131
Invisibility and silence	136
Women's perceptions and meaning making	137
Meaning making of lived experiences	138
Support	139

Analytical Category 2: Race.....	140
Identity construction by race	140
Race or ethnicity	141
Analytical Category 3: Sexual Orientation.....	143
Section 2: How Learning Through Storytelling is Applied and Leveraged in Practice and in the Workplace	146
Section 3: Dramaturgical Coding as Applied for a Deeper Analysis of Presentational Knowing: Mahalia's Monologue	148
Consistency and Contributions to the Literature	154
What is Consistent with the Literature	155
Contributions to the Literature	157
Presentational Knowing and Women's Identity Development.....	158
Chapter VII—CONCLUSIONS AND RECOMMENDATIONS.....	160
Conclusions	161
Conclusion 1	161
Conclusion 2	162
Conclusion 3	163
Recommendations for Future Research.....	165
Recommendations for Practice	166
Potential Implications	167
Reflections	169
Limitations of the Study	170
REFERENCES	173
APPENDICES	
Appendix A—Letter of Invitation: Phenomenal Woman: Women's Identity Development, Their Meaning Making Through Story Telling Participant.....	183
Appendix B—Participant Demographic Inventory	187
Appendix C—Interview Protocol	188
Appendix D—Focus Group Questions	189
Appendix E—Description of Recruitment and Procedures	190
Appendix F—Dissertation Timeline	191
Appendix G—Recommendations for Practitioners and Human Resources in a SWOT Analysis	192
Appendix H—Sample of NVIVO Codes for Phenomenal Women Identity Development and Storytelling Study.....	196

LIST OF TABLES

Table	Page
1	Key Elements of a Classic Story 33
2	AUDI Applied Theatre Program (ATP) 52
3	Data Collection 54
4	Research Action Steps 55
5	Activities for Data Collection..... 59
6	Demographic Characteristics of the 22 Women Interviewees who Graduated from the Applied Theatre Program 73
7	AUDI ATP—The Program Curriculum 85
8	Table of Findings..... 88
9	Demographic Characteristics of the Seven Focus Group Participants 120
10	Research Questions and Corresponding Finding 127
11	Study Participants Represent Three Generations in the Workforce 129
12	Generational Differences 132
13.	Analytical Category 1. Generations in the Workplace Finding 1: Barriers, Obstacles and Challenges to Women's Learning and Identity Development in the Workplace..... 133
14	Analytical Category 1. Generations in the Workplace Finding 2: Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling 138
15	Analytical Category 2. Race in the Workplace Finding 2: Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling 143

16	Analytical Category 2. Sexual Orientation in the Workplace Finding 4: Learning from Experience	146
17	The Dramaturgical Codes	153

LIST OF FIGURES

Figure	Page
1	Kegan's Constructive Development Theory20
2	John Heron's Conceptualization of Modes and Ways of Knowing26
3	Conceptual Framework of Factors Contributing to Women's Workplace Identity Development Study40
4	Illustration of Research Study Sample of Included vs. Excluded Criteria47
5	Coding Flowchart67
6	Demographics of the 22 Women Interviewed.....74
7	Demographic Composition of the Focus Group.....75
8	Major Research Findings.....91
9	Is Being Hispanic a Matter of Race, Ethnicity or Both?130
10	Mahalia's Monologue154

Chapter I

INTRODUCTION

The workplace of the 21st century is a fertile environment of constant change set against the backdrop of globalization. Employees work alongside people of different cultures interacting “virtually” across global borders with workers from other countries. Today, employees are challenged in more ways beyond meeting traditional company goals and objectives. The workplace is fast-paced and ever-evolving. It is driven by constant technological advances within a digital economy. All the while, it is driven by a diversity of workers who reflect a changing workforce that includes four generations working alongside one another (Silents, Baby Boomers, Gen-X, and the Millennials). Among these changes, paramount is the greater number of women in the contemporary workplace.

Background and Context

In the last few decades, women have made significant progress in the workplace by entering various sectors of academe, healthcare (as doctors and hospital administrators), in industrial managerial positions, and including corporate and non-profit senior leadership. This progress follows women in their pursuit of higher education degrees. According to Thomas Smith (1995), “in 1992, women earned more associate’s, bachelor’s, and master’s degrees than men, whereas in 1977 the reverse was true” (p. 15). This progress continues further, still into the millennium, which reflects women’s career

trajectories into higher-level positions within the workplace. In 2012, women made considerable gains in education attainment, earning close to 60% of all masters' degrees (Perry, 2013). However, as more women seek higher levels of education, a unique disparity has begun to assert itself in the workplace that affects women. Men continue to outpace women for leadership positions and higher pay in the workplace. A *Wall Street Journal* article by Vanessa Fuhrmans (2019) argues that “though women and men enter the workforce in roughly equal numbers, men outnumber women nearly 2 to 1 when they reach that first step up—the manager jobs that are the bridge to more senior leadership roles.” There have been previous studies to understand this imbalance between men's and women's career trajectories within the workplace. A 2011 *Catalyst* study found that Fortune 500 firms with the most female board members outperformed those with the least women by 26% on return on invested capital and 16% on return on sales, illuminating women's impact on the bottom line.

Although President Barack Obama signed into law the Lilly Ledbetter Fair Pay Act as his first bill (January 2009), women continue to be paid less than men across industries from the corporate sector and manufacturing to the fields of entertainment and journalism. According to the September 2017 Fact Sheet by the National Women's Law Center, there has been little change in the wage gap since 2007. “Women in the U.S. who work full time, year-round are typically paid only 80 cents for every dollar paid to their male counterparts.” The study also found that for African American women and Hispanic women, the figures dropped precipitously to 63 cents and 53 cents, respectively. Asian women were paid 87 cents, with the wage gap being larger for select subgroups of Asian women.

The Research Problem

This dissertation study sought to discover how women make meaning of their own identities in the workplace by adopting a storytelling approach to this exploration. Furthermore, this study illuminates the very ways that women leveraged and put into practice what they learned through storytelling to achieve goals and attain workplace outcomes. In 2007, Andrew Wojecki explored the interrelationships between identity and learning for adult learners (labeled as non-traditional learners, resistant and disengaged) who had participated in a vocational training program situated in the workplace. His study was conducted over a two-year period in a regional Australian town. His research employed stories about working but did not isolate women learners.

Similar studies have been conducted over the last decade on identity construction and workplace learning and narrative analysis or storytelling. These studies appear in the literature review in Chapter II. However, there appears to be a gap, thus revealing an opportunity to contribute to women's identity construction and learning in the workplace by applying storytelling.

A qualitative study of more than 300 women and 24 alumnae who participated in a Women's Leadership Series (WLS) between 1995 and 2005 and a formal women-only training (WOT) program of the Consultative Group for International Agricultural Research (CGIAR) drew interviews over a period of four years. Nationalities from six regions of the world were represented. After data collection, the researcher, Galaye Debebe, re-read the transcripts. Leadership stories were written at the end of each interview. New stories were identified and added. Portions of leadership stories that related to learning experiences were reviewed with scrutiny. The study involved an all-woman environment.

Debebe (2011) writes, "One aspect of uniqueness had to do with feeling of recognition, belonging and being accepted from being in an environment where one's

feelings are shared” (p. 692). Women felt a sense of being a part of a group. They expressed that this was true of the alumnae who participated, that they often felt isolated in their research centers. Debebe includes a quote by a participant: “A lot of the women in the group I was with said they felt that they were all alone in their center and nobody else had these problems, and here they came and ran across a whole bunch of women having similar problems” (pp. 692-693).

The study also found that an all-female environment and the use of gender-sensitive teaching practices were important. Debebe (2011) observed that “the absence of power play was also noted and seen as an important factor in promoting openness and sharing” (p. 693). The following quote from a participant in Debebe’s study, named Zena, provided the context of one of her team members:

There was a board chair there. She was obviously a highly connected, powerful person, but she was really open about the sort of issues she faced as one of the only female board chairs at that time and working in a predominately male center. She never would have done that in a mixed-gender situation. She instantly felt comfortable. She wasn’t speaking to us as “I’m the board chair and you’re just whatever.” She was speaking as a person. I think women tend to be less conscious of their levels of influence. At least in this context, she certainly was.... And I think that in a mixed situation, you would never have that level of honesty. (p. 693)

The gender-sensitive teaching practices fell into four subsections of transformational learning: disorienting dilemma, making meaning, achieving transformative insight, and connecting insight to real-life practice (Debebe, 2011). An implication to the finding indicated that a mixed-gender environment might not have allowed the participants (women) to have freely opened up, emotionally and expressively. For women’s career advancement and leadership development, this is significant. The study gives evidence that women’s workplace stories shared with other women establish empathic connections. Storytelling as a form of presentational knowing can build empathic bridges to close gaps on differences and open the doors to greater learning and understanding, acceptance, and compassion. This study explored women’s identity development in the

workplace. The exploration identified a gap in the literature on the need for more research on women in the workplace and their identity development through shared storytelling with other women.

Specifically, in telling the stories of their interactions with others at work, the women in this study discovered that the workplace provides the context for identity construction. Being in relationship with and sharing lived experiences with other women (and men) at work provided the necessary ingredients for self-recognition, awareness, and reflection.

Research Purpose and Research Questions

This study examined how the application of storytelling informs women's identity development in their workplace situations. The study was comprised of 29 female participants who met the criteria of having attended and graduated from the same master's degree program. Twenty-two participants volunteered for the study and completed individual interviews. The remaining 7 participants volunteered for a focus group. The participants have completed a master's degree in applied theatre. The master's degree program incorporates participatory theatre as a medium for learning and social action at a northeastern university (hereafter identified by the pseudonym: Aslan University Development Institute or AUDI). The program educates its students in applying theatre techniques within educational, political, community-based organizations, healthcare, teaching, the justice system. These techniques have also been applied in a wide range of contexts and venues within.

The organizing research question for this study is: *How do women make meaning of and construct their workplace identities through storytelling, and how do they leverage what they learn in the workplace?* The following research questions were addressed to further the purpose of the study and to gain clarity of the problem:

1. How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities, and goals through storytelling?
2. What supports their learning, and what are the barriers to their learning through storytelling?
3. How do women describe how they use this learning?

Rationale and Significance

The rationale for this study was based upon my personal experience having worked in a myriad of workplace settings as a professional working woman. The knowledge brought forth from this study is intended to contribute to women's continued growth and development within the workplace. More importantly, this study's findings inform professional development, diversity and inclusion training, human resources organizational learning, education, and social action programs. The findings bring to surface the unconscious or implicit bias, ageism, sexism, and discrimination that pose obstacles and challenges in the workplace for women. The findings of the study provide recommendations to improve working conditions for women and minorities.

It is my desire to further women's development and mobility in the workplace and, by extension, the greater world. It is hoped that this research sheds new light on (a) how women construct their identities; (b) what women learn about themselves through storytelling; and (c) how women leverage and put into practice what they learn in their workplace roles, responsibilities, and goals. This research empowers women of diverse backgrounds, culture, worldviews, and perspectives to work collaboratively while maintaining a healthy competition that is more holistic and different than men's "knowing and leadership style" in the workplace. In uncovering what women learn about their identity development through storytelling, the answers serve to transform the

workplace of the future. It is hoped that this research will not only assist women in the workplace, but also add to the literature of women's learning in adult education; and influence greater use of the power of storytelling as a learning method to foster greater understanding and interactions between human beings.

Research Design Overview

This research is based on a case study. There were interviews with 22 women and a focus group of 7 women. Some of the participants' work roles include adult educators, teaching artists, early-childhood teachers, university administrators, faculty, social activists, community organizers, non-profit program managers, artistic directors, social services agencies, the justice system, health care, theatre founders, and in the political arena. They have participated in a northeastern university's master's degree in applied theatre program. This program includes an educational framework that employs participatory applied theatre as a medium for education, community development, and social justice. The program's goal is to educate scholar practitioners to become future leaders in environments where social action and social justice may effect social change. Some of the courses of the applied theatre program include (a) Community, culture and diversity, (b) Teaching through theatre, (c) Theatre of the oppressed, and (d) Creating meaning through drama. This research study explored storytelling as a learning model in women's workplace identity development.

The research questions laid out in the section entitled "Research Problem" informed the interview protocol questions, which guided the researcher to mine fresh and valuable information from each participant. I examined the lived experiences of the study's participants, who were graduates of the most recent cohort of the applied theatre program. In the research, I discovered what women have learned from their experiences in the workplace and how the application of storytelling developed their workplace

identity. Equally important, the study inquired into what women learned through storytelling and how their learning enhanced their workplace roles, responsibilities, and goals. The study also analyzed what barriers the women faced and how support systems were applied through storytelling in the workplace. In particular, the study focused on the female participants' responses to the challenges and barriers in their workplace.

The women's personal stories that were brought forth through their shared and lived experiences provided deep insight in how they make meaning of their work lives and their construction of workplace identity. It is the day-to-day interactions and work relationships that give texture to women's lived experiences, their work, their actions, observations, and behavior in the workplace setting.

Also, the selection for qualitative research of a case study approach is based on the research site and on the female participants who attended the AUDI master's degree program. It was important that the research site offer a program that is undergirded by storytelling within their curriculum. "Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. Data is typically collected in the participants' setting" (Creswell, 2014, p. 4). I will discuss the research methodology in detail in Chapter III.

The Researcher

My personal interest in studying women's identity development through storytelling arose unexpectedly in my doctoral studies. I have always held a deep interest in storytelling because of my theatrical background and experiences in applying storytelling and theatrical techniques in my educational practice. With this in mind, I held fast to the unlikely dissertation topic of storytelling. It was always my intention to combine storytelling with organizational development and to my workforce development experience. I'd taught organizational development courses for over a decade and had

worked in community development as a recruitment director upon leaving my corporate role after the tragedy of 9/11.

In all my workplace roles, I have had a strong self-concept. Groupthink and conformity had never been my style. Along the way, I learned to shrug off the incessant questions regarding my ethnic and cultural background.

However, I was challenged by a group of colleagues in my doctoral program on how I self-identify. This proved to be disorienting. Quite unexpectedly it would come to wreak some havoc not only on my continued progress in the doctoral program but would also affect my worldview about women and identity development in the workplace.

My own assumptions about my identity as a woman had been called into question. More specifically, I was questioned on what it meant to be a Black woman in America whose identity intersects race and post-colonialism, the latter which surfaces through my status as a first-generation daughter of Cape Verdean immigrant parents. My own identity and worldview were shaped by my close-knit immigrant family. It would be many years before I really “felt American.” My grandmother had lived with us and did not speak English, so Portuguese and its relative creole dialect were spoken in the home. In my doctoral program, I experienced an epiphany of what it meant to be “post-colonial.” Until then, I hadn’t reflected much on how this has shaped my identity.

A Colonialist Perspective

Surprisingly, I had never entertained a “colonialist perspective” until studying the work of Peggy Gabo Ntseane, where she writes, per Smith (1999), “decolonization is a process of centering the concerns and worldviews of the colonized or ‘other’ so that they understand themselves through their own assumptions and perspectives” (p. 277). There was also the knowledge that I intuited about the informal learning of indigenous peoples through oral tradition of my African background. Ntseane (2012) also brings to the surface another “form of knowing—the Afrocentric view of the role of the elderly.”

Just as in many immigrant homes, my grandmother played the important socially constructed role of the matriarch. She had been the primary care giver and shared stories of her lived experiences from the mother country in rearing my siblings and me. Many traditions had been kept alive. “In an oral tradition society, the role of elders is also important for transformative learning because of the knowledge embedded in their wisdom and experiential learning” (Ntseane, 2012, p. 275). Although I am not an immigrant, my interest in women’s workplace identity development and storytelling as a learning method has been fostered by my upbringing, shaped as it has, by a post-colonial, immigrant worldview.

Lived Experience: Stories on Screen

My doctoral research thesis had been instrumental in the conception of a group project on adult literacy. The unique conception of the project stemmed from my theatre-training experience. For our class presentation, I had proposed an idea reminiscent of a Broadway show: each member of the group would use storytelling to bring forth their own unique perspective on adult literacy. With the use of video-taped “mini-movies of their lives,” these educational biographies were screened in sequence behind each group member. This theatrical concept showcased my colleagues’ individual movies by revealing personal aspects of their lived experiences for the cohort. In a darkened classroom with only a theatre spotlight, their movie playing behind them on screen, my colleagues performed their stories as monologues, while standing “on stage.” In this way, we wove our own ways of knowing with formal classroom learning.

Intuitively, this way of knowing, was innate for me. I’d used storytelling and theatre techniques as an adult educator and in my early career as an elementary school teacher. The application of storytelling had effectively developed a group identity for my colleagues and me, while simultaneously constructing the unique individual identity of each member.

Thus, my interest in a research study that would explore how women's workplace identity developed with the application of storytelling as a learning technique was established. As I ventured forward in exploration, I bore in mind Peter Reason (1988, in Maxwell, 2013) and his term "critical subjectivity" to refer to: "a quality of awareness in which we do not suppress our primary experience; nor do we allow ourselves to be swept away and overwhelmed by it; rather we raise it to conscious and use it as part of the inquiry process" (p.45).

This critical subjectivity informs my experience of life within the New England Cape Verdean community to shape the lens by which my research is conducted. In *The Handbook of Transformative Learning: Theory, Research and Practice* (Taylor & Elias, 2012) the dilemma of how one begins to make meaning of belongingness emerges, in the self-questioning of identity:

When one's community holds steadfast against challenges to its ideas—not just questions of faith, but the more pervasive and pernicious distinctions between who "we" are and who "they" are, and what our relationship "should" be—the individual, already burdened by self-questioning, faces the added anxiety of potential loss of the group (family, "tribe") that is the primary source of identity and belonging. (p. 150)

Saudade

For many New England Cape Verdeans, *saudade* is encoded in identity, primarily by the older immigrants. The word *saudade* comes from the Portuguese. It is incapable of being translated. It is very hard to define. The word is as ephemeral as gossamer and as durable as titanium. *Saudade* implies an absence, a yearning of something that is lost and maybe never was. It is a deep, emotional state of constant longing, especially by those who may never see their homeland again. *Saudade* is a profound melancholic nostalgia made up of contradictions of both agony and of joy, a sentimental ache. It is relived in stories and song. Many writers, poets, and musicians of Portuguese and Cape Verdean ancestry, my father included, have been inspired by *saudade*.

Maybe identity is as elusive as *saudade* depending on where one is along the lifespan. Maybe identity development is a continuous, evolving process that occurs within the different stages of life. Set against this backdrop, a research study on identity development undergirded by storytelling emerged. Dominicé (2000) argues that educators, who were “willing to reflect deeply on how adults learn during their lives...find themselves inspired by the practice of educational biography” (p. 13). Identity development has been expressed through storytelling or narrative inquiry as a learning tool for knowledge transfer within adult education.

Assumptions of the Study

The following assumptions helped to inform the study:

1. Women construct or develop a workplace identity that may be different from their private or personal identities outside the workplace.
2. Storytelling is conducive to transformative learning and learning from experience.
3. The perceived interactions of women’s meaning making between constructed workplace identities and storytelling may provide insight on how women may leverage learning to obtain roles of leadership.
4. The AUDI master’s degree applied theatre program successfully contributes to women’s workplace learning through storytelling.
5. Access to and recruitment of female participants of AUDI was seamless and the women are open to discuss their interactions of their workplace identity development.
6. Storytelling as a form of presentational knowing can fill the gap of what is currently known about how presentational knowing impacts the workplace and training programs.

Chapter II

LITERATURE REVIEW

This chapter presents a literature review to consolidate academic evidence on how and what has already been written about women's workplace identity and on how storytelling as a learning method might have been adopted to approach the study. What arises at the onset of the review is that "identity development" and "workplace identity" are areas of research that have been examined in various contexts and within intersecting demographic dimensions such as race, gender, age, sexual orientation, culture, education, and employment. So, too, has storytelling been reviewed herein as a distinct topic separate from women's workplace learning. This literature review's "purpose is to make sense of a body of research" (Pan, 2008, p. 25). Integral to the review is the process of analyzing and synthesizing the information that will support the reasoning for further investigation of my research topic to address the gap in the literature. However, there remains a void in the literature within adult learning and in adult education on the learning experiences of women in the workplace and on storytelling as a method of women's workplace learning. Therefore, this review is organized according to the following three topics of inquiry:

1. Women's workplace identity development
2. Storytelling (narrative inquiry) and its use as a method of learning
3. Learning from experience (of self and others as well as via conversations and dialogues with other relevant actors in the workplace context)

I begin the review of women's workplace identity with an examination of the literature on women's identity development within the workplace. Next, I review storytelling as an area of research in adult learning, in organizations, and in the workplace. Further, I examine the literature on learning from experience as it relates to women's learning from storytelling in the workplace. To conduct this review, I used multiple sources of information: CLIO, eduCat, ERIC, Google Scholar, and ProQuest, utilizing standard Boolean operators or key words across various search databases. Sources include books, dissertations (published), internet resources and professional journals, articles, and periodicals. Finally, a conceptual framework that is aligned with the topics of women's identity in the workplace, storytelling as a form of "presentational knowing" (Heron, 1992, p. 19), and learning from experience will be discussed.

Context

It is important here to set the context of this review. As more women have made inroads in educational attainment and expanded their career opportunities in managerial and executive leadership positions across employment sectors, there continues to be extensive research on "women" as a phenomenon. There have been many articles and studies on women in the workplace; however, there is a dearth of research on women's workplace identity development. A preliminary search through EDUCAT using the key words "women" and "identity development" yielded over 309,000 articles, although not all of them focused solely on women's identity development as separate studies.

Within the literature, the research on women's identity development was delimited by demographic variables such as age, education, race, and employment as examples. This will be discussed further in the review. While there is a body of research within adult education and in other fields on women and learning "that was influenced by the first and second waves of feminism in the 1960s and 1990s" (English, 2006, p. 20), the

field has transitioned from women's studies to gender studies. This feminist perspective helped to shed light on women's issues as a separate view (English, 2006). "This separate view came to be replaced in the 1990's with a third wave of feminism which was concerned with difference; inclusiveness; and issues of gender, race and class" (Starr, 2000, as cited in English, 2006, p. 20).

The field of women and learning in adult education was framed within a feminist epistemology and theoretically within critical feminist theory. However, this review is located beyond a feminist perspective, as the study sought to explore how women construct their identity in the workplace by using storytelling as a method for learning. The research suggests movement in a progressive direction beyond addressing women as a phenomenon, as an area to be studied separately when exploring learning differences across gender. The seminal work, *Women's Ways of Knowing* (Belenky et al., 1986) advanced the notion of women learning differently from men. My study examines how women describe what they learn and the perceived interactions of making meaning within the workplace as identity is constructed through storytelling. The literature is reflective of today's globalized landscape, which intersects the economies of the world. The body of research on women's identity development is multifaceted, with studies outside the United States offering a multitude of rich knowledge across various contexts and differing lenses.

Women's Identity Through a Cultural Lens

Some of the research investigated women's identity and workplace identity through a cultural lens. One such study examined Korean immigrant career women and their "acculturations process and identity construction as an ethnic and gender minority" (Yoon & Park, 2012, p. 4). This qualitative study of four participants employed "purposive sampling" to gather descriptions of first-generation Korean women in the

United States, on their experiences of identity formation or development as minority women. The study was not localized within the women's workplace. The study explored identity between two cultures. The data were collected through interviews using narrative or storytelling.

Another study of 33 Greek women managers in engineering (Kyriakidou, 2012) explored the development of professional identity. This study located the women engineers as the "minority" or as "disadvantaged gender identity" in male-dominated fields. Although the women made up a homogenized sample of White women, they were cast as "other" or as "marginalized" given their minority status as subordinated workers in the male-dominated field of engineering. The researcher examined the impact of "perceived inferiority" of minority groups on professional identity construction (p. 29).

In this study, the women were perceived as members of a minority group based on gender. The researcher noted an existing gap in the literature on professional identity construction where the voice of the minority professional still exists; although this has been addressed by Nkomo (1992) and Bell and Nkomo (2001), "the existing literature may offer faulty generalizations by failing to consider professional identity construction processes of minority and marginalized groups" (Nkomo, 1992, as cited in Kyriakidou, 2012, p. 30). This research "suggests narrative analysis as a methodology whereby interdisciplinary conversations on professional identity construction may flourish" (Kyriakidou, 2012, p. 39).

Thus far, the literature review identifies potential gaps while highlighting narrative analysis or storytelling as a potentially effective method in women's identity construction. Other studies examine women in various professions, the challenges women encounter in male-dominated fields such as academia and engineering, and the influences these work environments have on women's work identity. The literature ascribes the label "professional identity" (Ibarra, 1999) in addition to "workplace identity." "Professional identity is defined as one's professional self-concept based on attributes,

beliefs, values, motives, and experiences” (Ibarra, 1999, pp.764-765). Laura Bierema (2010) examines professional identity in relation to the field of adult education. She suggests that “professions have either explicit or implicit codes of conduct and are based on rigorous training and study to learn the field” (p. 138). The phrase “professional identity” is used interchangeably within the literature to include workplace identity. This study distinguished between professional identity and workplace identity and looked specifically at the workplace setting on how women construct a workplace identity. The workplace can be almost any setting that shapes one’s outlook, perspective, and worldview. As the researcher, I acknowledge that the two distinct phrases have been used within the literature to mean one and the same.

The literature review yielded various studies on identity using Boolean phrases. A major theme that arose is the concept that identity is derived through autobiographical memories or through story, such as the study on the Korean immigrant women. Although the research confirms that identity development has been a topic of much interest to study, as has workplace identity, this area of study appears to be progressive. Identity development and workplace identity appear to be gaining traction as a field rich for new exploration. The pairing of storytelling with identity development too has engendered interest alongside women’s identity development in the workplace. What is missing in the literature is how women describe what they learn about themselves (identity construction) in the workplace through storytelling and how this learning is then applied.

A study conducted by Kemp, Agnell and McLoughlin (2015) on workplace identity of women in academia asserts that “it is important to investigate the way women in academia identify with the workplace because man has historically been identified as the ideal and the preferred worker” (Kemp et al., 2015, p. 379). Kemp et al. studied the symbolic meaning attributed to workplace artifacts for women in academia. Findings in this study revealed that women feel uncomfortable in their surroundings; they felt they were under “surveillance” and rendered invisible in the institution.

That women should feel this weight in their place of work provides another layer for further investigation of women's identity development in the workplace. The study investigated only one university. The researchers acknowledged the limits for generalizability. Further, they described "the notion of workplace identity is derived from the concept of 'social identity' because employees as individuals are members of many different 'social groups'" (Dutton et al., 1994, as cited in Kemp et al., 2015, p. 382). The study drew upon the symbolic meaning of artifacts in the workplace and also found that "the lack of women's images in the workplace emphasizes that women tend to adopt a more feminine position by being more private, invisible" (Haynes & Fearfull, 2008, as cited in Kemp et al., 2015, p. 381). Additionally, women tended to "clone" themselves (Moody, 2004, as cited in Kemp et al., 2015, p. 384) in the image of the male majority group by dressing in business suits in a corporate style that was masculine.

Women adhered to early expectations of corporate culture which were designed for men who were the majority group. The workplace culture required that women reconstruct female identity that was shaped by the attitudes and behavior of men who made up the majority group. In effect, women in the study construct identity in the workplace by making meaning of symbolic artifacts in the academic workplace that dictate their behavior. The methodological approach of Kemp's study was auto ethnographical. Also, implications imply the role artifacts play in women's identity development. This is an important original study, as it is the first auto-ethnographical study on artifacts and women in academia. However, this study also reveals a gap for further investigation of the study of women's identity construction in the workplace through a storytelling framework for learning. What is identity, exactly?

Identity

Various descriptions to define workplace identity, such as professional identity and social identity emerged from the literature review. A further inquiry into women's

workplace identity made it necessary to define the word “identity.” The *Merriam Webster Dictionary* defines identity as “the distinguishing character or personality of an individual.” A more in-depth description is as follows: “identities are the traits and characteristics, social relations, roles and social group memberships that define who one is” (Oyersman, Elmore and Smith, 2012, p. 2). A discussion on identity leads us to Robert Kegan’s Constructive development theory (1994) to provide a framework. Identity is not fixed but rather evolves as human beings move through different stages across the lifespan. People undergo experiences that influence changes in perspective and in how their meaning making schemes help make sense of their world. Kegan established five Stages of Adult Development that appear below.

Kegan’s Five Stages of Adult Development

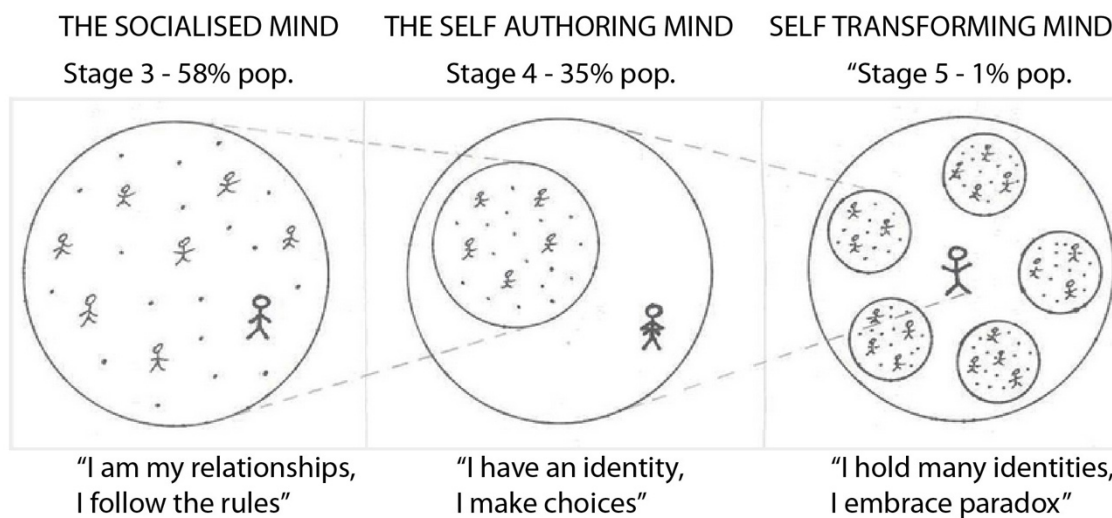
- Stage 1 — Impulsive mind (early childhood)
- Stage 2 — Imperial mind (adolescence, 6% of adult population)
- Stage 3 — Socialized mind (58% of the adult population)
- Stage 4 — Self-Authoring mind (35% of the adult population)
- Stage 5 — Self-Transforming mind (1% of the adult population)

People evolve and thus, identity is not static. It is constructed and reconstructed as one transitions through the different stages of adult development. For purposes of this discussion we shall focus on the adult developmental Stages 3 through 5. As a person develops as an adult, they may slide between stages as they transition on to the next stage. Most of the population (58%) resides in Stage 3-The socialized Mind. In Stage 3, we look to what is outside of ourselves to shape our sense of self. In Stage 4-The Self-Authoring Mind, we author our lives. We define who we are and are not defined by others, whether it is our relationships or the environment. We have constructed an identity. We construct our identity through independent frames of mind. We take responsibility for our lives, our emotions and how we make meaning of our world. In this

stage, there is a recognition that we are always evolving and transforming. There is greater self-awareness as we seek to make meaning of who we are in the world and how we are shaped by our interactions with others.

Lastly, in Stage 5-Self Transforming Mind, Kegan contends that only 1% of the population ever reaches this stage and it usually happens at or after 40 years of age. Nelson Mandela is thought to have reached this stage. One is not tied to an identity, however, in Stage 5, the realization is that we construct multiple identities through the interactions we have with others as we are ever evolving. Self-awareness expands as we recognize we can embrace multiple identities, and be outside of multiple systems, hold various ideologies simultaneously and reflect upon how experiences transform our lives. Kegan's (1994) illustration below from his book, *In Over Our Heads*, depicts these three stages of adult development.

Figure 1. Kegan's Constructive Development Theory



Excerpt: Constructive Development Theory - Robert Kegan "In Over our Heads"

Workplace Identity

Kegan's constructive development theory provides a backdrop against which identity can be seen to evolve along the different stages. The literature does not feature studies on women's workplace identity development that have used storytelling as an application for learning. This is where a gap is presented for study. However, the literature provides one study on how identity is constructed in the workplace by Wojecki (2007). This study reveals the application of storytelling with a mixed group of adult learners made up of both men and women.

Wojecki (2007) observed over a two-year period how learners constructed identity in the workplace of an Australian town through a vocational and employment training program called VET. In his application of storytelling, Wojecki examined how these learners constructed and defined who they were as learners in a formal learning program. Many of the learners would be categorized as "non-traditional learners," "resistant learners," or "disengaged learners," as some had not matriculated beyond secondary schooling, while others had some vocational, technical, or other formal workplace learning. Wojecki's work was "practitioner-focused" in his exploration on adult learners' identities in re-engaging adult learners in formal learning and in workplace training programs. My own study explored women's identity development in the workplace. Wojecki's work on those having participated in a workplace training program was critical to the literature review. As an adult educator, Wojecki explored identity in relation to a "narrative view" that emphasized learners' identities through their stories.

In developing a narrative view of identity, where learners' identities are seen to be embodied through the stories they tell and re-tell about themselves and learning ... this narrative view enables a framework in which to understand how adult learners' "actual" identities to learning, impact upon their "designated" identities to learning (Sfard and Prusak, 2005). Therefore, attention to learners' identities and the stories which become the basis for these identities are of central concern to adult educators seeking to maximize the potential and capacity for all adult learners. From a narrative perspective, it becomes crucial for adult educators to become curious and interested in

learners' stories, particularly with the previous stories which shape their current self-making and identity construction. (p. 171)

Wojecki's (2007) work with the adult learners does not distinguish between women and men in the VET workplace training program. His exploration is a call to action for adult educators to privilege stories (storytelling or narrative inquiry) within adult education as a conduit to learning and identity construction. In this work, the gap in the literature is clarified, offering further justification for investigation of women's workplace identity construction through storytelling as a vehicle to learning.

Ricour (1986) "provides the very useful term of 'narrative identity' to understand individuals as storied beings. For Ricour the self only comes into being or is constructed when the individual's story is being told. It is through storytelling, or narration, that one's identity is created and maintained" (Wojecki, 2007, p. 172.).

In summary, the first topic of the literature review on identity development moved us through the existing research that has been carried out in the field. Wojecki's work and that of others, such as Ricour and Kemp et al., identified gaps and inconsistencies in the literature. It is, therefore, necessary for continued inquiry into how storytelling plays a critical role in how identity is created. Storytelling is the next topic of the literature review. Here we are presented anew with a review of the literature of how storytelling has been examined in adult education and in other works outside the field.

Storytelling

In this section, I explore the emergent and trending field of storytelling—emergent in that storytelling has various nomenclatures in adult education. It continues to be a fertile subject for study in and outside the field of adult education. Storytelling has been referred to as "narrative inquiry," "narrative analysis," "narratives," "oral histories," and "biographies." Biographies or narratives in adult education are a form of expression in examining one's life (Dominicé, 2000). Pierre Dominicé created the expression

“educational biography” to help adult learners understand their learning process.

“Different expressions have been used lately in the field of education: life cycle, autobiography, life narrative ... each term reveals a specific approach” (Dominicé, 2000, p. 1), and to research methodology as well. Narrative, biography, and storytelling as evidenced by the literature are conduits to identity creation.

According to Marshall and Rossman (2011), “life histories, biographies and autobiographies, oral histories, and personal narrative are all forms of narrative analysis” (p. 22). Each specific approach assumes that storytelling is integral to understanding lives and that all people construct narratives as a process in constructing and reconstructing identity (Sfard & Prusak, 2005, as cited in Marshall and Rossman (p. 23).

Narrative is an integral component that serves to empower adult learners to express themselves while encouraging engagement in the learning process. “The application of storytelling as a learning process has enjoyed increasing legitimacy as the theory of storytelling has evolved with the work of David Boje (2001, 2007), Barbara Czarniawska (1997, 2004), and Yiannis Gabriel (2000, 2004)” (Tyler & Swartz, 2012, p. 459).

Adult learners learn both formally and informally; studies on informal learning in the workplace have resulted from the work of Marsick and Watkins (2001). “Compared to formal learning, informal learning is less structured, on-the-spot learning from experience” (Marsick & Watkins, 1990, as cited in Perrin & Marsick, 2012, p. 3) and may contribute to women’s identity development through the informal learning elicited by storytelling. AUDI’s curriculum applies theatre as a medium for educational and community development programs. The cohort of students learn to unify theory and practice. Courses include teaching through theatre, playbuilding, theatre of the oppressed, creating meaning through community drama, cultural diversity, and inclusion. Students learn to implement their learning in the workplace; this learning is both formal and informal in that the program includes scripted (curricula) in a “classroom” environment. A back room of a library or even a cafeteria in a community senior center has served as

the learning environment, with a graduate student as a facilitator to enhance the learning of volunteer participants. A traditional classroom is also used for smaller groups. Chapter III describes the context and specifics of program design and delivery of the AUDI courses. Informal learning is situated outside of the classroom and resides in the personal and common spaces where people interact. The larger question looms on how women's identity is constructed through storytelling and the learning that emanates from this.

Storytelling is indicated by the sharing of personal situations and lived experiences. This gives rise to the theatrical scripting as “devised playbuilding” and of collaborative approaches of social theories that inform progressive practice as being integral to the AUDI program. The AUDI program aligns with women's meaning making of their own workplace identity development through storytelling. “Some theorists suggest that narratives are identities, that is, people come to know who they are through the stories they tell about specific struggles at points in time” (Lieblich et al., 1998, as cited in Kyriakidou, 2012, p. 32).

Women's stories bring to the surface real-life work situations that evoke visceral responses of knowing—a recognition of self and of others and the search for meaning of their life world. “Adult educators are enhancing learners' active search for meaning by such means as assisting learners to share stories about critical incidents in their lives, interacting with learners in a dialogical process, and helping learners link theory and practice” (Dominicé, 2000, p. 12).

Per the literature, “many business people have already discovered the power of storytelling in a practical sense—they have observed how compelling a well-constructed narrative can be. Recent scientific work is putting a much finer point on just how stories change our attitudes, beliefs, and behaviors” (Zak, 2014, October 28, Harvard Business Review). Organizations across the globe have used storytelling to share ideas, goals, and others' experiences. “Storytelling is a vivid, memorable way to pass on an organization's history, values, and vision” (Kaye & Jacobson, 1999, p. 45). Storytelling is a conveyor of

ideas, images, strategic planning in the office, to make meaning of the territory. As women continue to face challenges in their careers for leadership opportunities beyond middle management and pay equity, storytelling can serve as a technique to facilitate women's meaning making of their workplace roles and identity construction.

Storytelling as a Learning Tool

Storytelling offers understanding of meaning making in fostering whole person learning and transformative change in women's workplace identity to inform workplace outcomes. "Identity stories are first and foremost performances" (Schachter, 2011, p. 108). As an element of narrative analysis, storytelling has served as a learning tool. This literature review examines what is known about women's identity development. What is less clear is how workplace women with diverse backgrounds and varying levels of workplace experience leverage what they learn from storytelling to help inform their workplace roles, responsibilities, and goals. This gap in the research was worth investigating if only to gain a deeper understanding of how workplace women access their perspectives in the process of applying meaning making through storytelling to workplace situations. According to Brown et al. (2005), "storytelling in organizations is a powerful tool for communicating complex ideas and persuading people to change" (as cited in Caminotti & Gray, 2012, p. 433).

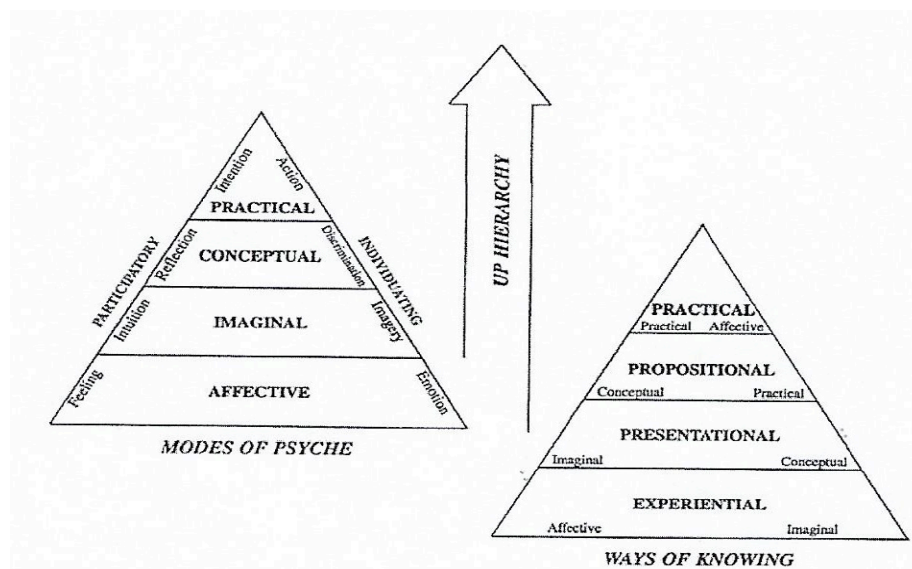
In academic literature, the term "storytelling" has had various descriptors, such as "narrative analysis," "narrative inquiry," "oral history," and "biography." Storytelling, or narrative analysis and narrative inquiry, has served as a conduit to explore identity, its function, and formation, construction, and development. "Although storytelling has been around for a very long time, it has not really been used as an effective tool in organizations until more recently" (Caminotti & Gray, 2012, p. 433). Michael Bamberg (2011) posits that "we are interested in how people use small stories in their interactive

engagements to construct a sense of who they are, while big story research analyzes the stories as *representations* of world and identities within them” (as cited by Schachter, 2011, p. 108).

Heron's Modes of Psyche and the Ways of Knowing

In his seminal book entitled *Feeling and Personhood*, John Heron (1992) describes an organized theory of human psyche and experience. In Figure 2 below, Heron distinguishes between the modes of psyche and multiple ways of knowing. This is portrayed by two pyramids, appearing separate yet depicting simultaneous interaction between four modes of psyche and the ways of knowing in an “up hierarchy.”

Figure 2. John Heron's Conceptualization of Modes and Ways of Knowing



Source: Heron (1992), p. 20.

The Up hierarchy indicates that each layer is being grounded by the preceding layer, and thus each way of knowing up the hierarchy in the pyramid is dependent upon the existing layers of knowing. Experiential knowing grounds presentational knowing, and propositional knowing builds upon these two layers; finally, practical knowing is the capstone to the four the ways of knowing.

Heron (1992) explains, “By ‘the psyche’ I mean the human mind and its inherent life as a whole, including its unexpressed and unexplored potential, as well as what is manifest in conscious development” (p. 14). The modes are interactive pairs, and each pair “parents” a “world” or “world-view” (p. 157).

The Modes of Psyche are: affective, imaginal, conceptual, and practical. External to the pyramid are two functions or processes in how the psyche interacts with the world. Heron (1992) distinguishes between two poles: Participatory and Individuating. “Within the psyche ... there is ... a basic polarity between an individuating function and a participatory one” (Yorks & Kasl, 2002, p. 182). On the left side of the modes of psyche is the participatory function, and on the right is the individuating function.

Each of these modes of psyche is paired between the two functions. The affective mode is paired by feeling on the participatory pole and emotion on the individuating pole. Feeling is reflected in the participatory pole. Heron (1992) argues that his interpretation of *feeling* “refers to the capacity of the psyche to participate in wider unities of being... this is the domain of empathy, indwelling, participation, presence, and resonance” (p. 16). Referring to Heron’s (1992) illustration above, Yorks and Kasl (2002) write “emotion is “the intense, localized affect that arises from the fulfillment or the frustration of individual needs and interests” (Heron, 1992, p. 16 as cited in Yorks & Kasl, 2002, p. 182).

The imaginal mode is paired by intuition on the participatory pole and imagery on the individuating pole. The conceptual mode is paired by reflection on the participatory pole and discrimination on the individuating pole, and the practical mode is paired by intention on the participatory pole and action on the individuating pole.

In the Ways of Knowing pyramid, there are four layers of knowing. Experiential knowing is foundational to the ascending ways of knowing, each building upon the other. The ways of knowing are in ascending order: experiential knowing, presentational knowing, propositional knowing and practical knowing. The ways of knowing arise from

the modes of psyche. Experiential knowing, the foundational or grounding layer, is located between the two modes of psyche, affective and imaginal; presentational knowing is supported by imaginal and conceptual; propositional knowing is situated within conceptual and practical; and practical knowing rises through the practical and affective modes of psyche.

This study examines Heron's (1992) presentational knowing, the second layer that builds upon experiential knowing in the ways of knowing pyramid. Presentational knowing is discussed further in this chapter. However, to provide clarity, I describe the other ways of knowing and how they interact.

Experiential knowing, as previously described, is "parented" by the interactive pairing of the affective and imaginal modes of psyche. It is here that feelings, emotions, intuition, and imagery interact, giving way to experiencing the world from "pre-linguistic" or that which is devoid of words or language.

Presentational knowing builds on the preceding experiential layer. It is parented by the interactive pairing of the imaginal and the conceptual. This is the cradle of intuition, of vision, where language and imagery are conceptualized through interaction with the world, such as with storytelling, art, drama, poetry, music, sculpture, and the like.

Propositional knowing builds on both presentational and experiential knowing. It is parented by the interactive pairing of the conceptual and practical modes of psyche. Adult education has long privileged propositional knowing above the other ways of knowing. It is here where numbers have elevated status to quantify and analyze the intellectual view of the world. Propositional knowing has been dominant. The world is ordered and expressed in language that is ranked by being neatly organized; it is rational, supported by logic and evidence.

Practical knowing, parented by the interactive pairing of the practical and affective modes, sits at the pinnacle of both pyramids. It is atop the modes of psyche and the ways of knowing pyramids. Practical knowing is where skills are put into action through

intention. Practical knowing is not the culmination; rather it is deeper knowing that takes into account the other three ways of knowing—interdependent and interactive toward a more holistic or whole-person learning (Yorks & Kasl, 2002). Continuing to advance the work of John Heron, Yorks and Kasl argue that “the learner’s “developmental challenge” is to become adept at a process called “critical subjectivity,” which “involves an awareness of the four ways of knowing, of how they are currently interacting, and of ways of changing the relations between them so that they articulate a reality that is unclouded by a restrictive and ill-disciplined subjectivity” (Heron & Reason, 1997, as cited in Yorks & Kasl, 2002, p. 183).

Presentational Knowing

Storytelling is a form of presentational knowing (Heron, 1992). It is an expressive way of knowing (Davis-Manigault et al., 2006, p. 27), where the conceptual interacts with the imaginative and intuitive as described in the previous section. Presentational knowing, which according to Heron, inhabits the “world of appearance” and “is apprehended primarily by the imaginal mode interacting with the conceptual ... art is a mode of knowledge” (Heron, 1992, p. 165).

Presentational knowing includes not only music and all the plastic arts, but dance, movement and mime. It also embraces all forms of myth, fable, allegory, story, and drama, all of which require the use of language, and all of which involve the telling of a story. Storytelling is one of the two great linguistic kinds of presentational knowledge, the other being poetry. (Heron, 1992, p. 167)

Storytelling as a form of presentational knowing channels expression through language. Inspired by John Heron’s (1992) “theory of personhood,” Yorks and Kasl (2006)

substitute the word *expressive* for Heron’s (1992) term *presentational* because [they] think the word expressive more clearly communicates how this way of knowing manifests in educational practice ... when we use the

phrase “presentational knowing” with our own students, they tend to connote it more as an act of presenting than as an intuitive grasping of pattern in perceptual elements. (p. 48)

Expressing oneself communicates an inner life world of feeling, perception, and experiences. Doing so shapes meaning either of one’s self-concept, awareness, or interaction with others. Stories can bridge people’s experiences across diverse terrain such as culture, education, religious practice, race and ethnicity, age, gender, and sexual orientation, all dimensions of diversity that serve to establish identity in the workplace. “Expressive ways of knowing provide empathic connections for learning-within-relationship. The empathic field is an important dimension for the learning environment” (Yorks & Kasl, 2006, p. 52). Citing Linda Smith (1995, 2002), Yorks and Kasl (2006) describe Smith’s experience with a multicultural group of peer counselors and their use of storytelling “to develop new capacities for communicating across cultural and racial boundaries in their own group” (p. 52). Storytelling bridges differences. There is a catharsis in self-recognition in another’s story, and it is in this self-recognition of seeing through the eyes and inhabiting the experiences of another that we come to know what it is to be human and to participate in the human experience. Kasl and Yorks (2015) caution that “when people’s life experiences are very different, dialogue’s power is challenged by the paradox of diversity ... the paradox arises from diversity’s potential for positive or negative impact” (p. 4).

The paradox of diversity is illustrated by the lived experience of a participant in this study shared through the application of storytelling later in Chapter VI. Her perceptions of race and her interactions with her White male boss in the workplace and the meaning making she ascribes to her experience bring the paradox of diversity into sharper focus. Thus, storytelling has the capacity to enable the shedding of ego, that which lives in a shell of “separateness” and not within the concept of “oneness.” Storytelling as a driver for learning can teach us how to co-habitate in the world with others.

In a recent article, Tyler (2015) reported on a case study that applied action research; it was conducted at an inner-city nonprofit service agency in Baltimore, Maryland “that inquired into the ways integration of storytelling and visual art as a method of adult learning and way of knowing (Belenky et al., 1986) might influence the process of strategic visioning and planning” (p. 326). Semi-structured interviews were conducted with 11 participants, that included the Executive Director, Board President, board members, staff members, and two volunteers. The participants were organized into pairs for prospective storytelling using this prompt: “It is 10 years from now. The Irvington community is flourishing. Tell the story of what the neighborhood is like, including the role that MBK has played in making it so” (p. 332). The participants were invited to draw with the images in mind as described in the prompt. The group was invited on an “art walk” to view one another’s drawings. Participants had to provide “specific, appreciative comment” on the lined paper that was provided under each image. “At the close of this process, the participants were familiar with the full compendium of drawings and with the connections between them” (p. 322). This was an action research project that resulted in a finished mosaic, and Tyler concludes, “The agency has a heightened appreciation for the power of art in the space to communicate intention and hope” (p. 337).

Although there was a positive outcome, it wasn’t without some initial resistance. Tyler (2015) references Lawrence (2005) in describing that the invitation to draw from storytelling “was met with the same eye-rolling and handwringing about not being an artist that Lawrence describes in her graduate classes when introducing arts-based exercises” (p. 332).

In the telling of her story on presentational knowing, Elizabeth Kasl (2012) writes about her own resistance and suspicions when two doctoral students of color proposed a meditation process to be followed by using clay, in which the students, including Kasl, were to give themselves over to the “wisdom in the clay” (p. 506). What resulted was

Woman Emerging, the name Kasl assigned her sculpture, an artistic rendering of herself. Her resistance yielded to vulnerability when unexpectedly she was racked by emotional sobbing in the self-recognition of what her “lump of clay” had wrought. The “indigenous wisdom of the clay” and, I take license here to surmise, “indigenous knowing” in her work with the clay surfaced and came into view. One of the students of color who proposed the “weird” (p. 506) exercise was Native American. She had transported the “sacred clay” from an ancestral riverbed to the classroom. Hayes and Yorks (2007) write about “demystifying art ... as an integral part of adult education” (Lawrence, 2005) and claim its importance. As Lawrence (2005, p.4) notes, “Many educators, especially those in formal settings ... are reluctant to encourage artistic forms of expression because they are themselves unfamiliar, and thus uncomfortable with the affective dimensions of knowledge production” (Hayes & Yorks, 2007, p. 90).

Narrative in Career Search

In their book, *An Intelligent Career*, Arthur et al. (2017) tell the story of Mary Lakis, an actress making a career transition. They pose the question, “What overall narrative—and what episodes within that narrative—are you developing through your intelligent career? A related question concerns how you select from that narrative—or tell a good story—in situations such as a job interview” (pp. 180-181). In the human resource world of recruiting, a common, yet critical interview question is “Tell me about yourself.” Job seekers are expected to know themselves well enough to describe to hiring managers and interviewers their unique experiences and skillsets that would differentiate them from the competition. Even the most experienced candidate, from high-level executives such as presidents, vice presidents, managing directors on to middle managers and lower-level staff, often have difficulty in answering that question. As such, many job seekers turn to executive coaches and other career management professionals to guide

them in the process of reconnecting them with their stories. Very often those who lose a job can feel a loss of identity, primarily if they held a position for many years. As in the example above, Arthur et al. assert the importance of narrative or story and argue that sharing your story helps you to move forward. The authors cite the scholar-consultant team Hermina Ibarra and Kent Lineback (2005), who trace the “key elements of a classic story back to Aristotle more than 2,300 years ago” (see Table 1).

Table 1. Key Elements of a Classic Story

A protagonist – one the listener cares about	The story must be about a person or group whose struggles we can relate to
A catalyst compelling the protagonist to take action	The world has changed; it's up to the protagonist to put things right again
Trials and tribulations	The story's 2nd act commences as obstacles produce frustration, conflict and drama and often lead the protagonist to change
A turning point	This represents the point of no return and closes the 2nd act; The protagonist can no longer see things or do them as before.
A resolution	This is the 3rd act in which the protagonist either succeeds magnificently or fails tragically.

“Sharing stories generates insight into others’ cultural and spiritual experiences” (Kasl & Yorks, 2015, p. 4). In the realm of careers, Arthur et al. (2017) emphasize that the interviewee is the protagonist, the catalyst is what drives the job seeker to take action (a job loss or need for a change), hiring managers and interviewers examine your experience in trials and tribulations, the turning point depicts the interview process of whether you will get the job or not, and the resolution is the concluding 3rd act—whether you succeed or fail in being offered the job. “Educators are cautioned that storytelling in educational practice ‘requires authentic engagement’ and ‘is not fast’” (Tyler & Swartz, 2012, as cited in Kasl & Yorks, 2015, p. 4).

In summary, storytelling offers understanding of meaning making in fostering whole person learning and transformative change in women's workplace identity to inform workplace outcomes. "Identity stories are first and foremost performances" (Schachter, 2011, p. 108). In this section of the literature review, we know that storytelling has been adopted as a learning tool. We have examined the literature on women's identity construction or development. It is less clear how workplace women with diverse backgrounds and varying levels of workplace experience leverage what they learn from storytelling to help inform their workplace goals. This gap in the research is worth investigating as we seek to understand how workplace women use their own judgment in the process of applying meaning making through storytelling to workplace situations. The following section reviews the third topic, learning from experience.

Learning from Experience

Experience and learning have long been two distinct areas of inquiry that, taken together, have influenced the human condition in how individuals seek to make meaning of their existence in the natural world. In adult education, many theories abound to describe "experiential learning," "learning from experience," and "experienced-based learning." Scholars build upon theorists who have come before, developing models and stages of learning from experience to describe the process of meaning making, or put another way, the conceptualization of learning. This is not wholly different from Aristotle's and John Dewey's philosophical trajectories of one having an experience, learning from it, cognitively storing that information, and moving from past to present and future experiences.

"Philosophers at least as far back as Aristotle have considered the role of experience in learning" (Merriam & Bierema, 2014, p. 104). To examine the body of knowledge that is "learning from experience" would be an exhaustive undertaking and far

too encompassing. For purposes of this dissertation study, I will review several theorists whose conceptualizations on learning and experience have played a central role in workplace learning.

John Dewey (1938) provides the entry point in the discussion of learning and experience. In his classic work, *Experience and Education*, Dewey saw the connections between life and learning. He postulated that “all genuine education comes about through experience ... however this does not mean that all experiences are genuinely or equally educative ... some experiences ‘mis-educate’ and can distort growth” (cited in Merriam et al., 2007, p. 162). According to Dewey (1938), two major principles must exist for learning through experience to occur. The first principle is that of continuity of experience, which means that the learner connects past experience to that of the present and draws from both for future implications. The second principle is that of interaction, where “an experience is always what it is because of a transaction taking place between an individual and what, at the time, constitutes his environment” (Dewey, 1938, as cited in Merriam et. al., 2007, p. 162). For example, women who participate in professional development training mandated by the employer would find themselves sitting in the classroom and observing a scripted curriculum of workplace stress stories being enacted by the “trainers” or actors. To illustrate how learning and experience interact, Suzette represents a fictional character here on the principle of interaction between an individual and her environment. For example, Suzette learns some new techniques on stress management. She practices mindful meditation techniques at her desk before high stress budget meetings. The pleasant experience encourages her to further her practice by taking weekly yoga classes. Soon, she is planning trips to weekend yoga retreats. She draws on her past learning and present (in-the-moment techniques practiced at her desk and after-work yoga sessions) experiences and envisions future yoga experiences with a gaggle of new friends.

The training program that Suzette participates in at work would most likely have been designed for the adult learner. Malcolm Knowles (1968) introduced the concept of “andragogy” from Europe. Andragogy is distinguished from pedagogy in that it focuses on adult learning, as opposed to children’s learning. In the Knowles classroom, he advocated that the environment should cause “adults to feel accepted, respected and supported” (Knowles, 1980, cited in Merriam et al., 2007, p. 85). Experience is a major assumption in Knowles’s theory of adult learning—as adults mature, they accumulate a reservoir of life experiences that are either positive or negative and, if the latter, may pose barriers to learning from experience. However, as people age, life experiences can stimulate the need for further learning.

Constructivist vs. Situative

Constructivism is a perspective of how people make sense of their experience and thereby make meaning of the world around them. In the constructivist’s view, “learning is the construction of meaning from experience” (Merriam & Bierema, 2014, p. 38). Knowledge, therefore, is constructed by the learner, who constructs meaning from experience.

Tara Fenwick (2000) writes of her concern “to open wider approaches to theorizing experiential learning” (p. 244). She proposes five perspectives on learning from experience:

1. *Reflection—A constructivist perspective:* The learner reflects on lived experience and then interprets and generalizes this experience to form mental structures that become mental knowledge structures. “Schön (1983) has been a significant promoter of constructivism to understand workplace learning arguing that practitioners learn by noticing” (Fenwick, 2000, p. 249).

2. *Interference—A psychoanalytic perspective*: This theory “opens ways of approaching the realm of the unconscious” (Fenwick, 2000, p. 250). Although the unconscious cannot be known directly, its workings interfere with our intentions and perception of direct experience.” (p. 251).
3. *Participation—A situative perspective*: Knowing and learning in a particular community of practice (Fenwick, 2000, p. 253). “Situative theory: learning is rooted in the situation in which the person participates, not in the head of that person as intellectual concepts produced by reflection” (p. 253). The approach requires the educator to help individuals participate meaningfully.
4. *Resistance—A critical cultural perspective*: As humans we must “analyze the structures of dominance that express or govern the social relationships and competing forms of communication and cultural practices within that system” (Fenwick, 2000, p. 256). “Learning in a particular cultural space is shaped by discourses and their semiotics (signs, code and text that are visible and accorded authority” (p. 257). Issues of gender, race, and sexual orientation among others are taken into account (Merriam et al., 2007).
5. *Co-emergence—The enactivist perspective*: Explores how cognition and environment become simultaneously enacted through experiential learning. (1) Systems are represented by person and context as inseparable. (2) Change occurs from emerging systems affected by the intentional tinkering of one with the other. This perspective is “lodged within complexity theory and is labeled “ecological” and the focus is on relationships” (Merriam & Bierema, 2014, p. 114).

The constructivist paradigm as conceptualized by Kolb (1984) and Schön (1983) emphasizes reflection on experience. Learners have concrete experiences; they reflect on them and construct new knowledge as a result of these reflections. In this view, the focus is on the learner’s meaning-making processes as the result of an experience. “Learning is

presented as a reflection-action (or mind-body and individual-context) binary: recalling and analyzing lived experience to create mental knowledge structures” (Fenwick, 2000, p. 244).

“An alternative view of learning is proposed by a situative perspective” (Fenwick, 2000, p. 253). In situated learning, learners participate with the community as in a “community of practice” (Lave & Wenger, 1991). I submit that a doctoral cohort that learns together and convenes in required evening and weekend in-class sessions is a learning community of such practice. A cohort could have elements of situative learning when students are bound within a learning setting.

The criticism from some constructivist theorists of situative theory is that “claims are misguided and overstated that knowledge is context dependent” (Fenwick, 2000, p. 253). Another criticism of the situative approach is that it is restrictive, with learning bound to that setting (Billett, 2006). The question posed is: Can learning in one context be transferred to another? Lave (1988) argues that learners are independent thinkers, “autonomous,” and “the context may be acknowledged to affect the person” (Fenwick, 2000, p.253). Within the cohort, doctoral students are learning to think. Participation is required. Sfard (1998) argues that “participation invokes themes of togetherness, solidarity and collaboration which could promote more positive risk taking” (as cited in Fenwick, 2000, p. 253). Whatever individual or collective reflection that ensues, shared knowledge and learning are further created and may be transferred or transported within another context. For example, it is possible that women in the workplace may learn through a storytelling context. While the workplace could be described as situative or bound to setting, as Billett (2006) asserts, new knowledge and learning from experience may migrate to other communities in which women participate outside of the workplace environment.

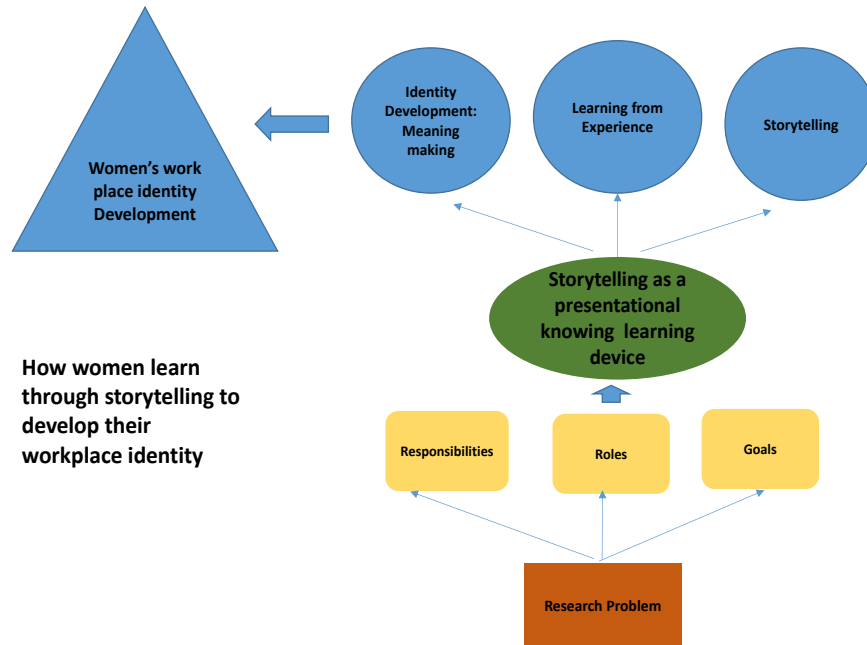
Within this work, I argue that this study of women’s identity construction in a workplace setting is situative and is considered an internal “community of practice”

(Lave & Wenger, 1991). This case study recruited 29 women within the university setting. The situations that women engaged in brought a variety of experiences from which to learn. Learning from experience is not merely derived within a formal classroom or professional training program. Fenwick's (2000) fifth perspective focuses on the relationships between people and the setting, tools and resources that encourages learning to be fluid, emerging as knowledge constructed from experience.

Conceptual Framework

Miles and Huberman (1994) describe a conceptual framework as an explanation, "either graphically or in narrative form, the main things to be studied—the key factors, constructs or variables—and the presumed relationships among them" (p. 18). It is in this vein that the literature review of the three distinct topics that are women's identity development, storytelling, and learning from experience are conceptually framed (see Figure 3). Maxwell (2013) explains that "a conceptual framework [for research] is something that is constructed, not found ... is something that you build, not something that exists ready-made" (p. 41). Figure 3 is designed with a forward or "progressive" movement, and as the researcher is "an instrument" of the research, an epistemological inquiry required me to explore how women constructed identity in their workplace through their meaning making processes and storytelling as a learning tool. The paradigms relevant to this study were critical theory, feminism, and constructivism.

Figure 3. Conceptual Framework of Factors Contributing to Women's Workplace Identity Development Study



Summary

The literature review in this chapter offered a greater understanding of what has been written about women's identity development and areas for further study. A synthesis of the literature for the three topic areas—(1) women's identity development or construction in the workplace, (2) storytelling as a tool or technique for learning, and (3) learning from experience—provides the foundation for this proposed study. We discover that women continue to outperform men in attaining higher education, yet the reverse is true: that men out earn women in the workplace regardless of experience and education. And while there have been studies on women's identity development, the literature revealed gaps by illuminating studies that examined cultural differences, such as immigrant women's learning in their host country. Other studies explored European

women in male-dominated roles such as engineering and emphasized the women's status as members in a minority group.

Additionally, I conveyed the dynamic role that storytelling comprises as "presentational knowing" and its conductivity as a viable tool for learning. While storytelling is not a new paradigm or theory, it serves as a means toward the construction of identity. In the AUDI applied theatre program, storytelling is embodied and expressed through the curriculum's play-building, story circles, community development, and social action and is derived from real-life composites that include workplace and personal situations and experiences.

Lastly, I submit that learning from experience is ever evolving and heated debates will rage on. There is still more to discover about experience in learning. "Scholars argue that management of experiential learning in the workplace may worsen social problems" (Merriam et al., 2007, p. 184). "In the workplace, workers' experiential learning becomes human capital with great potential economic benefits for the organization" with no attention given to worker's dignity and freedom" (Fenwick, 2003, p. 90). In this examination of women's identity development, I anticipated that women would find personal value in their participation in the study. Indeed, as the participants shared their workplace stories, many also described personal benefits obtained through their participation. These personal benefits emerged in the form of reflection-on-their-experiences. Their storytelling experiences have been applied to their workplace learning and extend to their lives beyond the workplace.

Chapter III

METHODOLOGY

Introduction and Overview

This study examined how women make meaning of and construct their workplace identities through storytelling. The study also examined how women applied what they learned to their practice and workplace. Using a qualitative case study as the basis for the methodology, a total of 29 female participants were recruited from Aslan University. There were 22 women who participated for the study and submitted to interviews. The remaining 7 participants volunteered for the focus group. These participants were current graduate students and alumnae who had completed AUDI's Applied Theatre program (ATP). Data was collected from the participant interviews

In Chapter I, a description of the current workplace of the 21st century suggests that it is ever evolving. Also, it is driven by technological advances, as well as the increased diversity of employees from each of the four generations (Silents, Baby Boomers, Gen-X, and Millennials). Today's workplace is set against the backdrop of globalization. Further, women have made considerable gains by outperforming men in attaining higher educational degrees. However, disparities abound in the workplace, where wage parity is still an issue between men's higher earnings when compared to those of women with similar jobs, experience, and education. This study offers recommendations on how women's workplace identity construction and learning through storytelling can be applied to practice. It also sought to present recommendations that

positively impact women's workplace mobility and promotion through enhanced training and professional development programs utilizing a storytelling framework.

The research questions that follow were addressed to further the purpose of the study on how women's workplace identity development, the perceived interactions between their meaning making through storytelling, informed their roles, responsibilities, and goals. I note that for purposes of the study that I interchanged the words "development" and "construction" or "constructed" to mean one and the same as pertaining to identity.

1. How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities, and goals?
2. What supports their learning, and what are the barriers to their learning through storytelling?
3. How do women describe how they use this learning?

In the previous chapter, a critical review of the literature provided evidence that women's identity development in the workplace required continued research to fill a void, thereby contributing a robust understanding of women's learning through storytelling. In this chapter, I describe the research methodology used to address the purpose and research questions by engaging in further discussion on the following topics: (a) rationale for a qualitative research approach; (b) research sample; (c) overview of information needed; (d) an overview of the research design; (e) methods for data collection; (f) methods for data analysis and synthesis; (g) literature on the methods; (h) ethical considerations; (i) issues of trustworthiness; (j) limitations of the study; and (k) chapter summary.

Rationale for Qualitative Research Design

A qualitative research design was chosen to gain a better understanding of women's workplace identity development and the perceived interactions between their meaning making through storytelling and how this informed their roles, responsibilities, and goals through the learning process. Qualitative research allows for data to be collected in a natural setting "in the field at the site where participants experience the issue or problem under study" (Maxwell, 2013 p. 185). The constructivist paradigm was used to undergird this study and is aligned with a critical theory and feminism philosophical framework (Maxwell, 2013, p. 42). In his seminal work, *The Structure of Scientific Revolutions*, Kuhn (1970) described a paradigm as "the entire constellation of beliefs, values, techniques, and so on shared by the members of a given community" (p. 175, as cited in Maxwell, 2013, p. 43).

There have been two traditional pathways to conducting social research: quantitative and qualitative research. A researcher has to determine the best approach for her study. To make this determination, the researcher must have a clear understanding of each research paradigm (quantitative research and qualitative research) and how this relates to her own worldview. The 29 female participants of this study were graduates from a university campus. I sought to understand women's identity construction and how what is learned is applied or transferred as knowledge back to the workplace. A constructivist paradigm aligned with critical theory and feminism philosophy oriented the research.

Quantitative research is often described as data collection in numerical form, and qualitative data collection is described by narratives or in words. A quantitative research paradigm is more closely related to a positivistic view of natural science. Robson (2011) offers a few descriptors of positivism as:

- Objective knowledge (facts) can be gained from direct experience or observation and is only knowledge available to science. Invisible or theoretical entities are rejected;
- Science separates facts from values; it is “value-free” and
- Science is largely based on quantitative data, derived from the use of strict rules and procedures, fundamentally different from commonsense. (p. 21)

Criticisms of a positivistic view lead to a post-positivistic view of research:

- Evidence in research is always imperfect and fallible;
- Research is the process of making claims which are then refined or abandoned in light of evidence;
- Sociopolitical factors (e.g. the relationships of power and influence that occur in all human groups-including groups of scientists) have an influence on the ways in which knowledge is shaped and on what beliefs are accepted. (Robson, 2011, p. 22)

The qualitative research paradigm is underpinned by a social constructionist view.

“Social constructionism indicates a view that social properties are constructed through interactions between people, rather than having a separate existence ... meaning doesn’t exist in its own right, it is constructed by human beings as they interact and engage in interpretation” (Robson, 2011, p. 24). My personal orientation aligns with a constructivist view as well as critical feminist theory. A constructivist view enabled me to understand the social construction of meaning and knowledge (Robson, 2011). To gain various perspectives, the researcher’s methods included interviews and observations, archival data, and documents. The research participant is viewed as constructing “reality” with the researcher, versus having “research being done” on the participant.

The purpose of the research in this philosophical view was to illuminate deeper understanding in the examination of how women construct identity by their interacting with others in the workplace and how they make meaning of their work world by conducting “research that focuses on people in a social setting” (Robson, 2011, p. 5).

Merriam (1998) refers to qualitative research as “the view that reality is constructed by individuals interacting with their social worlds ... qualitative researchers *are interested in understanding the meaning people have constructed, that is, how they make sense of their world and the experiences they have in the world.*” (p.6, italics in the

original). This research study is a qualitative examination of the female graduates' lived experiences as they navigate the requirements of the ATP using a storytelling learning technique within a cohort. Qualitative research "implies a direct concern with experience as it is 'lived' or 'felt' or 'undergone'" (Sherman & Webb, 1988, as cited by Merriam, 1998, p. 6).

Further, AUDI's applied theatre program uses storytelling. It has been put into practice through their graduates' workplace roles in Fortune 500 corporations amid an array of agencies, hospitals, museums, non-profit organizations, community development, academic institutions, as well as in the justice system and the political arena. Many organizations and corporations use storytelling in their human resources training programs. "Corporate storytelling is the process of developing a message that creates a new point of view or reinforces an opinion or behavior by using narration about people, the organization, the past, visions for the future, social bonding and work itself" (Gill, 2011). The use of storytelling for developing a message in the workplace shapes how women develop their perceptions and how they interact with others. Storytelling as employed by the AUDI Master's ATP as a learning tool emphasizes the participants' real workplace challenges and obstacles and how they leverage what they learned to their practice as teaching artists, administrators, with calls to social action and community development.

Research Sample

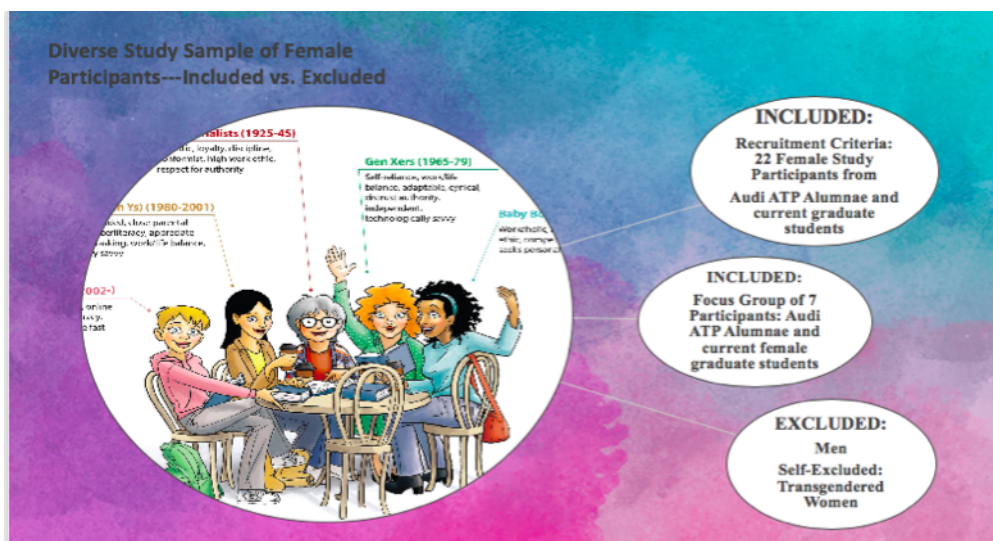
This study is comprised of 22 female participants and 7 focus group volunteers from Aslan University (a pseudonym). The criteria for all volunteers were the same. The total sample of 29 participants is made up of alumnae and current graduate students of AUDI's Applied Theatre Program (ATP). Both the 22 female participants and the separate focus group of 7 volunteers met the same criteria for inclusion in the study. The

22 study participants were interviewed individually. The 7 focus group participants met in a designated ATP classroom on AUDI's campus where each participant responded to two questions in a group discussion. Two of the seven group members met via SKYPE online. The focus group served as a method of triangulation of the data. The results from the focus group corroborated the data that emerged from the interviews.

In each sample, the participants represented the diversity of the AUDI ATP program by generation, race, gender, ethnicity and sexual orientation. For this study, a purposeful sample of 29 participants within the context of an academic program on a specific campus proved ideal for qualitative research on women's identity development.

"Qualitative researchers usually work with small samples of people nested in their context and studied in-depth, unlike quantitative researchers, who aim for larger numbers of context-stripped cases and seek statistical significance" (Miles & Huberman, 1994, p. 27). A *purposive sampling strategy* was used to gather data. "The concept of purposeful sampling is used in qualitative research ... this means that the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study" (Creswell, 2013, p. 156). This sampling was conducted with a population of women from the AUDI research site.

Figure 4. Illustration of Research Study Sample of Included vs. Excluded Criteria



The recruitment criteria only excluded participants based on gender. No men were recruited for this study on women's identity development. Additionally, individuals did self-exclude themselves based on transgender. According to two participants, at least two transgendered women self-excluded themselves from participation based on their assumption that they would not be included. I conveyed to participants that all women from the ATP were invited to volunteer including transgendered women. Recruitment flyers, emails and other outreach material did not mention the criteria for transgendered female participation. However, the study evolved to include transgendered women. They were invited to volunteer if it was their perception that they lived and experienced life as women in the world. No such candidates presented themselves as participants of this study. An intention of this study was to include a diverse representation of women that intersected race, age, education, and sexual orientation.

Participants were interviewed for an exploration on women's meaning making processes and their identity development through the use of storytelling. Further, the study illuminated the ways in which women leveraged and applied what they learned to their workplace and practice.

Overview of Information Needed

This case study consisted of one-on-one interviews with a purposive sample of 29 female graduate students and alumnae of the ATP, 22 who participated in one-on-one semi-structured interviews and 7 who volunteered for a focus group. To better understand how women's workplace identity development and the perceived interactions of how their meaning making through storytelling informed their roles, responsibilities, and goals, the data collected fall into four categories: (a) contextual, (b) perceptual, (c) demographic, and (d) theoretical.

Contextual

On the basis of this study interviews were conducted with 22 female participants and 7 women who volunteered for a focus group. All participants were graduate students or alumnae from a master's degree in applied theatre program at a northeastern university, heretofore identified as the Aslan University Development Institute or AUDI. This research study explored the power of storytelling as a learning model in women's workplace identity construction.

This study of women's identity development in the workplace was a case study conducted at the Aslan University campus and through individual interviews. The study criteria required participants to have attended the AUDI program for at least two years, and to have obtained a master's degree in the applied theatre program. The program incorporates theatre techniques that include storytelling. University leaders at the research site were contacted and granted permission to attend their AUDI program so that I might observe the theatrical techniques process. The AUDI program fulfilled the required criteria for this study on women's workplace identity development.

Perceptual

The applied theatre program is based on curriculum that serves a participatory, non-traditional theatrical framework that facilitates honest dialogue between the graduate student being trained as a scholar practitioner and others. The participant as a practitioner often facilitates learning that has been leveraged in their workplace between colleagues and co-workers as well as with members of a community of practice.

The Applied Theatre Program within AUDI, or ATP, encourages audience participation to create a learning and educational program that brings to the fore a myriad of workplace and societal issues.

In general, the graduate students of AUDI's Applied Theatre Program (ATP) tailor their thesis presentations to the needs of their presentation group. Goals of the applied theatrical presentations include heightened critical awareness, reflection, examination of

meaning making processes, development of problem-solving skills through community development which provide an empathic bridge between theory and practice. Audiences as participants of AUDI's ATP presentations experience deeper understanding of the problematic workplace situations and their relevance to societal issues. The ATP intentionally creates a "visceral impact" upon those who participate in their programs. This visceral impact opens spaces for one's deep listening, self-reflection, empathy, understanding, and recognition of the workplace and societal problems that members in a workplace or community face.

I personally interacted with students of the ATP who had volunteered to participate in the study. Participants were purposefully selected from AUDI's ATP as the best possible approach for better understanding the research problem to address the research questions.

Demographic

This study was a qualitative study of a university-based applied theatre program (ATP) based on the East Coast. The AUDI program offers a Master's degree in applied theatre. To maintain confidentiality, the university's name was changed to the pseudonym, Aslan University Development Institute (AUDI). For the purposes of the study, this pseudonym protects the identity of the university and provides confidentiality for the actual study participants. I offered specific details of how confidentiality of the human subjects and the university were addressed. AUDI's program comprises a unique, professional program under stewardship of a co-founder who is also the Artistic Director. The case study consisted of in-depth interviews with 22 women and 7 focus group participants whose workplace roles include members of faculty, administration, educational and community leaders, stakeholders, political and justice system, and other roles in AUDI's ATP university setting.

The AUDI applied theatre program is a case study. I was invited to attend an AUDI ATP thesis event prior to this study. I observed some of the audience members who were program participants in addition to internal and external visitors. The audience was comprised of men and women who reflected various diversity dimensions of age, education, and race and included the ATP graduating students' friends and family, faculty members, directors, and other ATP graduate students from different academic disciplines, as well as other staff. For purposes of this study, I interviewed a purposeful sample of 29 female participants; of this, 22 included actual study participants and 7 focus group volunteers.

Theoretical

I determined to have an ongoing literature review to discover what was already known about women's identity development, storytelling, and learning from experience as these related to this study. The data collected from the interviews presented findings that were consistent with the current literature. Most importantly, the findings illustrated how this study contributes to the literature and body of knowledge by filling in the gaps on women's identity development, their perceptions on their interactions, and meaning making processes through storytelling in the workplace. Additionally, this study applied dramaturgical coding for a deeper analysis of the findings. In doing so, this added analysis enhances what is known and contributes to the literature by what was discovered in this study by examining women's identity development and storytelling as a learning technique.

AUDI's Applied Theatre Program (ATP)

The goal of the AUDI ATP program is to educate scholar practitioners to become future leaders in the field of applied theatre. Applied theatre involves the use of theatre

techniques in a wide variety of nontraditional contexts and venues, such as in teaching, the justice system, non-profits, health care, the political arena, community development, museums, and social service agencies.

Applied theatre is also defined as being “non-traditional theatre practices, in spaces not designed for theatre, the work, participatory, is designed for many purposes, opening up issues that may not get aired or brought up in spaces,” as described by the co-founder and artistic director of the ATP.

Table 2. AUDI Applied Theatre Program (ATP)

AUDI Curriculum	Applied Theatre Program		
Curriculum	Uses theatre as a medium, the program’s curriculum is applied to education, community development and the pursuit of social justice.	Educational process is participatory: audience of learners is encouraged to participate	Facilitated Discussion, emphasizes community development and social justice and social action
Program Length	2 years for full time students and 3 years for students attending part time	A cohort program	Involves group work; and a graduate thesis presentation to an audience that includes community members, family, guests, teachers, ATP adjunct professors, administrators and staff.
Description	The ATP incorporates Paulo Freire’s theoretical approach; graduate students are ‘co-intentional’ a phrase that refers to the graduate student as a facilitator working in concert with learners as co-facilitators and content producers in both the learning and teaching transaction. The educational process is “participatory” and brings theatre to communities that may otherwise not participate in mainstream theatre productions.	Storytelling or plays are ‘devised’ from learners’ lived experiences. These stories depict social problems, issues of bias, lack of diversity and impacts on marginalized communities.	Graduate students serve as scholar practitioners and devise plays for learning transactions; they apply theatrical storytelling performances, theatre of the oppressed to facilitate discussion with participants. The role of facilitator is co-intentional. Does not conform to the ‘banking model’ of education rather is participatory.

As described in Table 2 above, AUDI graduate students participate as scholar practitioners in a cohort and set about applying theatrical techniques to the workplace issues that participants are grappling with. Play building or devised theatre is “co-intentional,” that is, co-designed with the learner and graduate student as co-facilitator in the learning transaction. Workplace situations and societal issues serve as resource material in development of lesson plans. The graduate student applies what is learned to their current practice or workplace roles.

Many participants recognize certain elements of workplace or social problems in the devised plays being portrayed by the learner as actor. These storytelling applications stimulate a visceral impact in the learning experience. It is this visceral response and the meaning making attributed to it that is of interest to the researcher in how women’s workplace identity construction informs their learning through the storytelling occurring on the “stage.”

Research Design Overview

In previous discussions, I mentioned that the research approach used in this study followed a critical feminist theoretical lens. According to Creswell (2014),

a theoretical lens or perspective in qualitative research ...provides an overall orienting lens for the study of questions of gender, class and race (or other issues of marginalized groups) ... the lens becomes a transformative perspective that shapes [the interview protocol,] the types of questions asked and how data are collected and analyzed and provides a call for action or change. (p. 64)

For this study, an interview protocol was designed that aligned with the research questions located in the appendix. Data collection Table 3 and the accompanying diagram within this chapter integrates the three topics of the literature review, the research and interview questions, and methods of data collection. I referred to and continue a literature review that built upon what is already known about the topics of the literature review, the

research, interview questions, and data collection methods. I anticipated that this study would contribute to the literature on how women learn in the workplace and identify their leadership skills and abilities for further professional development.

Table 3. Data Collection

Literature Review Topic	Research Questions	Interview Questions	Method
Women's identity construction, perceived interactions and interpretations through meaning making, and lived experiences	1. How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities and goals?	Describe what you have learned at work that has an effect on you or on your goals? What experience(s) at work caused you to change something about yourself? What do you do differently in your role that you did not do before?	Interviews and Focus Groups
Storytelling, presentational knowing, women's ways of knowing	2. What supports their learning and what are the barriers to their learning through storytelling?	What knowledge has been helpful to doing your work? What challenges have prevented you from obtaining knowledge? Describe a time when you shared your story with another woman or women at work?	Interviews and Focus Groups
Learning from experience, situative learning, storytelling, women's ways of learning	3. How do women describe what they learned through storytelling in the workplace?	Can you share an experience on the job that you learned from? Describe a situation where you applied something you learned? How do other women's stories affect your work environment?	Interviews and Focus Groups

Research Action Steps

Included in Table 4 below are the action steps required for this case study with the description of the companion activity.

Table 4. Research Action Steps

Step	Activity
1. Research Problem	Storytelling had to be an important area to study given my use of it as a learning technique in my academic practice. It also served me in my various workplace roles in managing and developing staff as well designing curricula for and facilitating training programs. I've observed the challenges women, including myself, have had in navigating a career trajectory, in creating agency and in negotiating identity and the appropriateness of its aspects in different workplace situations. The balance includes a strategic eye on upward mobility, recognition of positionality and power—gauging when and where to leverage one's arsenal as a woman.
2. Literature Review	The three literature topics of a) women's identity development; b) storytelling; and c) learning from experience were identified for review to assess and synthesize what is known and what potential gaps existed to strengthen the argument for this study on women in the workplace. The review provided a backdrop against which the research problem came into sharper focus as an area worthy of further research on women's meaning making processes, their perceived interactions and the learning through storytelling in the workplace.
3. The Research study participants	An important criterion for the recruitment of eligible study participants suggested that a purposeful sample required women to have attended and completed a program administered by the research site's applied theatre program.
4. Interview Protocol	In developing the guiding research questions an interview protocol was created.
5. Proposal Hearing / IRB Approval	The proposal hearing was anticipated to be in spring 2018 followed by approval from TC's IRB. The IRB of the research site followed about two months later with TC as the leading institution; IRB approval was also required of and achieved from the research site.
6. Invitation Letter and Consent form	The directors employed at the research site suggested a coordinated recruitment effort. The location of the site is rich in cultural ethnic and racial diversity. The co-founder and artistic director of the theatre program identified participants who have already completed the graduate degree program. Snowball recommendations were adapted for focus group participants. Upon identification of eligible participants, I sent out the invitation letter that includes the consent form. This informed study participants of the purpose of the research, their rights as study participants, the location/date/time and the assurance of the measures I took to maintain confidentiality.

Table 4 (continued)

Step	Activity
7. Demographic Inventory	A demographic inventory was included; and this was optional for those participants who wished not to be identified other than as female. In some departments, there is often only one person of color or ethnicity. This paucity of diversity can backfire despite good intentions when too often surveys have the added consequence of identifying people of color. As a woman of color, I am quite familiar with this conundrum with the issues of confidentiality, safety and protection that are raised. All participants chose to identify their race, ethnic diversity, age and sexual orientation.
8. Interviews	I conducted semi-structured, in-depth interviews of 60 minutes duration (in a few instances the interviews went beyond the allocated time at the participant's request) with 22 eligible participants that were audio taped and transcribed.
9. Transcription and Coding of Interviews	I had the audio taped interviews transcribed by a transcription service and I coded using NVIVO coding software. Dramaturgical coding was applied as an added layer to the NVIVO coding to one set of data that was appropriate for a meta-analysis and deeper understanding of findings that emerged.
10. Inter-rater Reliability	A TC doctoral student and a recent graduate agreed to assist me in coding random sample interview selections for an initial codebook. Two colleagues volunteered as additional coders to continue the IRR process with a second codebook.
11. Focus group	An in-person focus group of 7 participants was conducted using two questions drawn from the research questions. The responses were audio taped and transcribed for analysis.
13. Data Analysis	Data that I collected from the interviews were analyzed; data that I collected from the focus group were compared and contrasted to the individual interviews for triangulation.

Methods of Data Collection

Relevant data was collected in the form of case documents from the program to further gain an understanding of the site and its program that would inform the interviews. For example, the ATP Director generously provided additional confidential information and a personal interview of how he co-founded and established the master's degree-bearing program. I was also provided permission by both the director and assistant director to attend graduating student thesis presentations. From these presentations, I was able to recruit in person for study participants. Participant responses to surveys conducted by the research site about their program were allowed be included,

although none other than those conducted by me were included in the study's participant demographics.

Semi-structured interviews were conducted with each study participant. The study recruited a total of 29 female participants. I used a refined interview protocol in an effort to shed light on the research questions.

Lastly, I gathered data from the applied theatre program, which provided supplemental information relevant to the research questions. I looked for information pertaining to: (1) the development of workplace gender identity of women who attended the training program; (2) the perceived learning experiences of the participants in the program (e.g., to explore how women make meaning in the workplace through storytelling); and (3) the workplace outcomes (e.g., nature of participant identity development to inform workplace outcomes).

Interviews

The method of research consisted of in-depth individual semi-structured interviews that were conducted one-on-one and in person. To minimize hardship, and onsite travel to designated campus locations, and to respect the participants' time, interviews were conducted by telephone and via Skype. I recruited women who had completed the applied theatre program (ATP) as well as women who were in their second or third year. Those recruited responded to mailings, flyers, and snowballing outreach methods. This study consisted of participants who provided information in a private setting. The snowball outreach recruited a total of 29 female participants for this study. Of this total, seven volunteered for the in-person focus group, with two participating via Skype.

According to Kvale and Brinkman (2009), a semi-structured interview is "neither an open everyday conversation nor a closed questionnaire. It is conducted according to an interview guide that focuses on certain themes and that may include suggested questions.

The interview is usually transcribed” (p. 27). The use of a semi-structured interview is to better understand the participant’s lived everyday world and, in this context of the study, to understand each woman in her workplace and the events, situations, or scenarios that arise as “phenomena” from which she makes meaning of the world around her.

As is the case with the focus group method, anonymity could not be ensured, since all participants within the same group would likely be familiar with each other. Information from one group to the other was not disclosed, and I strove to maintain confidentiality. Additionally, consent for audio recording of the focus group discussions was acquired. These private and individual meetings made up the semi-structured interviews as a means for data collection.

The same confidentiality procedures applied for the personal interviews. Confidentiality of the information shared during the personal interviews ensured that all volunteers were made aware of this additional protection. Methods for data collection consisted of two phases, as described below.

Phase 1: Semi-Structured Interviews

In-depth individual interviews using an interview protocol (the interview protocol is located in Appendix C): I recruited 29 women from Aslan University Development Institute (AUDI) who served as ATP graduate students, academics, employees, and administrators. The study criteria required that these women had completed the applied theatre program or were currently enrolled as graduate students in their second or third year. Those recruited were reached by mailings, flyers, and internal university outreach and by the snowball technique. All participants were volunteers, and discussions were carried out in a safe venue where they were assured of the confidentiality of the information they disclosed. Voluntary participants were assured that no identifying information (such as their full names, date of birth, and affiliated institutions or work departments) would be published or made available.

Phase 2: Focus Group

Phase 2 incorporated a focus group consisting of 7 female participants who met the same criteria as the 22 study participants. They were current graduate students of the ATP or had graduated from the program and were working in full- or part-time jobs. The focus group addressed two questions (the focus group questions are located in Appendix D). Participation was voluntary, and discussions were carried out in a safe venue where they were assured of the confidentiality of the information they disclosed. Two of the seven volunteers participated visually via Skype online. Voluntary participants were also assured that no identifying information (such as their full names, date of birth, and affiliated institutions or workplace departments) would be published or made available.

Table 5. Activities for Data Collection

Name of activity	Number of times the activity occurs	Duration of activity per instance	Total time period of active participation per subject (days, weeks, etc.)	Describe the data collected
Key participant interviews	1	60 minutes	One day	The participant's experiences (narrative) of the applied theatre program.
Focus group discussion	1	60 minutes	One day	Seven eligible participants for the focus groups will meet the same criteria as required for the interviews. These 7 participants will be in addition to the 22 participants in the first phase of the interviews. Phase 2 is for the purpose of triangulation and to corroborate data from primary interviews. This is to get a deeper understanding of how these women leveraged the learning back into their workplace with respect to outcomes and goals.

Note. Total hours of participation: 60 minutes per participant interview (all participants) and 60 minutes (for select personal follow up interviews). Anticipated Duration of participation: 1 day.

The two phases of the data collection method were required to achieve *triangulation*, that is, to use additional sources of data or methods to confirm the findings that emerged from this study. Yin (2014) defines triangulation as “the rationale for using multiple sources of evidence” (p. 119). He continues that to strengthen case study research, is to “use many different sources of evidence” (p. 119), as doing so rates the quality of the research and analysis highly rigorous.

It was possible to deepen triangulation by having access to relevant data, documents, surveys, and observation.

Data Analysis and Synthesis

Miles and Huberman (1994) warn that in the early stages of a study, information from archival records, documents, diaries, artifacts, and documents (meeting agendas, evaluation reports, brochures, minutes, and rosters) may have significance. It is up to the researcher to know what document is significant—“what it tells you and others about the site that is important” (p. 54). In addition, the questions from the interview protocol, any audiotape or surveys all provide information or data. “All of this information piles up geometrically ... worse still, in the early stages of a study, most of it looks promising; if you don’t know what matters more, everything matters” (p. 55). To defend against this overload, Miles and Huberman direct the researcher back to their conceptual framework. They affirm that data collection is “inescapably a *selective process*, that you cannot get it all even though you think you can” (p. 55). Initially, everything mattered before stepping back, and parsing the information to allow the data to surface.

The conceptual framework was designed with a sense of “progressive movement.” This progression examined what was known about how women construct identity in the workplace through storytelling and their meaning making processes. The conceptual

framework takes into consideration how data were collected. Maxwell (2013) provides an account of data analysis or, as he refers to it below, as qualitative analysis.

The initial step in qualitative analysis is reading the interview transcripts, observational notes, or documents that are to be analyzed (Emerson, Fretz and Shaw, 1995, pp. 142-143). Listening to interview tapes prior to transcription is also an opportunity for analysis, as is the actual process of transcribing interviews or of rewriting and reorganizing your rough observation notes. During this listening and reading, you should write notes and memos on what you see or hear in your data and develop tentative ideas about categories and relationships. (p. 105)

Maxwell (2014) laments that most qualitative texts, articles, and the like give more weight to *coding*, “giving the impression that coding *is* qualitative analysis” (p.105). In fact, everything that is required to conduct a study, from observations, readings, note taking, interviewing, recording audio of participant responses, are all applied to data and, thus, to the analysis. I used NVIVO software programming for coding the data, for analysis, to synthesize field notes, and to organize the transcribed recordings. “Codes are tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study” (Miles & Huberman, 1994, p. 57). Collecting data and then analyzing sets or chunks of data is a way to examine themes or pattern codes to be interpreted using *descriptive codes*. Dramaturgical coding was applied to a data set.

Data analysis brings into focus the dynamics of relationships, lived experiences, and the meaning that people assign to the realistic world with their frames of reference and assumptions and worldviews. Pseudonyms were assigned to each participant to protect their privacy and provide confidentiality. A criterion for my study was that the sampling was purposeful, such that the female participants were attending or had completed the AUDI master’s program. I anticipated that in collecting and analyzing data, more new knowledge on how women construct identity in their workplace, and how they leverage the learning through storytelling would surface.

Ethical Considerations

It is extremely important to protect human subjects (those participating in a research study) from any harm during and after their participation in research. “Ethical considerations arise for all research involving human ‘subjects’—those people who participate in your study or about whom you might collect previously recorded data, such as personnel or client records or students’ grades” (Yin, 2014, p. 76). The infamous Tuskegee Experiment, which was conducted over 40 years beginning in 1932 to 1972, remains a horrific example of grossly unethical research.

There remains a specter of distrust of research studies and requests for voluntary participation among vulnerable populations, primarily within communities of color and, more specifically, within the African American community. This is because of the infamous Tuskegee study. The Tuskegee study and its principal researchers intentionally misled and deceived unwitting African American men who were human subjects in the experiment. The researchers were intentionally infecting them with and not treating the disease that caused many medical complications and health problems throughout their life span, even though an established cure existed. Many participants died, and those that lived suffered needlessly; the infected men exposed and infected their spouses and children with the disease. I, too, encountered some level of distrust during outreach from members of the African American community, despite reassurances. I discuss this experience in a later chapter. Despite my having volunteered and participated in previous research studies, this phenomenon is not lost on me.

Gaining *informed consent* from all who participated in this study alerted volunteers to the nature of my study and required me to formally obtain their permission or consent; they were allowed to conclude their involvement in the study at any time. Participants hand-signed either in person or by electronic signature the Letter of Informed Consent. A description of participants’ rights was provided. For participants, a letter of Informed

consent as required by the IRB (Teachers College Institutional Review Board) is located in Appendix A. There was no use of deception in this study. The privacy and confidentiality of those who volunteered and participated in this study were protected. Their names, identities, titles, and workplace roles were cloaked in secrecy and confidentiality by the use of pseudonyms, as was the case with the name of the university.

In qualitative research, the researcher is an instrument of the study and thus is inserted into the lives of the participants. Therefore, negotiating entry and gaining access to the research site and to the participants required me to establish rapport and demonstrate confidentiality in building trust. “Dropping the academic armor allows richer, more intimate acceptance into the ongoing lives and sentiments of participants; it is a visceral way of moving beyond seeing to understanding (Denzin, 1997, as cited in Marshall & Rossman, 2011, p. 118). Gaining access to and acceptance of the research study participants was conducive to building trust.

A department may have a sole person of color, and if identified in the public arena via published reports of the research, surveys and by department, in pre- or post-survey responses, she may feel exposed, vulnerable, unprotected, and out of group with other members of her unit, department, and even within the university and be unsafe. Kvale and Brinkman (2009) discuss ethical issues at seven research stages, and they describe the last stage, “reporting,” as follows: “There is again the issue of confidentiality when reporting private interviews in public, and of the consequences of the published report for the interviewees and for the groups they belong to” (p. 63). To maintain a safe environment of trust and confidentiality, I followed IRB procedures and adhered to ethical awareness.

All data collected from interviews, focus groups, and follow-up interviews, transcriptions, and audio-taped recordings, were kept confidential. I stored all electronic files within a password-protected folder on my computer; any paper files were stored in a

private, secure file cabinet in my home office accessed only by me. As the researcher of this study, I attempted a good faith effort to anticipate and mitigate any potential situations that might have inflicted harm.

Issues of Trustworthiness

This research study on women's identity development in the workplace was critical in demonstrating the soundness in the design of the research along ethical considerations. In doing so, it was also important to distinguish the issue of trustworthiness as compared to quantitative and qualitative methodology.

“Historically, concerns with the trustworthiness or goodness of qualitative research drew from the natural and experimental sciences for direction. Thus reliability, validity, objectivity and generalizability borrowed more from quantitative approaches were the criteria against which the soundness of a qualitative study was judged” (Marshall & Rossman, 2011, p. 39). Today there are various ways to establish soundness of validity of a study. “The holy trinity (reliability, validity and generalizability) was worshipped with respect by all true believers in science” (Kvale, 1996, as cited in Marshall & Rossman, 2011, p. 39). Lincoln and Guba's seminal work, *Naturalistic Inquiry*, published in 1985, and still considered a standard, questioned how trust is determined in research: “Do we believe in the claims that a research report puts forward?” (Marshall & Rossman, 2011, p. 40). The older, traditional terms of trustworthiness were modernized by Lincoln and Guba (1985) to *credibility*, *dependability*, *transferability*, and *confirmability* (Marshall & Rossman, 2011, p. 41). Bloomberg and Volpe (2012) argue that “qualitative research is characterized by an ongoing discourse regarding the appropriate and acceptable use of terminology” (p. 112). For purposes of this study, I used the terms *credibility*, *dependability*, *transferability*, and *confirmability* for data and findings.

Credibility

In Chapter I, I laid out a list of personal assumptions in addition to the researcher perspective. I remained conscious of maintaining and establishing trustworthiness or the *truth value* (Lincoln & Guba, 1985, as cited in Marshall & Rossman, 2011, p. 251), such that the findings reflected the participants' views and actual responses and not researcher's bias. I was interested in how women in the workplace develop their identity and apply what they have learned through storytelling and what challenges they have had to overcome because of others' biases. Thus, this aspect of the study established the goal for the inquiry to accurately be ascribed to the participant.

To ensure credibility, I relied on my own education and experiences and my ongoing training in research through this doctoral journey. I also used a journal to document any personal bias that arose. This assisted in my remaining cognizant of any researcher bias. "Credibility is the goal to demonstrate that the inquiry was conducted in such a manner as to ensure that the subject was appropriately identified and described" (Marshall & Rossman, 2011, p. 251). I also used the interview protocol as designed and asked questions that were not leading nor close-ended so that participants responded as truthfully and as accurately as befitted their experiences and worldview. I recorded any internal bias that countered participants' responses. Triangulation also ensured the accuracy of the data.

Dependability

Reliability is associated with dependability. In traditional research, reliability is understood to mean that the findings of a research study can be reproduced or replicated by a similar study. This is a qualitative study based on interviews by female participants of an applied theatre program that is part of a university setting. Conditions can change "by an increasingly refined understanding of the setting" (Marshall & Rossman, 2011, p. 253). The majority of the data collection occurred through telephone interviews and by visual Skype interviews for those participants who were remote.

Conversely, a positivistic research study with traditional “notions of reliability assume[s] an unchanging social world” (Marshall & Rossman, 2011, p. 253), and this contrasts with qualitative assumptions of the social world “always being constructed” (p. 253). As such, results of this qualitative study are representative of the study sample of female participants who were matriculated during a particular period and those who had graduated from the program.

An audit trail (Lincoln & Guba, 1985) is suggested for the collection of data. I described earlier how data were preserved and stored and how analyses were managed. This also ensured that the research was conducted well, and that data support the analyses and findings. “Over the decades, in their search for ways to decide whether their research is complete and credible, qualitative researchers have developed useful terms and strategies such as triangulation, member checking, peer debriefing, intercoder reliability, audit trails and theoretical sufficiency” (Marshall & Rossman, 2011, p. 221). For this study, three colleagues served as “blind” review coders by conducting intercoder or inter-rater analysis of the interview transcripts. Inter-rater analysis was required “to apply the definitions to data to check for consistency in meanings and application” (p. 221). It was informative to learn that the coding schema revealed minimal differences between the blind coders and myself when they coded three random interviews. Doing so enhanced the credibility and transparency of the research.

Inter-Rater Coding for Reliability

The three coders analyzed individual interview transcripts. NVivo 12 was used to manage, code, and analyze interview transcripts. There were four stages for the inter-rater coding process as depicted by the flowchart below.

Figure 5. Coding Flowchart



STAGE 1: Creation of preliminary codes. To produce initial codes, each coder independently reviewed a unique set of no less than two transcribed interviews. When generating the preliminary codes, each coder (i) was assigned to review and code a particular subset of transcripts, (ii) read through each transcript with the responses of the participant, (iii) focus on the evaluative remarks and constructive observations made by the participants, (iv) re-read each transcript for more concrete themes that further break down the responses (child nodes).

STAGE 2: Review of preliminary codes. The range and differences among the codes were checked after each coder. A draft codebook was created that included parent and child codes, along with definitions for each code.

STAGE 3: First application of codebook to the data. Transcripts assigned to produce the initial codes were then reassigned to be coded based on the developed draft codebook. If new codes were required, I met with the coders in person and on the telephone to review, accept, and add the new codes to the codebook and address any inconsistencies with codes.

In this step, the coders used NVivo's coding comparison query to run inter-rater reliability checks (IRR). IRR was used to measure the degree of agreement for coding between the inter-raters and address coding inconsistencies. The coders looked at two measures of inter-rater reliability for each code: percent agreement and Kappa coefficients. The percentage agreement is the percentage of the interview transcript where the two coders and I agree that the information should be coded at the code. Kappa coefficient is a statistical measure that considers the amount of agreement that might be predicted to occur by chance. For this study's purpose, I considered Kappa values over

0.85 and percent agreement over 95% to be an excellent agreement. If a code received a score below these values, the coders and I discussed any inconsistencies in coding and adjusted the codebook.

STAGE 4: Application of final codebook. After initially coding the dataset, a final codebook was created. Finally, the transcripts were reviewed and coded again with the final codebook.

Transferability

Transferability is akin to generalizability of the qualitative research to other settings.

Generalizing qualitative findings to other populations, settings, and treatment arrangements—that is, its external validity—is seen by traditional canons as a weakness in the approach. To counter such challenges, the researcher can refer to the original theoretical framework to show how data collection and analysis will be guided by concepts and models. (Marshall & Rossman, 2011, p. 252)

To achieve transferability, the AUDI study participants' responses to interview questions and the focus group findings are valuable for similar settings or contexts. This allows another researcher to apply the findings to a similar population in another similar setting.

Confirmability

The traditional concept of objectivity in quantitative research is parallel to confirmability in qualitative research. Another researcher may want to confirm the findings of the study or conduct another study; however, doing so is nearly impossible. Researchers need to be aware of their own bias. Confirmability, though challenging to achieve, is the result of the research conducted and not the bias or subjectivity of the researcher. An audit trail, journaling, record keeping, maintenance of field notes can all trace back to how the data were collected and thus “limit bias in interpretations” (Marshall & Rossman, 2011, p. 253).

Limitations of the Study

This study recruited 29 female participants who were attending the AUDI ATP Master's degree program. The limitations of this study surfaced when recruiting for diversity. It was my intention that the sample include a diverse group of participants. The majority sample did draw participants from various ethnicities and cultures. I did recruit participants that recently completed the AUDI Master's program within the last year and beyond a year or who were identified as alumnae. This served to obtain a fresh perspective in terms of what participants recalled of their ATP educational training as well as what changes had occurred in their worldviews, their thinking, and their approach as scholar practitioners. A potential limitation was the understanding that there might prove to be too long a time gap between the applied theatre program and what the participants would remember. For research purposes, it was better to recruit people who just recently completed the program and have had ample time to ascertain how they have applied their learning back into their workplace. Also, what they discovered about their identity, through the application of storytelling, was of interest to this research.

Some additional areas of limitations included the prospect of not attracting or recruiting a large enough sample of participants of color. In anticipation of this potential limitation, I met with those graduating students who were presenting their theses. This outreach technique proved highly effective in meeting adjuncts who were graduates of the applied theatre program. Some became participants and assisted with recruitment efforts, yet I ran into obstacles when recruiting women of color. There was expressed fear of how the research would be used. What was later revealed is the level of disappointment some of the women of color expressed in finding employment. On more than one occasion, it was pointed out to me that the program is comprised of a majority of younger White women. However, many of these White women were eager to participate

in this study and sought me out based on the recommendations of others who had been interviewed for the study.

This women's identity construction study was not intended to segregate participants by race, ethnic, or cultural affiliation. I held the assumption that dimensions of diversity would play a role in women's workplace identity construction and their perceived interactions and meaning making processes through storytelling.

Chapter Summary

In conclusion, this chapter provided a description of this study's methodology. The purpose of this study was to explore storytelling as a learning technique with 29 female volunteers who have participated in AUDI's master's degree applied theatre program. The AUDI program incorporates theatrical techniques of storytelling as a crucial component of its curriculum. This study sought to examine how women construct or develop their workplace identities through storytelling as a learning tool and how what the women learned is leveraged and put in practice in their workplace settings.

The actual research sample was comprised of 22 purposively selected female participants of the AUDI program. Individual interviews were conducted in person, by telephone and remotely using Skype. To achieve triangulation, a separate focus group of 7 additional female participants was conducted in person with two of the volunteers appearing via Skype.

Issues of trustworthiness—credibility, dependability, transferability, and confirmability—were addressed along with a discussion on ethical considerations. An audit trail that traces the origin of the data collected serves to counter any researcher bias and to strengthen and assert the findings methods, such as field notes, researcher reflection journals, bringing in colleagues to code random interviews for intercoder

reliability, as well as providing rich, descriptive findings from participants' responses by using narratives and quotes.

Also, in this chapter, I provided the types of information that were needed to conduct this study: contextual, demographic, perceptual, and theoretical. The research design and the steps for data collection have been included on how I conducted data analysis, interpretation, and synthesis.

It is hoped that this study contributes to the field of knowledge and to women specifically in the exploration of identity construction within the workplace through the lens of storytelling as a learning tool.

Chapter IV

DEMOGRAPHICS AND SETTING DESCRIPTION

The purpose of this chapter is to introduce the study's 29 female participants. It is also to describe the research site and the master's program curriculum. The demographic data and the study's setting herein provide the context for the findings in the following chapter. The research site for this study is that of a college located in a northeastern city. The college is hereby referred to as Aslan University Diversity Institute, or AUDI, a pseudonym to disguise the identity of the college, its administration, and study participants. The Applied Theatre Program is referred throughout as ATP. AUDI offers a master's degree in Applied Theatre. The criteria for this study required that female participants have graduated or have attended through the second year of the program or are near graduation.

Participant Demographics

Participants of the Study

There were 22 women who volunteered to be interviewed for this study. Table 6 provides a listing of all 22 participants. Each was given a pseudonym to provide confidentiality and to conceal their true identity. Their race, ethnicity, sexual orientation, age, and generation are included and provide further dimensions of how they self-identify. In addition, seven women volunteered for the focus group in this study and are identified by pseudonyms in Chapter VI.

Table 6. Demographic Characteristics of the 22 Women Interviewees who Graduated from the Applied Theatre Program

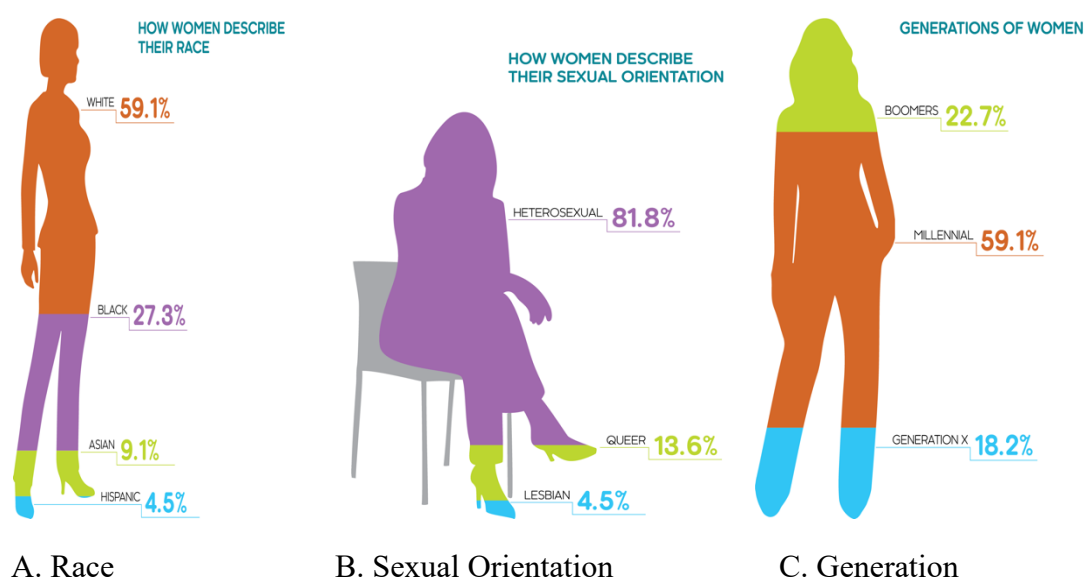
Interviewee	Race	Ethnicity	Sexual Orientation	Age	Generation
1. Amelie	Asian	Filipina/Chinese	Heterosexual	31	Millennial
2. Ashanti	Black	African/American	Queer	36	Millennial
3. Chase	White	European/American	Heterosexual	25	Millennial
4. Cordelia	White	European/American	Heterosexual	30	Millennial
5. Cressida	White	European/American	Heterosexual	26	Millennial
6. Emerson	White	Irish/American	Heterosexual	58	Boomers
7. Erykah	Black	African/American	Heterosexual	39	Generation X
8. Fiona	White	European/American	Heterosexual	37	Millennial
9. Jocelyn	White	European/American	Queer	27	Millennial
10. Liesel	White	Jewish/American	Heterosexual	47	Generation X
11. Mahalia	Black	African/American	Heterosexual	62	Boomers
12. Nadege	Black	African/American	Heterosexual	43	Generation X
13. Pippa	White	European/American	Queer	34	Millennial
14. Poppy	White	European/American	Heterosexual	30	Millennial
15. Regan	White	Irish/Jewish/American	Pansexual	35	Millennial
16. Salma	Hispanic	Mexican/American	Heterosexual	29	Millennial
17. Shifra	White	Jewish/American	Lesbian	71	Boomers
18. Song-Min	Asian	Korean	Heterosexual	35	Millennial
19. Stockard	White	European/American	Heterosexual	57	Boomers
20. Yael	White	Jewish/American	Queer	28	Millennial
21. Zadie	Black	African/American	Heterosexual	39	Generation X
22. Zora	Black	African/American	Heterosexual	55	Boomers

Race. During data gathering, the majority of respondents to my study were White. Women of color were more challenging to attract. I needed to be creative and used a snowballing method to recruit more women. I was invited by the program director and assistant director to attend graduating students' thesis presentations. Further connections were made via networking, and my own participation as an audience member. Establishing rapport was crucial. Meeting some of the participants in person helped in creating new relationships. Doing so laid a foundation built upon trust. Women from the ATP program heard about the study through word-of-mouth. Some reached out after having been referred to me. Others had already met me in person and agreed to participate. Still, others found the study interesting and wanted to contribute. At least two participants shared with me, "I know what it's like to do research and present a thesis, so anything I can do to contribute to your study, I want to pass it forward to help in

whatever way I can.” Others discussed how they appreciate their professor, Shifra, who also volunteered for this study and helped me in a snowball approach to attract participants. Those who were referred by her mentioned how much they trust her and thus made a choice to volunteer.

Figure 6 below describes the composition of the participants as they identified by race.

Figure 6. Demographics of the 22 Women Interviewed



Sexual orientation. Although the interview protocol did not specifically ask questions pertaining to sexual orientation, for many of the participants, orientation is a major dimension of their identity. Those who self-identified either as heterosexual or queer or lesbian did so freely. They also described workplace situations that had a direct influence on their orientation. Accordingly, the participants in this study identified their sexual orientation as depicted in Figure 6.

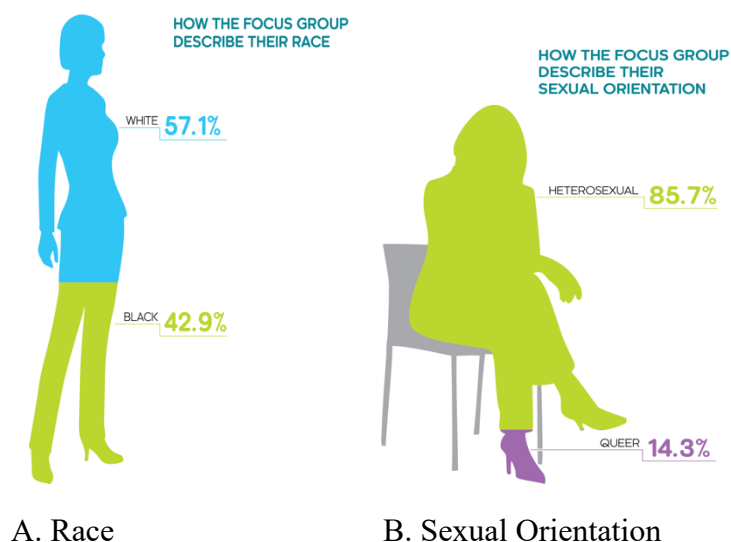
Generations. Included in Figure 6, the different generations of the 22 participants that make up the study are represented. Of the four generations that are currently in the

workplace, the participants come from three generations as follows: The Baby Boomers, Gen-X, and Millennials.

Focus Group

In addition to the 22 female participants in the study, 7 female participants volunteered for the focus group, for a total of 29 female study participants. The focus group participants were employed for triangulation purposes of the data and will be referred to in the analysis chapter. Figure 7 below depicts the composition of the focus group participants. Generations were not depicted because all the participants in the focus group were of the same generation.

Figure 7. Demographic Composition of the Focus Group



Participant Biographies

The following section includes brief biographies of the 22 participants. This is to provide at a glance distinguishing information that illustrates character and personality. The biographies also include experiences that the participants shared within their larger interviews. The Findings chapter includes participant quotes of individually lived

experiences. The biographies below serve to introduce the participants and to highlight some of the more meaningful incidents of their lives that influenced their workplace identity development. From some of the examples they have shared, their stories have emerged.

Amelie. Amelie is a 31-year-old Asian woman, of Chinese and Filipina ancestry. Her outgoing, humorous personality, with a sense of the mischievous and impish qualities, transcends her character on the stage cutting any tension with comedic talent; this belies the studious Ph.D. student that she is. A salutatorian as an undergrad, her valedictorian prize was wrestled from her and bestowed on the male seminarian student by the friars of her college. Her interest lies in educational theatre; she struggles with the intersectionality of her identity as an American, raised in the Philippines and teaching in Japan and dealing with issues of race in academia.

Ashanti. Ashanti is a 36-year-old African American who proudly identifies as queer. She works as a program director for a university and recognizes the impact of being the only Black at her level. She discusses women's work as being invisible, Black women's being doubly so. She says that there is an intersectional glass ceiling, a gendered glass ceiling, and a racialized and hetero-sexist glass ceiling. She has a strong community organizing background.

Chase. Chase is 25 and White, hailing from the Midwest. She is in her second year in the master's program. Since her relocation to the city, she has worked at a test prep company tutoring children to college-bound students. She has experienced "inter-office politics" where a male colleague, who she felt was trustworthy, reacted strongly to her feeling emotionally upset and on the verge of tears when a client berated her.

Cordelia. Cordelia is 30. Her work has influenced her identity. As she puts it: "I'm a White woman from the Midwest, and I've learned from people that I've been working with in very diverse populations and backgrounds." Co-facilitating is a very important component to her teaching. For some schools, it is not financially feasible to have two

people in a classroom or workshop. She craves any opportunity to co-facilitate, as it builds on the self-reflection after a workshop. For her, co-facilitation develops trust when sharing stories and working together.

Cressida. Cressida is a 26-year-old White woman. She works at a non-profit that advocates for gender justice. Her work involves research and public education. She says about the small organization: "It's kind of an all-hands-on-deck mentality leading me to try things that I'm uncomfortable with, such as public speaking." After graduating as a theatre major from a top school, she distinguishes between performing with scripted lines and speaking as a presenter from her own perspective and ideas. She juggles the fear of being a fraud, given her age in the workforce.

Emerson. Emerson is 58. She is a White woman who has a successful history, having performed professionally since a teen. Transitioning from the attractive, sexy, willowy blonde ingénue was a bit of a jolt. "Around the age of 50, I felt the things that got me attention when I was younger were gone. Nobody turned their heads for me anymore. I expected nobody to listen to me because I was a woman of a certain age." She's proven wrong those who told her she wouldn't find work given her age. Discovering her passion by working within the prison system, she has helped transform parts of the system using "theatre of the oppressed." After finding her voice and becoming visible, she is now the founder of an educational non-profit for the underserved communities of young people. She turns down jobs by referring consultants, as she has too much work.

Erykah. Erykah is an African American woman of 39. She works as a teaching artist in community organizations. She explains: "I've done a few programs with kids, and I now know for a fact that I don't like working with them." She is very self-aware and prefers working with adults. She describes the field as being made up of majority White women. "I'm used to being the only Black woman in the room ... you are very easily identified." Very often at a conference, if she is speaking, many people will know

her, but she won't know them. A learning opportunity presents itself with the financial aspect of being self-employed, retirement, and paying taxes. This poses a concern for her.

Fiona. Fiona is 37 and White. She describes her own upbringing in a good neighborhood on the East Coast as middle-class, where her college-educated parents were frugal, but not rich. Her grandparents were immigrants. This awareness leads her to question her White privilege. She has been teaching at the high school level for 14 years. The majority of her students are non-White. "I teach at a school that has very few White students that are above working class, many are close to the poverty level." She is concerned about the disconnects in the system. She worries about a colleague that was denied tenure and who won't be able to teach under their current license within the city. Observing this situation has her standing by her own decision to hold onto and not switch her licenses, which would have made her equally vulnerable as her colleague.

Jocelyn. Jocelyn is 27. She describes herself as "a young, single, queer, Jewish faculty member who is also White; I can also name a lot of my identities, but these have offered some barriers to me." She is forthcoming with others about her identities. Having returned to her prestigious prep school as an alumna to teach, she felt the weight of the 90-year-old institution and its policies. Discovering that she was not alone in feeling alienated, she became a leader. She spearheaded change by making the policies equitable for both young, single teachers and married teachers who were parents. The new policy includes a new rotational system that requires all teachers to work overnight weekend shifts at the boarding school.

Liesel. Liesel is 47 years old. As a White Jewish woman, she has noticed a change in her perspective on identity. She works as an Associate Managing Director of an esteemed arts institution. She graduated from the theatre program to enhance her work. Most of her career she has worked as a producer; however, over the last few years, she has been in administration. Her desire is a change of direction to concentrate on conflict resolution among adults. She would like to create workshops using applied theatre to

confront "issues of Whiteness." This type of position does not exist in her current organization. While they do have teaching artists and an education program, the work is centered on elementary through high school students. She has made a long career with her employer and is looking to make an exit when the timing is right. She says, "I have particularly noted a real change in my understanding of Whiteness and how that relates to the workplace, and I have a much deeper awareness of the inequity involved in bringing [forth] a diverse workforce."

Mahalia. Mahalia is 62 years old and looking forward to retirement. She is African American and a graduate of the theatre program, having recently completed the master's degree. Although she has worked in higher education as a civil servant for 30 years, she returned to graduate school in her later years. As she explains, "When I consider how many years I've been a student, it's been on and off. I've been a student at AUDI, where I did my undergraduate work and dropped out twice." She had two children and took time off; however, she extended maternity leave by three months and feels she has been paying for that in her career since. Her career trajectory has not been without hardships and obstacles, some in the form of discrimination where promotions were not given to her: "We don't give out merit increases, we're not doing promotions." She is witness to new generations entering the workplace. Her bosses are getting younger. Yet, she finds herself in a good place where she finally feels settled, respected, and allowed the autonomy she has craved. She is turning her attention to mentoring young women with shared stories based on what she has learned in the workplace.

Nadege. Nadege is an African American woman and the first generation born of Haitian immigrant parents. At 43, her high school-bound daughter is of utmost priority. Her work as a hospitality leader is "a security blanket in order for me to spend time with my daughter as she is getting older." She has a background and degree in healthcare. After graduating from the applied theatre program, she employs techniques learned to train her staff. She complains that her employer doesn't value the loyalty of their most

senior employees. She recently lost her mother. After mourning, she sees an opening for a new chapter in her life. She wants to complete goals that were put on hold because of child-rearing and elder-care purposes.

Pippa. Pippa is White and 34. As a program director she uses applied theatre to teach the undoing of oppression training for adults, corporations and other organizations. She traveled to Africa in the summer of her junior year to learn about the role of Arts in peace and reconciliation. It was on this trip that her professor discussed the US government's complicity, as she said, in the "genocide in other places, including the Tulsa Oklahoma race riot on Black Wall Street." Discovering this story caused a 'seismic shift.' As she said "I'd never heard of that event. It just blew my mind...it really shattered some notion of American Identity, what it means to be American."

Poppy. Poppy is a 30-year-old Ph.D. student who is White. She applied for the doctoral program while in her last year of the master's theatre program. She explored programs in Europe, including the UK, and toyed with the idea of being a professor. She says, "I see myself doing a lot more educational consulting; it's what my dissertation looks like in practice." Poppy's studies center on professional development for teachers, consulting on different educational programs as well as conducting some qualitative research. She works with a young woman's theatre in Guatemala where Theatre of the Oppressed is integrated. The performance-based program, she says, serves "to explore civic voice and impact communities using their voices."

Regan. Regan is White and at 35 first used the term "pansexual" to identify her orientation but found that odd upon reflection. She feels she is more "bisexual." Both labels are equally uncomfortable for her and do not seem fitting overall; however, for purposes of this study, she is aware that the two terms will be used. More importantly, the focus of her work with a theatre company is its diverse ensemble. She says, "We're working on a show right now about cis-women and 'trans' people in engineering. I think sort of understanding the cycles of how discrimination is working in the workplace." Her

company devises theatre, and this particular project provides examples of people who make women uncomfortable with sexual jokes in the workplace. Her concern involves funding. She believes because her company “has a social justice focus, it is harder to gain access to some arts-focused groups and networking opportunities.”

Salma. Salma is Mexican American, and at 29 she is a full-time manager of community partnerships for a theatre. Her work supports teaching artists, as she considers herself one. She says, “I think I’ve become really conscious of the way that my intersecting identities as Chicana and as a young woman have impacted my experience in the workplace based on a wider lens.” She has had to “manage” managers with big egos. It is important to her to make a name for herself as a director. She has toured the country with plays that she has directed. “Folklorico,” or Mexican dance by her artist parents, informs her perspective, as it is part of her culture. She wants to build deep relationships with artists.

Shifra. Shifra is White and of Jewish heritage. She is 71 and proudly identifies as a lesbian. She is the sole lesbian in this study. The younger female generation identify as queer. Shifra has worked as a director, a teacher and as a workshop leader. Her workplace goals have not really changed over the years. She says, “My goals have remained that I want to in some way have an effect on the people that I work with and to have them really expand their definitions of themselves.” She entered the theatre program at 60 and graduated 10 years ago. The theatre program was transformative for her. Today, she is an adjunct professor teaching in the program. She has done work that is intergenerational, bringing young people from 18 to 29 and older adults of 62 to the oldest at 82 on an LGBTQ theatre project using story circles and shared stories. The work is based on “consciousness raising” to help uncover commonalities.

Song-Min. Song-Min is Korean and 35. She works as a volunteer teaching artist within her community. She is a graduate of the theatre program. She teaches in her native language to second-generation Korean Americans. Her students range from 5th to 12th

grades. She finds that the second generation do not have a strong knowledge of the Korean culture and language. Initially, she employed theater games such as improvisation in her teaching, as storytelling was challenging given the language barrier. It was difficult to motivate the students, who wondered why she was not teaching in English. Ultimately, to engage them, she taught the students Korean history using fairytales. They grew curious and began asking questions about "the story," which delighted her. She also discovered that her own personal story was valuable. "I was the only Asian in my group, in my cohort ... it was really hard to bring up my background, my history, my culture, my identity, so for two years I didn't share my story."

Stockard. Stockard is White and 57 and has been a professional actress in the theatre since the age of 15. She performed on Broadway, TV, and film up until age 40. She switched over to social justice theatre, devising and storytelling using theatre in the educational sector and in community development. She explains that in professional theatre everything is targeted toward defining oneself as a performer. "What is your 'look,' your type, what is your weight, what is your height ... gender played a huge role in it, as a woman you were expected to be certain things." She admits to "being a gypsy," not rooting herself for more than five years; however, she did stay at a job for ten years, the longest time for her. She works now as an adjunct professor of theatre. She noticed that men make up the positions of power, the deans, the majority of tenured professors. It is deeply troubling for her that the department's administrative assistant is a Black woman with a Ph.D. She says, "As an adjunct you don't have a lot of power; you sort of come and do your gig and split.... I'm also 57. I've started to age out of systems, so I'm also learning this is age discrimination."

Yael. Yael is White, Jewish, and at 28, proudly identifies as queer. Having worked in a major theatre company in the community engagement division, she relocated to attend the theatre program. She wanted to learn newer ways of creating beyond the method of devising theatre. Although she had worked previously in administration and as

a teaching artist in a full-time position, once in graduate school she decided to free-lance, as she was interested in getting back to the classroom. The experience is quite different. It requires “a whole lot of self-advocacy” around salary, time, and having to know your worth. “As a younger teaching artist, there is a lot of ageism.” As an educator and theatre maker, she wears many hats. She is also aware of her privilege. “I recognize my own experience and the privilege that I have as a White woman, a White Ashkenazi woman ... of creating art and creating space where identities are reflected, represented, and affirmed.”

Zadie. Zadie is African American and 39. She describes herself as an actor, dancer, educator, director, and facilitator. She “lumps this up” as an applied theatre practitioner. She has been to Rwanda seven times, and recently returned from there. She has worked as director of a program to facilitate the transition of Rwandan artists into leadership roles. She also worked with the young people of Rwanda to create original theatre performances based on ideas important to them. “This particular journey was glorious.” Back in the States, she navigates White-dominant culture and encounters obstacles within her workplace setting. There is the double talk of “inclusion” by a White male boss who dislikes being challenged when he asks for her feedback. She points out that his suggestions go against inclusivity. The women she works with quietly observe the interaction, yet only support her while outside the meeting and say they have learned from her experience to self-advocate; although they are without agency in their silence. She says, “Being someone who is a descendent of those who are enslaved here in America, I identify as a Black woman ... all of my work is political and connected to my healing spirit.”

Zora. Zora is a 55-year-old African American working mom. Her interest lies in working with her target population of women of color in her new position as an executive office manager. She left a position after several years in higher education when a new dean, a White woman, also 55, created an uncomfortable working environment. This turn

of events was “difficult and shocking” to her. Suddenly, she found herself being treated unfairly after years of a supportive workplace where she was well-liked. The bullying she endured caused her to “change in the way [she shows] up in the workplace and even on a larger scale.” In her new role, she is able to use applied theatre to build community. Developing positive relationships is important to her, especially within the workplace. She says, “In hindsight now I see, it was necessary for me to have that experience to kind of grow and have confidence in who I am, the type of person that I want to be.”

Description of the Master’s Applied Theatre Program

The first in the country, the master’s applied theatre program, herein referred to by its pseudonym as ATP, has been in existence a little over ten years. Similar programs have followed the AUDI ATP model and have sprouted across the United States. Using theatre as a medium, the program’s curriculum is applied to education, community development, and the pursuit of social justice.

The co-founders describe their program as follows:

The goal of the program is to educate scholar practitioners to become future leaders in the field of applied theatre. Applied Theatre involves the use of theatre and drama in a wide variety of nontraditional contexts and venues, such as in teaching, the justice system, health care, the political arena, community development, museums, and social service agencies.

Nigel (a pseudonym) is the founder of the AUDI master’s ATP program. He serves as its director. During a spring thesis presentation of some graduating students, Nigel introduced the program to the audience. He explained “applied theatre as having been coined in 1990, described as participatory, socially engaged politically to open up dialogue, to foster creativity.” He went on to say that “applied theatre is also for voices to be heard in public discourse which takes place in spaces not ordinarily built for theatre.” Having come into existence in the 1990s, applied theatre is also defined as being “non-traditional theatre practices, in spaces not designed for theatre, the work,

participatory, is designed for many purposes, opening up issues that may not get aired or brought up in spaces.” Nigel continued, “Applied theatre is designed for those voices that may not get heard otherwise.”

Having met with graduates and graduating students of ATP and attended several thesis presentations, I quickly discovered just how much the program is steeped in Paulo Freire’s (1970) critical pedagogy and, subsequently, Augusto Boal’s Theatre of the Oppressed. Table 7 below showcases the curriculum of what the students in the program are exposed to. This curriculum is designed to have students actively participating in and fulfilling the requirements of the ATP. This curriculum includes internal requirements of theory conducive to the master’s program but also emphasizes the external requirements of the greater society of active practice of social justice and community building.

Table 7. AUDI ATP—The Program Curriculum

Students in the Program
Practice actor-centered, collaborative approaches to leading creative teams and play-building original theatre
Study a range of artistic, educational, and social theories that inform progressive practice
Collaborate as a member of a student ensemble to support creative risk-taking
Progress through carefully sequenced courses with an emphasis on the unity of theory and practice
Devise and perform theatre-in-education interventions in city schools and community settings
Develop work alongside a renowned student-led team of creative artists that work with youth and those of marginalized communities
Research, implement, document, and evaluate an original applied theatre thesis project prior to graduation.

Summary

In summary, this chapter presented the 22 female participants who volunteered for the study. Brief biographies provide further information about each participant. Critical

incidents or distinct situations that influenced identity development were included in the biographies. Additionally, the master's ATP curriculum and genesis of the program were described here to provide context and the setting. Demographic data were also presented to illustrate the composition of the participants and dimensions of diversity. The following chapters will present the findings and the data analysis, which incorporates dramaturgical coding of one set of data with traditional NVIVO codes.

Chapter V

RESEARCH FINDINGS

In the previous chapter, we discussed the setting and demographic data used to summarize women's identity development and learning through storytelling. This research study examined how identity is developed in the workplace and the perceived interactions of women's meaning making of their lived experiences through the application of storytelling. To fulfill this purpose, a sample of 22 women participated. The following research questions were constructed:

1. How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities, and goals?
2. What supports their learning, and what are the barriers to their learning through storytelling?
3. How do women describe how they use this learning?

In this chapter, the findings that surfaced from the ATP female graduates' individual interviews are presented. To highlight the findings, I use verbatim quotes as expressed by the women who participated in the interviews. The participants' words adhere to the Latin word "in vivo," which is defined to mean "alive." It is from the lived experiences as expressed in language as "shared story" that I unveil the findings. These findings provide the backdrop of how women's identities are shaped and developed in workplace settings.

Table 8 below depicts the four major findings that were revealed through themes within the women's interviews. These findings are divided into subcategories which clarify the participants' perceptions of their interactions. The subcategories serve to tease out the meaning making methods by the individual participants. For example, a finding may present itself across several interviews. The individuality of the woman who narrates her lived experience within a particular context raises the subcategory to the level of consciousness. Demographics, and diversity give the sociocultural context to what the woman is saying as she describes her personal experience. Her worldview shapes her personal experience through her storytelling.

Table 8. Table of Findings

Findings	Subcategory
Finding #1: Barriers: Obstacles and challenges to women's learning and identity development in the workplace.	1a. Discrimination 1b. Lack of Diversity & Inclusion 1c. Silence & Invisibility 1d. Power & Positionality 1e. Social Conditioning
Finding #2: Women's perceptions and meaning making of lived experiences through shared storytelling.	2a. Identity Construction 2b. Shared Stories-Storytelling 2c. Perspective Change 2d. Supports
Finding #3: Women apply or leverage what they learned through storytelling to their practice or workplace.	3a. Roles 3b. Responsibilities 3c. Goals
Finding #4: Learning from Experience	4a. Reflections-Self Awareness 4b. Communities of Practice/Situative Learning

The study's participant criteria required 22 alumnae of the Master's ATP (Applied Theatre Program) and current graduate students within the second year of the cohort program. Twenty-two women volunteered for the study. Data collection began shortly after some of the participants had completed their Master's theses. I was invited by Nigel,

the program's Director, and his assistant director, Onjona, who was a graduate of the program, to attend the culmination of students' work.

The ATP theses serve as a Social Action Learning Incubator, as audience members are required to participate. Nigel sets up the evening's agenda, objectives and expectations by preparing the audience of graduate students' friends, family, professors, and other faculty members. He explains that applied theatre came into existence in the 1990s and that the concept enables "non-traditional theatre practices into spaces not otherwise designed for theatre." He adds that "the work is participatory; and designed for many purposes by presenting issues that may not get aired in traditional theatre spaces. It is designed for those voices that may not get heard otherwise."

Within this context I would meet several of this study's female participants. As the researcher, I participated as an audience member in group learning circles along with other audience members. Participatory learning exercises in the circle included sharing segments of one's story in connection to introducing one's "self" along with a "name." Within this context, this study began to take shape along with the prospective interview participants. As audience members introduced themselves, the graduate students facilitated in following ATP's program design. As an observer and participant in four presentations I recognized the emerging themes of "social identity" and "identities-as-facilitator-in-classroom" that surfaced. These applied theatre techniques, like the learning circle of names and audience participation, empower learning in communities. The graduating students used their voices to facilitate learning. They learned, how to "step in" and "step out" so that they could learn whose voice was not being heard within the space. An African American audience member nearing retirement, after 30 years in the education field, suggested that "all systems are systems that foster political oppression, social identities, race, culture, ethnicity, and gender." She asked: "what are the identifiers students present for themselves...?" Her question encouraged further inquiry of women's identity development with an applied theatre technique of storytelling for learning.

The Findings as a Storyline

The findings were structured in relation to the study's research questions. The findings follow the structure of a "storyline." The concept of the storyline came into view following a conversation with Michael B. Arthur, my former business school professor, with whom I had shared my findings. Today, he is Professor Emeritus at Suffolk University. Although my findings were clearly established the structure of the storyline emerged as Michael helped sharpen the focus. Allow me to set the stage.

As in a play Finding 1 can be considered as "Act 1," where the setting and potential conflict (in the form of barriers) take shape. Finding 2 or "Act 2," depicts the participant's process of meaning making through their perceptions of events that are triggered by barriers in their workplace. Finding 3 or "Act 3" presents the play's storyline, where the individual's discoveries in the prior sequences (such as a perspective transformation) are brought into view and applied to the character's life. In Finding 4, "Act 4," the participant's lived experiences and identity development through storytelling establish the foundation for reflection-on-experience, reflection having been learned from experience, in the sequences above, and finally, shared learning in a community (of practice). The findings of this study are presented within this storyline structure with the ATP as a backdrop.

Finding #1—Barriers: Obstacles and Challenges to Women’s Learning and Identity Development in the Workplace Based on Ageism, Racism, and Sexism

Figure 8. Major Research Findings



A criterion of the study required all participants work either in full time or part time capacities and 95% described the obstacles and challenges they faced in their jobs. Discrimination emerged as a major theme along with ageism, racism, and sexism as subcategories. Additional subcategories were Invisibility and Silence, Lack of Diversity and Inclusion, Social Conditioning, and Power and Positionality.

1a. Discrimination—Ageism, racism, and sexism. Amelie is one of two doctoral students who participated in this study. She is Chinese-Filipina. Although she initially stated her age as 35, she later clarified that she is “just 31” years old when asked again. She is a trained actress and many actors have played younger or older than their actual age. For many actresses, getting older can be the death knell to an acting career. When meeting Amelie in person, it is difficult to gauge her age. She is youthful and charming

with a humorous, impish personality. Ageism did not factor in Amelie's interview as a form of workplace discrimination nor in her personal experiences. Ageism as a theme is a finding in the study and does factor in some of the older participants' experiences as a dimension of women's identity development.

Amelie was born in the USA but was raised in the Philippines where she spent her formative years through adulthood. She completed her BFA in Theatre in the Philippines and spent several years in Japan. Upon graduation, she taught English. She is multi-lingual and multi-cultural. During her elementary Skype interview, she described her work in Hiroshima.

I developed the connection with Japan because like four years ago, I was working there in Hiroshima as an English teacher in elementary schools in the countryside. So, there was already that emotional resonance there for me. I sort of grew up [and a] couple of years after college, it was my first experience as an adult away from home. I drove my first car there, experienced my first snow there, had my own apartment. I experienced all sorts of adult problems myself so it has that emotional resonance with me.

Amelie describes how her identity developed within the workplace and cross-culturally in Japan. Sexism prevalent as a student and in her place of work in the Philippines.

Here in the Philippines, I think because I put myself forward, it's not difficult, but I do—I have noticed that the male teachers are a lot friendlier of course to their male students. So, in terms of exchange of ideas, it will happen more with the male students than it did with me.

When Amelie describes her experience with sexism, she makes meaning of her perceptions of unequal treatment.

I genuinely think that there is some sort of gender bias at least here in the Philippines in the university. And maybe it's not something that they're conscious of because there is a greater number of male professors and male directors compared to women.

She continues by also describing her experience as a doctoral student at a very well-known theatre program in a northeastern university. "[This] field is heavily

dominated by women, yet the people writing the books and the people heading the theatre community, be (sic) mostly men.”

There are issues of power with sexism in addition to prejudice as intersected by gender. A teacher in a classroom is perceived as a powerful authority in the learning transaction in traditional, formal learning environments. If the teacher is male, that power dynamic looms larger and is greater still if the teacher is White.

Ashanti is African American is 36 years old and self-identifies as queer. She works as a Program Associate Director for a research university. She describes discrimination as follows: “There’s a way in which, yes there’s a gendered glass ceiling, there’s a racialized glass ceiling, there’s a hetero-sexist glass ceiling. There’s an intersectional glass ceiling.”

Jocelyn, age 27, identifies herself as an observant Jew, single, White, and queer. She shares her reflections of sexism below:

Well, sexism is very deeply learned. It is [learned] extremely early and, it’s in the water that we drink, it’s everywhere and singular interactions with women or even coming up against your own sexism as a man isn’t enough to change behavior. In some cases, it’s enough to merit respect. For some reason that’s like a challenging connection, I think especially for young men to make.

The women have all experienced discrimination within the Finding 1a subcategory of sexism. The “isms” of discrimination (ageism, racism, and sexism) all serve as barriers and obstacles that make it challenging for women in the workplace to gain career advancement and access to learning and knowledge. The barriers also cause women to be completely shut out of the spaces of power.

1b. Lack of diversity and inclusion. Prior to the workplace, these barriers, obstacles, and challenges are encountered by women in their life experiences, sometimes as early as in the classroom. Despite educational spaces and workplaces becoming more diverse, participants recalled instances when the lack of diversity in terms of pedagogy was reflected in lesson plans and classroom curriculum.

Stockard is White and 57. She is a former professional actress and performed on Broadway since the age of 15. She has TV and film credits through age 40. As an alumna of ATP, she transitioned her performing career to social justice theatre. She applies and storytelling by using theatre in the educational sector and within community development. She shares her workplace experiences where the lack of diversity exists in educational curriculum:

We need to reflect a broader canon of playwrights and we're not doing it right now. We're just not doing it especially at community colleges ... we're not even making a token effort. And at community colleges, where I teach the student population is incredibly diverse. I mean they are majority Hispanic and African American, and we're not teaching playwrights who are Hispanics. Why the hell don't we have Hispanic playwrights?

Stockard's workplace experience as an adjunct professor wrestling with the curriculum's lack of diverse authors is reified by Song-Min's educational experiences as a graduate student in the ATP. She is Korean and on the cusp of graduation during her interview. She is 35 and completed her thesis at ATP. She worked as a volunteer teaching artist within the Korean community in the United States. She teaches in her native language to second generation Korean Americans. She described her experience as an Asian student within the ATP: "In our ATP, we don't ... I think we never bring up Asian issues. So, there was no room for me to bring up my own stories. Make sense?"

Stockard and Song-Min recount experiences where there has been a lack of diversity within the educational system. Stockard, as an adjunct faculty member, may make recommendations to the curriculum at faculty meetings or committees, that is, if her department or college system allows her to caucus in her limited adjunct role. Song-Min, an international graduate student from Asia, reflects upon a program that strives to create space and give voice to those otherwise not heard in spaces of the dominant culture. Song-Min's perceptions of her two-year ATP experience did not "make space" for her Asian identity as a shared story to be told, although the program has the best of intentions.

The lack of diversity and the lack of inclusion as barriers go together. In her quotes above, Amelie references the lack of access for female students to their male teachers. In contrast, her male student counterparts had close relationships with the male teachers. Thus, they had access to educational opportunities not made available to female students. This unequal access to educational opportunities portends the lack of access to workplace advancement for women. This sets up and continues the social disparities and inequities observed in the educational and workplace environments for women. Ashanti likens this lack of access to the proverbial glass-ceiling. It fits with the illusion of upward mobility of one's desired career trajectory. A woman may see through and beyond the glass ceiling. She sees the places where her goals and ambition inspire her to go. Yet, getting beyond the ceiling barrier is a tremendous feat in and of itself in.

This lack of access to opportunity also emerged as a subcategory to discrimination in the theme of lack of diversity and inclusion for women, further widening the gap of social disparities that manifest in the workplace. Lack of diversity and inclusion affects women's identity development when access to knowledge or access to workplace opportunities is closed off or made difficult to penetrate.

Salma is Latina of Mexican heritage and is 29 years old. She is a director "primarily of original participatory pieces," although some of the works follow a traditional script. This has become her expertise over the past decade. When she is not touring or working as a director, she holds a full-time position as a manager of community partnerships with a renowned off-Broadway theatre company. In this work role, she also oversees the curriculum for classes that happen throughout the year. Many of the ATP graduates wear several hats, and the phrase "teaching artist" identifies those who facilitate workshops or classes that apply theatre learning techniques. Salma shared her experiences around spaces of dominant culture: "The spaces have not always been so inclusive and accessible and inviting. I'm curious to go in and make that space myself."

Regan, who is White and 31, identifies as a 'cis-woman.' She identifies her sexual orientation with her gender at birth as straight or heterosexual. As a woman who runs her own theatre company, she laments that her own theatre is not as inclusive as it could be; although many from the LGBTQ community are well-represented, it is unclear how many are people of color. She admits: "The way that our internship and business structure is set up that (sic) might be making it impossible for people, certain income brackets to join us or how we are not being inclusive to those folks."

Zadie is 39 years old and is African American. A "multi-hyphenate" of many hats, she describes herself as an actor, dancer, educator, director, and facilitator. She travels frequently to Rwanda, where she has served as a program director. At the time of her interview, she had just returned after seven trips within two years to Rwanda. She proclaimed, "This particular journey was really glorious. It was outstanding, as a mother would say, to see the flowers bloom," referring to her students.

One of my goals as director of the program was to help facilitate the transition of Rwandan artists and the leadership roles. And then I was also co-leading a group of young people to support healing processes and self-development.

On this trip, one of her students became a co-facilitator alongside her. This made the experience more meaningful. Zadie's role in Rwanda enables her to command a certain level of respect as an educator. Teachers are revered in Africa. Zadie described an incident at work with her supervisor in the United States, who is White and male.

I experienced a moment with a supervisor who was asking for feedback about an event, an action they [he] wanted to take that was supposed to fall in line with this larger goal of looking at inclusion, and that's a big word, a big empty word at times now.

Sitting in a circle with her supervisor and co-workers, the work environment subscribes to participatory learning methods, a feature of ATP's techniques. Zadie is an alumna of the program. She provides constructive feedback in meeting her supervisor's

request. Her supervisor furiously rejects her feedback and berates her in front of her colleagues while still sitting in the illusory environment of "inclusion." She continued:

What [he] ended up doing was something that was not inclusive and layered with assumptions and a focus on looking at White-dominant society. And I raise the point that by doing what you are suggesting, that's not being inclusive. And [he] was not pleased with my response in that.

Her colleagues sat quiet during the supervisor's outburst. Directly after the incident, Zadie described to me the unfolding scene outside the room after the meeting. Her colleagues rushed to her aid in solidarity. They shared that they had been impressed with her courage to offer her feedback. Zadie did not bring up the fact that her colleagues, while supportive when out of harm's way, chose to remain quiet during the charged exchange. This glaring incident had not escaped her. In environments where women lack power and have yet to build a united community, it is unlikely that women will risk bringing unwanted attention to themselves. Zadie described what ensued with her supervisor long after the incident:

[He] felt challenged to the degree that [he] sent some salty text messages which really have a way to really irritate me instead of being direct and confronting me human to human. And [he] said that my contribution was counterproductive to the educational goal, but it wasn't.

Zadie has described an experience of the lack of diversity and inclusion as an idea that is often espoused and not enacted in practice. At the same time, "inclusion" as conceptualized by her White male supervisor is an attempt at making space, but for whom?

Zadie did not provide the demographics of the colleagues in the work circle other than to say that those who spoke with her after the negative exchange with her supervisor were women. By providing feedback, Zadie contributed her voice and ideas in the spirit of inclusivity. As a Black woman, she brought into focus the gaps or blind spots of an event that was designed to be inclusive; ultimately, it was left wanting. Instead of being 'included,' her voice was silenced, and her contribution had been negated and therefore

excluded by her supervisor. The texts served to further inflame the experience of being shut out.

1c. Invisibility and silence. The theme of Invisibility and Silence which arises in Zadie's narrative is a subcategory of Finding 1 in Barriers. The female colleagues who surrounded Zadie after the incident with her supervisor had demonstrated their show of collective support for her. Some even told her that they had learned from her experience. However, their silence during the confrontation itself is indicative of feelings of powerlessness, and perceiving others, mainly men, as powerful authority figures.

Emerson is a former actress of the Broadway stage. She is White and 58. She shared her story of feeling invisible and not heard. This is in contrast to her acting career in which she felt sexually attractive as a blonde ingénue with an expansive career that began in her teens. She opined that she felt differently upon turning 50:

I felt a bit lost and invisible when I realized, "Oh, that is not how people see me anymore. I don't know how they see me anymore. Oh, I get it. They don't see me anymore!" That's what it felt like. It felt like, "Oh, I have really entered this era where I'm invisible. Huh. Well, that sucks."

Ageing as an implication of invisibility and silence. For women, ageing is a barrier. It can have consequences on many levels of identity development, not the least of which is the impact on one's career. Ageism is a subcategory theme of discrimination, which surfaced in the data. However, it did not emerge as a major barrier across the data, as Millennials made up 59% of the study participants, whereas Baby Boomers, like Emerson, made up 23% of study participants. Gen-X made up 18% of study participants. These different generations in the workplace will be discussed further in the following analysis chapter. For purposes of this study, ageism is referenced here as an implication of invisibility and silence, in that it was a life-altering event to Emerson's identity development, thus warranting its mention.

I was raised at a time by a family that taught me that probably the best thing I had to offer were my looks, maybe my sexuality and there came a

point where those things... I didn't have anything. I didn't have those so much anymore that anybody was all that interested in looking at. It just seemed like all of a sudden I had gone from somebody that ... and I knew that some of the attention that I would get from people had to do with how I looked, not that I stopped traffic, but that is how I was raised to think about myself.

As a former actress, her physical beauty, youth, and sexual attractiveness had been career-enhancing commodities, Emerson's quote above sheds light on the impact that age plays on a career in the spotlight. This phenomenon of becoming invisible as she aged caused some psychological and emotional turmoil. Emerson went on to share:

It was one of those things where I really expected nobody to listen to me and maybe that's because I'm a woman of a "certain age." I just expect people to ignore me. I do! I just expect them to say, "uh-huh" and walk away and not ever hear from them again.

During this part of the interview, I asked Emerson if she would clarify what she meant when she had mentioned "being of a certain age" and her perceptions of being in the world within this new identity construct. She offered:

Yeah. I felt that when I had reached, I want to say right around 50, I felt that the things that got me attention when I was younger were gone. Nobody turned their head for me anymore. The things having to do with my looks. I would have a certain ... boy! I'm really glad this is going to have some sort of pseudonym or fake name for me!

In a society consumed by youth and beauty, as women age, their identity is reconstructed by society and its expectations. Women, like Emerson, who create meaning of their lived experiences and can reflect on them, recognize that they have agency or autonomy over who they choose to be and how they choose to portray themselves in the world. Empowered women have an easier time with the physical changes in their constructed identity. Emerson continues to discover new aspects of her "self." The work of applied theatre informs her identity development through storytelling.

Conversely, Song Min did not feel she was heard in the ATP cohort. She did not experience feelings of belonging as a member of the group when she recalled: "Yeah, as I say, I didn't feel, I am not ... I don't feel being heard in group ... in class." Song-Min

found it difficult to express herself as the only Asian in her cohort. She felt that she was the “only one ... coming from different world in my group at ATP.” Being the “only one” was not comfortable, and so she did not share her voice and was silent, saying:

Coming from whole different world, I was the only one Asian in my group. In my cohort. So, it was really hard to bring up my background, my history, my culture, my identity in class. So, past the two years, I have been ... I didn’t share story a lot. Not much.

For Song-Min, being silent, as the only Asian student in her cohort, may be her version of maintaining a sense of safety by “keeping a low profile” and safeguarding her identity by not sharing her story in a Westernized learning environment that marginalizes “the other.”

The data also surfaced situations where women strategized, sometimes together or in groups, to make their voices heard in workplace spaces, such as in staff meetings or larger conference room settings where men were included.

Pippa, is White and 33 years old and is a program director. She uses applied theatre to teach the undoing of oppression training for adults, corporations, and other organizations. She has traveled to Africa to learn about the role of the arts in peace and reconciliation. She shared the story of some of the strategies that accomplished women such as Valerie Jarrett have had to employ in order to be seen and heard around tables and spaces of power:

I’ll tell you a quick story that I really enjoyed. I listened to a podcast where Valerie Jarrett was being interviewed, and she was the former chief of staff for the Obama Administration. She spoke about, in this interview, how in the staff meetings there were, you know, a bunch of people would come together around the table, and there were only like two women in the beginning. And, if I’m remembering correctly, she felt like the women’s voices got drowned out by or ignored by men. So she strategized with the other woman in the room—I believe it was actually—I don’t know if this changed during the course of their meetings, but at some point a third woman was brought in, and once there were three women at the table, they would corroborate each other’s stories.

This is not a unique phenomenon for women. It is such a familiar tactic experienced by women. Silence and invisibility are barriers that surface as obstacles and

challenges. These barriers can derail women's career trajectories. Women find that they must strategize in ways most men do not, to make their presence known and to have their voices heard. These challenges directly affect their identity as socially constructed in the workplace as they learn from their perceptions of their workplace interactions.

1d. Power and positionality. The theme of Power and Positionality emerged as subcategories of Barriers in Finding 1. The role that power and positionality play in educational systems and in the workplace can be at odds for women navigating to become "insiders" in their workplace setting. When striving toward goal achievement in their roles, power and positionality can determine how far they may advance. Members of the dominant culture have power by default due to their White privilege. Positionality as a location can also determine mobility, given the level of access and inclusion. Members of marginalized groups based on racial identity, gender identity, sexual orientation, and ethnicity are considered "other" when not included as insiders within the dominant culture with access to power and resources.

Zora, an African American woman, is 55. At the time of her participation in the study, she had just left a job in a law school where she had worked for over four years. She had enjoyed the work until a White female, also 55, came on board as the new dean of her department. Zora's experiences in that work role describe the challenges she faced with the new changes in administration:

I think the biggest challenge in the four years that I've been at the law school has been working in an environment that's really a top-down environment. The law school is very corporate in the way that it is set up. It's a top-down environment where the senior leadership folks are the ones that are in power and are not necessarily interested in what's really going on as you trickle down. So, I think that has been the biggest barrier for me in the environment that I was working in.

With the change in leadership, Zora began to experience the effects of marginalization where previously she had not. This affected her positionality, bringing to the fore both her gender and race despite years of having her work achievements take

center stage. At the same time her workplace identity was challenged—where she aspired to greater responsibility and promotability, she was now faced with a plummeting self-esteem. She had to decide whether to salvage her position or to leave the organization. She was at odds with her new supervisor.

Zora perceived her new boss as being racist. The relationship made it harder to stay on when Zora felt she was being pushed out. Her previous insider status was in question, and after four successful years in negotiating power with the previous dean, her power-by-association had been reduced, thereby limiting access to information and resources. Positionality dictates whether one is an insider or an outsider. You are either a member of the in-group or the out-group.

When women make space for other women, as well as making space for those who are marginalized by oppressive systems and social structures, they make space for "the other" to come out from the shadows and into the open spaces of equal participation.

1e. Social conditioning. Several participants shared their perceptions on making meaning of their lived experiences of their identity development. Social conditioning emerged as a theme for these participants and is a subcategory of Barriers in Finding 1. Social conditioning is the process by which people adhere to socially acceptable practices and values. This adherence or conditioning to certain societal expectations resides in social structures of one's community and family. The beliefs inherent within their community and family can influence their experiences within the educational and employment sectors.

Chase hails from the Midwest. She is 25 and White. She was in her second year in the ATP program at the time of her interview. She had experienced "inter-office politics," as she described it, when a male colleague whom she trusted reacted strongly to her feelings upset in the workplace. She was on the verge of tears when a client berated her during a phone call.

One morning, a parent called in [who was] really, really awful and essentially [I was] getting off the phone and being upset and being visibly upset and, you know, crying in the workplace is never a great idea. But I was kind of tearing up a little bit, not really being able to control it and kind of not feeling uncomfortable that this was happening, but feeling like [we're] friends (with her male co-worker); and I remember that his reaction was bizarre and I don't even know how to describe it, but it immediately told me that it was wrong [to cry in the workplace].

Chase believed that she and her male colleague were establishing a professional friendship. She described his interest in sharing stories. Her phone call with a critical parent left her feeling devastated to the point of frustration and tears. Her colleague's negative reaction to her tears confused her even more, and she felt unsupported. He responded to the situation by calling the parent back so that he could resolve the problem himself. Chase made meaning of this interaction in the workplace. She learned from this experience that the workplace is not an environment where she can express feelings. Her emotions and tears were discouraged. Social conditioning in this public sphere indicated what was "socially acceptable" in the workplace. Her close relationship with her colleague had set up a false sense of comfort, enabling her to reveal a facet of her identity. The learning experience further socially conditioned and informed her workplace identity development.

Cressida is a 26-year-old White woman. She works at a non-profit that advocates for gender justice. Her work involves research and public education. She described the organization: "It's kind of an all hands-on deck mentality, leading me to try things that I'm uncomfortable with, such as public speaking." She had graduated as a theatre major from a top school. She distinguishes between performing scripted plays as an actor in character and speaking in public with her own perspective and ideas. She is terrified when the "mask" that the role of a character provides is unavailable. She must be herself, revealing her identity as a person whose job requires that she speak publicly. She juggles the fear of being a fraud in the workforce.

I think that I've heard the fear of being a fraud or being, what that medical term is ... the imposter syndrome. Yeah, that is something I hear from a lot of women friends, and I don't hear very often from men. You know, feeling like you're not qualified to do something.

For Cressida, the concept of the imposter syndrome required her to reflect upon her own qualifications and that of other women. The limiting belief that one is a fraud sets up a barrier to learning and participation. One's identity development is also impacted when an individual's worth and value is unclear.

Many women have been socially conditioned to "be seen and not heard." There are parameters women have learned to live by. The feeling of being a fraud or an imposter is often a condition that afflicts women and minorities, including minority men.

Yael is White and identifies as an Ashkenazi Jewish woman. At 28 she is proudly queer. She relocated from a metropolitan Southern city to attend ATP. She worked in a major theatre company in the community engagement division and now wanted to learn newer ways of creating. As a teaching artist in her new city, and attending classes at ATP, she recognizes a new way of being that requires "a whole lot of self-advocacy" around salary, time, and having to know your worth. Her older colleagues chafe against ageism in terms of growing older; she experiences ageism at the other end of the spectrum.

As a younger teaching artist, there is a lot of ageism. I recognize my own experience and the privilege that I have as a White woman, a White Ashkenazi woman ... of creating art and creating space where identities are reflected, represented and affirmed.

Yael is self-assured, extremely bright, and embraces her queer identity. She also describes the pain of breaking out of a social conditioned barrier to hide her authentic identity in coming out to her mother:

So, growing up it took me a long time to figure out that it was okay for me to be queer because I didn't see anybody who was like that, neither in my community nor on TV, nor in media, or any of this work. I didn't ever realize that that was a hindrance to my learning. And I didn't realize it was a hindrance to my experiences of identity and cultivating identity until I was

able to first experience it and see it, and felt what it means, how it resonated to see a Jewish real Ashkenazi woman reading love poems about her girlfriend and how it was hurting her mother. I see that my story existed in other places that I didn't feel so alone.

Discrimination of any kind can wreak havoc on self-esteem if one feels powerless to overcome the dispiriting, psychological assaults of discriminatory practices.

Finding #2—Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling

The participants in the study were asked to describe experiences at work that caused a change in their perspective or in the meaning they attributed to them. They were also asked to describe incidents where they shared stories with other women of events that occurred in their places of work. Their responses shed light on some of the outcomes of this shared storytelling, whether they were positive or negative. The subcategories that emerged to deepen understanding of the finding are as follows: Identity construction, Perspective change (in attitude, behavior or emotional), Storytelling—shared stories; and Supports: People and Systems that empower, encourage, and mentor women.

The subcategories, as in Finding 1, emerge from the lived experiences and the meaning that the women ascribe to them. Sharing stories with other women in the workplace encourages identity to be constructed in the workplace. There are also times when, upon reflection or sharing a work story, a camaraderie begins to form which leads to collaboration to work together. Collaboration encourages women to address an element of a shared situation that is bothersome that doesn't lend to progress or that poses a challenge to the workplace or persons. In this way, women may support one another.

2a. Identity construction. All participants were aware that this study would explore identity development in the workplace through storytelling. Many participants freely shared their self-described identities. Although this study had set no criteria as to sexual orientation, about a quarter of the participants (23%) identified as queer or lesbian. Shifra self-identifies as a White, Jewish lesbian woman. She is 71 years old. Her identity

development through her story occurred within the workplace setting where she was once a student herself. She explained that the ATP program was transformative for her.

You have to really appreciate that my life was really transformed by enrolling in the ATP program, and that I essentially, through my work, paid it back to other people many times over. That's what I'm doing.

Her constructed identity informs her workplace role as an adjunct professor of the ATP, where she teaches an applied course that is structured as a series of speeches. She continued:

The first speech is a very personal and accessible one, in which they bring an object into the class and they talk about the meaning that the object has had for them. Again, you can see this is pure storytelling. They bring in the object, and their speech is essentially a three-minute story [about] that the object, what it means to them, how it's connected to their identity, why they've held on to it, who gave it to them, etcetera.

Shifra is critically aware. Her work also involves activities that assist students in their own identity development through storytelling.

My awareness of my oppression as a woman and as a lesbian is a very core part of my identity, and I've shared stories about my experiences and also learned from the experiences of other women for many years. It's a very active part of something that I carry around with me. It's so [much a part] of my identity and my teaching at ATP program. I think it's one reason why I can really relate to many, many different kinds of students, and why many students really trust me, and also what makes me a good thesis advisor. Because I've been an activist, and because I am a lesbian feminist, and because I speak openly about my experiences, it of course has an impact on the students and the other people that I interact with at work.

Poppy, who is White and 30 years old, discussed her work in Guatemala as a doctoral student. She completed her master's degree from the ATP and shortly thereafter was accepted to a theatre doctoral program. She shared:

I think my work is very core to my identity, so it's hard to even see them as separate. Largely, because I am very—I feel very fortunate that I have gotten this space through my doctorate to have funding to focus on exactly what I want to be doing and what I feel is in many ways my calling to be doing. I knew from the first time that I went to Guatemala that I wasn't just interested in performing in theatre, that I was also interested in doing theatre in community settings and with more than just entertainment as a goal. The

goal being these moments of joy or these moments of community or sharing that I got to see happening there and that I saw extensively throughout the master's program.

Poppy is very proud of her work. She started a group with performers at her undergraduate university after doing socially oriented theatre for the first time. She led the group back to Guatemala. She first went to the country as part of an exchange with program. She remained connected with her professor and with the people she met. As she described the work, she had questions that would have some impact on her own identity:

I was having some questions about the ethics of applied theatre and the ethics of working in communities that aren't your own and how either works mindfully and sustainably and that's actually the long—in the long term what led me to the ATP.

Poppy gained greater confidence in her work with the women performers in Guatemala: "I feel more confidence that I am doing work in a way that I can go to bed feeling good about the work I am doing."

Salma, who is Mexican, discussed her experiences as a Latina with intersecting identities:

I think I have been able to witness a lot of understanding. The foundational understanding and adaptation started in the MA program. I think I've become really conscious of the way that my intersecting identities as Chicana and as a young woman has impacted my experience in the workplace; and that is based on a wider lens that I can see through, the imperialist, capitalist, looking through these lens and recognizing that the power I'm able to hold and yield particularly within a predominantly White arts institution is a very different experience than say folks with other identities.

Ashanti is African American and at 36 is in early to mid-career in her work role as an administrator, where she has been for five years. Ashanti does not base her identity development with her work. "I'm not at all by far the person with the longest tenure. I'm the highest positioned Black person, or person of color, in the entire organization that's not a faculty." Her partner of ten years is a woman. In Ashanti's own words:

I'm not my work. I do work. I go to work. I'm not my work. Before that, I cared so deeply, I still care. In previous jobs, I identified my own personal

value, my own personal identity, my own personal worth with the organization, with the work that I was doing. A failed project would have been a personal failure. Lots of people, particularly, those who do campaign organizing, say I just gotta work harder. I'm gonna work 25 hours a day if that means that's the only way, we're gonna win. What I learned from that experience is that I'm not doing that anymore. Because if what I do is, I rely on my job to give me my sense of personal value, then I'll be relying on the people at my job and the people in power at my job and the external world to tell me that I'm useful or that I'm worthy. That I'm worth a damn, and I just don't believe that.

Many participants in the study, regardless of their own race or ethnicity, brought up issues of race. The ATP graduate has a heightened sense of critical consciousness. They are aware of how dominant culture impacts communities of color.

The ATP graduate students are taught to be reflective. They recognize how their own identities develop and evolve in relationship with others of diverse cultures and ethnic backgrounds. To continue moving her career as a director forward, Salma understands the critical balance between her intersecting identities and her desire to work in her field.

2b. Perspective change. A subcategory of Finding 2 is what I will refer to here as Perspective Change or what Jack Mezirow (1991) called Perspective Transformation, which is borne out of his Transformative Learning Theory. The data indicated that 77% of the participants described a perspective change. Some articulated this perspective transformation or change with specific language using words such as “shift,” “realization,” as in “I realized,” or by simply using the words “change” and “transformation.”

In this study's exploration of women's perceptions of their interactions in the workplace and their identity development through storytelling, their meaning making processes of these experiences is at first to be human. That is, to be consciously aware as a person is to understand that one's experiences and reflection upon those experiences can alter one's worldview. It is in relationship with others, either in a classroom setting—as was the case for several of these participants—or in their workplace settings, that

women learn from their experience. Women learn from past experience that which has been based on social conditioning, or learned habits framed by the beliefs shaped by their families or communities.

Their perceptions of their interactions with others with differing worldviews trigger a perspective change or transformation upon reflecting on their experience. Just as an eye doctor shifts the lenses when fitting one for glasses: with each turn and click of the lenses, one looks upon the world, in their community, a bit differently as their personal lens or perspective changes. Many of the ATP graduates go on to careers in education, in local or state government, non-profits, workforce development, to name a few, as teaching artists or producers of their own work in theatre companies.

Participants spoke of wearing many different hats. The educational foundation of the ATP is grounded in social justice and social action. The curriculum challenges assumptions of dominant culture on marginalized communities.

Most of the participants sought work or were working in a space amenable to their educational training where they could practice participatory learning theory within a social action framework. The ATP equipped the women in this study to act and pursue opportunities to disrupt ordered systems of privilege and social structures that are inequitable, oppressive, and propagate continuous disparities in the community and in the greater world.

The women of the ATP have graduated and are working in fields both internal and external to theatre. They are critically aware that they choose to do work that has meaning. They do meaningful work with an eye to social action, leading to their own perspective transformations or change.

Liesel, 47, is a White Jewish woman who shared her personal experiences that resulted in a perspective change. She reflected on her White privilege. She is an associate director of a renowned arts space whose programming offers enriching learning experiences for students in communities of color.

I have particularly noted a real change in my understanding of Whiteness and how that relates to the workplace. I have a much deeper awareness of the inequity involved in bringing in a diverse workforce and how much people, especially people who are in the arts, arts in education, and the not-for-profit world already tend toward it. How much people tend to drop their hands and say, well, we tried [on recruiting and sustaining diversity].

Liesel was attempting to describe a commonly held assumption that “diversity is too hard to implement” despite all the good intentions. This translates into the belief that it is challenging and difficult to find qualified people of color to fill higher-level positions in workplaces. For Liesel, as a graduate student in ATP and subsequent immersion in theory have her questioning her workplace with a changed perspective on practice. She acknowledged the disparities when she described espoused theory—what one talks about doing versus what is enacted—or theory-of-use, what one does or doesn’t do. People can “pay lip service” about establishing a program that features diversity of talent, but not walk-the-talk to act or implement authentic, structural change.

Shifra, (White, Jewish, and 71) is now an adjunct professor in the ATP. She described a profound perspective change after entering ATP and what that has meant to her.

When I was younger, I had very little to do with men and I was always in settings with other women. I led a pretty segregated life. One of the major shifts in my life when I went to get my master's at the ATP, is that my life stopped being so segregated. I started sharing stories about my experiences with mixed groups of people, young men and young women. Yeah. That was where I changed. That is where it changed.

Shifra underwent a profound, life-changing experience in the ATP. It was transformative for her as she reflected on new relationships with others in the program. She shared that her identity is intertwined with being a lesbian feminist.

My life was really transformed by enrolling in the ATP program. You can live in a very satisfying lesbian feminist sphere without having much to do with men at all. My friends were people that shared my values and were usually my same age. It was not a particularly integrated culture in terms of gender. It was extremely unusual for men and women to get together and

share a group, rather than have this group for men and another group for women.

Pippa (White, 33) also shared a life-altering experience that continues to resonate with her and has sown the seeds of critical reflection and awareness in development of her identity. She described a summer in college on a trip to Rwanda as life-changing:

I went to Rwanda with this group that was really, really life changing. We were learning about genocide and reconciliation and hearing testimony from survivors who are living in Rwanda. We would have these reflection sessions at the end of every day during which Craig [a pseudonym] told the story about the US government being complicit in genocide in other places. He mentioned the Tulsa Oklahoma Race Riot in 1921. I had never heard of that. It just blew my mind. It really shattered something, some notion of American Identity and what it meant to be American.

Pippa is referring to Tulsa, Oklahoma, once a very wealthy Black community that evolved out of segregation. It has been called “Black Wall Street,” as it was the wealthiest Black community in the United States in 1921. The neighborhood was attacked by White forces on the ground and in the air, resulting in racial violence. Learning this American history, disoriented her previous understanding of white privilege as an American identity.

2c. Storytelling—Shared stories. Sharing stories with other women in the workplace sometimes requires an act of courage and willingness to trust that a confidential story that is shared maintains the integral “wholeness” of those involved. There is a commitment toward a resolution, an understanding or a change perspective in seeing a problem or situation differently. I must distinguish here that sharing stories, primarily in the workplace, is distinct from gossip. Where gossip in the workplace or in any other situation can be malicious, and serve to derail or damage another, personal storytelling and sharing stem from autobiographical memory or an educational biography. Storytelling comes in the form of narratives. When shared and trusted with another colleague in the workplace or a work situation, the act of sharing a work story is

meant (meaning ascribed to an event or action) as an inquiry into a deeper understanding of experience and knowledge.

Jocelyn, age 27, identifies herself an observant Jew, single, White, and queer. Upon graduating from the ATP with her master's degree, she returned to her alma mater, a prestigious preparatory boarding school. To maintain the anonymity of the school, its name has been changed herein to Langley Prep. The institution is 90 years old. In Jocelyn's own words:

Hearing another woman's story creates a sense of camaraderie and "ally-ship" that creates increased safety. Hearing another woman's story works to combat isolation in the workplace. And, also ... I would hope that it can lead to change, because many voices together are a lot stronger than individual voices. In many moments this year, there have been small concrete changes that a bunch of us have wanted to be made.

In Jocelyn's story, we learn of the camaraderie that women in this study often experienced when they shared their stories. This camaraderie is also functional in that women find commonalities in their perceptions on their interactions in the workplace. The meaning making of these interactions can go beyond a cognitive dimension to an affective one where embodied emotion can weigh in on unconscious behavior or assumptions. Jocelyn also speaks to the element of "safety" or "increased safety" in the workplace by recognizing that she is not alone in her process of dealing with unconscious conflicts. There is also a sense of physical safety from feeling isolated and burdened with workplace interactions that have not yet been scrutinized. To do so, one can derive meaning that can lead to understanding of an experience and what is learned from it.

Song-Min (Korean, 35) described her application of storytelling techniques to her practice as a teacher to Korean American adult learners and the older immigrant generation. She added:

I believe the power of the storytelling and I'm going to keep using that technique to the community and the way they find out each other more deeply. The way to find ... a deep connection. Engage in deep connection.

Song-Min shared that she was a member of a cohort at ATP for two years before she discovered that her voice and story were important and, together, brought a different perspective to the Western classroom.

There were people who didn't know me before and people who knew me very well for two years. So, when I shared my wound, [a story that revealed itself in group work] they got really ... we get empathy.

The members of her cohort expressed interest in her lived experiences and made space for her to feel comfortable to share her story. Shared storytelling is a powerful learning technique that empathically connects people despite barriers, and across divides.

2d. Supports: People and systems that empower, encourage, and mentor women. Support emerged as a theme, a subcategory of Finding 2, where 73% of participants acknowledged that support was important to their workplace and identity development. Support can show up in several ways. People may offer support and may be colleagues that work in the same workplace, or business professionals within a similar field or industry and as mentors. And support may also arise as systems, such as a network of professionals, places of worships, associations, and industry-driven programs.

Women in the workplace who have developed supportive structures do so by the process of inquiry. Mahalia is African American and an alumna of ATP. She was one of the older women who had returned to graduate school to obtain the degree as a credential for future promotions. At 62 years old, she looks forward to retirement. She has worked in higher education under many titles within a major university system for 30 years. She returned to grad school later in life. She had two children and took time off; however, she extended maternity leave and feels she's been paying for that in her career since.

Mahalia's career trajectory has not been without hardships and obstacles, some in the form of discrimination where promotions weren't given to her and recalls: "We don't give out merit increases, we're not doing promotions." She is witness to new generations entering the workplace.

Her bosses are getting younger. Yet, she finds herself in a good place where she finally feels settled, respected, and allowed the autonomy she has craved. She is turning her attention to mentoring young women with shared stories based on what she has learned in the workplace. Some of the participants spoke of the support they received from older women who helped them in their early careers. Mahalia offered:

It's a matter of trust, and as you develop relationships, you make choices, and yet, it's very important you be your authentic self. You have to be true to who you are or you're always just going to be appeasing the will of someone else, and so in that way you're never free. But I do think it's very important to know who you can talk to.

Mahalia shared the highs and lows of her career trajectory within the university system. She has longed for greater responsibility and, as she said, "the coveted titles." Returning to school and completing first her bachelor's degree and the master's in ATP have all been goals to match her ambition. She described those that have supported her along the way and her perspective that in some ways reveals the quiet bitterness that shapes her view:

I have been assisted along the way by women. When I was younger, there was an older woman who hired me, that recommended that I come over to her area and work, and so in doing that I have been supported. And so, as people have reached out to me, I, in kind reach out to others. I've made meaning, not all of them have been the most helpful. There have been some that were quite mean and malicious, and yes, I did make meaning of that. It showed me, yes, the world has teeth and sometimes it will chew you up. There are people out there that will chew you alive.

When women collaborate and work together by offering support, opportunities can open up. Mahalia admitted to feelings of defeat at one point in her career. This sense of defeat affected her outlook and her identity development in the workplace. She has an intrinsic need for achievement and for symbols of success, such as a "coveted title." Seeing this dream further out of reach, she shared her feelings with a female colleague who suggested she apply to the ATP master's program. It was a good fit for her, and the

support she received bolstered which would later lead to in a better position for her within the university.

Support from others, primarily relationships with other women supporting other women, can have positive outcomes in other ways besides fresh opportunities for advancement in the workplace. Mentorship is a necessary part of career development. Men are more likely than women to have mentors early in their careers. This could be attributed to their participation in competitive team sports where they learn valuable lessons about team building. Women, too, have made great inroads through Title IX. Mentors and sponsors for women are still required for women.

Working with others with vast experience can provide opportunities for mentorship and support. Today, Mahalia provides the support to younger women she believes she would have benefited from in her own career advancement. She added:

There are young women, who seek my advice, and guidance because they need assistance. They're coming through the ranks in the way that I did. I give them advice. I tell them to get back into school, that there's a big world out there and that there's more opportunity out there that awaits them. However, to use this [returning to school] as a steppingstone, as the catapult it can be, as that launching pad that would take them to other places.

Finding #3—Women Apply or Leverage What They Learn Through Storytelling to Their Practice or Workplace.

In Finding 3, women described what they had learned through storytelling and how they leveraged what they learned to their practice as teaching artists or other roles in their workplace. The data reveal that 95% of participants learned from their experiences at work; whether the learning was formal or informal. The women drew meaning from their perceptions of their interactions in the workplace. The three subcategories addressed my research questions and were as follows: Roles, Responsibilities, and Goals.

3a. Roles. Some of the participants often discussed one or more of the subcategories described their work role and responsibilities. Cordelia, who is White and

30 years old, described what she has learned during her years of work and how she leverages what is learned within her practice:

I've learned about different ideas, and I've learned a lot about connection with different people. So, for me, I'm in my work. I'm very into my work. I'm a very connections-driven person that's kind of why I do the work that I do and, well, one reason of many. I feel like I do learn a lot about myself in every interaction and, also just about human connection.

3b. Responsibilities. Zora, who is African American and 55, also expressed a new sense of enthusiasm in her new work role after leaving her previous company. Today, she works closely with young women in a social service organization where she experiences higher levels of autonomy and responsibility.

3c. Goals. Yael, who at 28, is in the early stages of her career. She admits there is more ahead for her in terms of what she desires for herself. She discussed her goals:

Seeing what I wanted my world to be and I think it's full transparency. I'm still in the process of navigating professionally what I want my career to be and what I want my end goal to be, what I want to be, when I "grow up," or whatever that looks like. I think something that I learned that's really important is being able to advocate for yourself.

Mahalia is spirited. She conceives of a future where her passions and talents are useful. Having goals keeps her engaged. The desire to continue to tell her story and share her experiences resonates strongly within her. In her mature years, she has taken on mentoring younger women.

I encourage young women to not identify with the "Big Poppa" or that somebody's going to take care of you, but that you recognize what you want for yourself, you must create for yourself. And there is no permission you need to ask anybody for. You don't need to think, "If I do all the right things, I'm going to be compensated for it." It ain't necessarily so. You must do these things for yourself. You must create the kind of work—find your work not just your job, your work that you want to do as a teacher, as a designer, as a developer, as a public speaker, as whatever it is and do it.

Finding #4—Learning from Experience

Learning from experience emerged as a major finding. The subcategories are two:

(a) Reflection—self-recognition and awareness surfaced as a theme, with 91% of the participants saying this finding related to their experience. (b) Situative Learning-Community of Practice.

The data surfaced workplace scenarios as experienced by the participants of this study. Learning is experienced in many ways, as we found in the participants' responses. They learned from past experiences and in their interactions with others.

4a. Reflection—Self-recognition and awareness. The ability to reflect is critical in learning from experience. Cordelia shared how the reflection process for her yields a command of her role as a teaching assistant. She has more confidence in leading a workshop when there is a more experienced colleague that is willing to reflect with her on the facilitation process and feedback:

I think [having a] co-facilitator is a positive thing for me. When you are engaging in that reflection time, you can reflect with another person by focusing on the reflection time. You can reflect on what happened in the room with the other person.

Emerson, the former Broadway actress is now a teaching artist who works with prisoners. She critically reflects on her experience inside the prison. The experience challenges her assumptions. She shared that when she was offered the teaching position at the prison, she had never done this work in such an environment, but she quickly seized the opportunity. The role also helped her to reflect on how her identity further developed as she gained experience and self-confidence in her abilities. She discovered that she felt most safe inside the prison compared to other spaces.

I realized well into the process that for some perhaps inexplicable reason, I was actually going into the prison to heal myself and that I felt, going in with this group of men, there was no place safer and no people with whom I felt safer anywhere. I shared with them at one point because the relationships that developed in conjunction with this class were profound, were very deep. It felt, to me, like they were very, very authentic, unusual, incredibly meaningful friendships that were—and when I use the word love,

there was a lot of love in the room. There was nothing untoward about it. It really was a compassionate kind of connection, an authentic connection, bond, between the men and me.

4b. Community of practice. A community of practice and community building result from action. Learning is enhanced when people work together and learn from each other. Experience can be shared. Jocelyn's story described the young women with whom she worked at the boarding school. These young teachers collectively studied Langley Prep's work requirements and the school's handbook. The young Millennials worked to effect policy changes within their shared community of practice as members of the Langley faculty. In the process, they also built community around the younger faculty and single women. This occurred after shared experiences circulated regarding the added duties and work responsibilities that were required of the younger teachers by older staff.

Jocelyn described a critical incident where she had approached a faculty member for clarification on an issue. The response was: "You're single, not married, you figure it out." The younger faculty shared an identifiable characteristic that is based on the dimension of gender and on their single status. In not being married or having children of their own an unspoken rule existed that required the younger teachers to work longer hours that included weekends and evenings. These women realized that this gender dimension had been used against them through adapted, unregulated policy by the prep school's community of married members some of whom were also parents. In the younger women's community building, different perspectives were shared through story, which resulted in new policies that supported everyone and made the workplace a better environment. Jocelyn went from feeling isolated to feeling empowered which had led to action in her community.

A number of us talked to the director of the school, and she ended up having sit-down conversations with all of the married couples with children about what's expected of them on weekends, and what isn't on weekends. So that was an example, you know, hearing each other and then working together, which led to a little bit of action.

Earlier in this chapter, Zora described a challenging work experience. At the time of her participation in the study, she had just left a job where she had worked for years. A sense of community was important to Zora in her previous work role and in her new one as well. A community of practice and community building loomed large in her work experience, as she recalled:

Being willing to be vulnerable and share our stories with each other was a large part of that, of creating that community. I think in terms of storytelling, that I have learned that it is essential in building that sense of community. For me, I have to know people's stories. To me, it's just—it's so important to know people's stories and because that's the only way you can kind of learn why they are the way that they are.

Communities of practice provide opportunities to learn from others in a social context. Zora mentioned that she learned that shared storytelling offers a conduit to learning within community in a situative context. She is also committed to building community. This was reflected in her description of her perceptions of her interactions with colleagues. In the previous position, she discovered that her interactions with the new dean of the department led her to reflect upon her work role, the new responsibilities required of her and her own personal goals.

Her workplace interactions raised to consciousness aspects of the job she perhaps did not like or had not considered. With this awareness, a stimulus provoked her into taking an action to make a change. She actively searched for a new position in another organization. Her community of practice remained in place. She was still connected by the friendships she had made, and through the network of practitioners to which she belonged. The community provided her with support.

Triangulation

This study collected data from participant interviews and from a focus group of seven participants to achieve triangulation of the data. Triangulation uses “different

methods as a check on one another ... this strategy reduces the risk that conclusions will reflect only the biases of a specific method” (Maxwell, 2012, p.102). Triangulation makes certain that the data are both credible and dependable.

Focus Group

An in-person focus group was held in a classroom at the ATP campus research site with five graduate students in the ATP. Two additional participants, one of whom was out of state, virtually attended through Skype. All 7 focus group participants met the same criteria required of the 22 study volunteers.

The focus group’s discussions centered around two questions:

1. What experiences in your role or responsibilities have shaped your work identity or style?
2. What did you learn from sharing your story or hearing other women’s stories that has contributed to your professional development?

The seven focus group participants included diverse individuals that reflected the composition of the 22 participants of the study. The focus group participants, all Millennials, are described in Table 9.

Table 9. Demographic Characteristics of the Seven Focus Group Participants

Name	Race or Ethnicity	Age	Sexual Orientation
Araceli	Afro-Latina (Dominican)	33	Straight
Ashleigh	African American	32	Straight
Beneatha	African American	33	Queer
Bitsy	White	32	Straight
Imani	White	29	Straight
Miranda	White	35	Straight
Roksana	White/Russian	35	Straight

The focus group participants identified similar concerns as the study participants on barriers, obstacles, and challenges to their career trajectories in the workplace and their identity development through storytelling. The theme that surfaced here aligned with Finding 1, with the subcategory of sexism as a factor of discrimination. Also, the focus group respondents had spirited discussions around race and its implications for working in spaces of dominant culture on women of color. One participant in the focus group, Imani, who is White and 29, referenced working with men in the educational system and in the city's theatre community, where women in general and women of color are in workplace roles as the teaching artists and the theatre companies are run by White and gay men:

The higher leadership in schools are usually white men, and teachers sometimes are White men. Oftentimes our teachers are women of color, and they're being led by White men. I think a lot of the theater companies in this city are run by White people. White gay men. So, I think that is the case, if that's the leadership that we are training [in the ATP] to be working under in this industry, then what's the consciousness around that and what's their intentionality? And the purpose that we have, what is the responsibility we have as White people showing up in that space?

The finding on barriers and discrimination had variations of race-related conversations between the study participants' responses and those of the focus group. These perceptions by focus group participants on the interactions with other women in their workplace had similar racial considerations told from a new perspective than that of the study participants. However, focus group responses corroborate the findings and relevant themes. The study's participants viewed the racial considerations as the intersectionality of identity development. For example, in the focus group, one participant named Araceli, who identifies as Afro-Latina and is 33, discussed race as it relates to individual identity and the perceptions of others on an individual's perceived socially constructed racial identity:

I always saw myself as not just Latina, but not always having the language to tell people ... when I meet people in my life, I refer to myself—

I'm Black. I'm Afro-Latina. People always say to me; "How can Dominicans be Black?" I feel that recently people are becoming more comfortable with the term. Accepting that you can be both Spanish speaking and still be Black. So, for me as a woman, I find that ... ahhh, I don't want to get lost in your question, because it's a lot to unpack ... as a woman in my identity? I think about my mother and what she's had to do to get us [to] assimilate into American culture, yet still stick to our Dominican roots.

This theme of racial discrimination emerges from the perceptions of others who may themselves be people of color and by members of the dominant culture. These interactions with "the other" by the dominant culture marginalize women in their workplace settings, where their identity is questioned either by race or sexual orientation. Araceli continued:

I am not the only woman of color on my job, but I will say that I am the strongest identifying woman of color. We have two Asian women; they are traditionally Chinese, so they don't get into race talk or really addressing White privilege. Then I have two Latina women, one of them is very light, so I don't think she is faced with people thinking she's Latina or treating her any way. And then the other one was raised by White people, so I don't know that she even identifies as a Latina. So yeah, everyone else is White.

The focus group participants described similar frustrations as the participants of the study. Beneatha, who is 33 and an African American woman, was the sole queer woman in the focus group. She surfaced themes of sexual orientation as a challenge to her sense of "self" and the intersections of her identity. She also revealed themes on learning in the workplace and the constraints of the workplace on roles, responsibilities, and goals on workplace identity that emerged in the data collection of the 22 participant interviews in the study. Beneatha recalled:

The ATP was helpful in understanding that there are different learning styles. The thing I don't see that we really processed more were our actual working styles. I had to realize that I work differently, and that way is not respected in my work culture. We did this whole diversity training at my job, and [what is] your animal, and your communication style. I realized I was a turtle. When you're run by hawks and lions and a hare, what does it mean to be a turtle when you're run by a hawk, right? There isn't an understanding of how do you navigate that when everybody has a different learning style? I think we're good at talking about it, but we are not good at implementing it.

And finally, Miranda, a White woman who is 35 years old, was a focus group participant and a graduate of the ATP. She discussed themes of learning and a perspective change by recognizing what she did not know and seeing the world through a new lens. She also discussed themes of building community and facilitating in diverse communities that are of color and how doing so shapes her identity as a White woman:

Being a White, cis, straight, now married woman [I realize] the graciousness, the generosity of the folks that allowed themselves to be open and ... have gotten to know me and allowed me to get to know them. I became more aware of what I did not know. I feel that ATP provided me with a reading list, and that helped educate me, and also different ideas about how to build community and how to facilitate [in] different communities. And I think that that has shaped my identity and how I do my work as a freelance teaching artist. I'm aware of my identity coming into the room, and aware of my power and attempts to the best of my ability to try to make sure that I'm not the only voice in the room or the loudest voice in the room as much as possible.

The major finding in the learning from experience subcategory theme of reflection emerged in the focus group as it had in the study data of participant interviews. Miranda discussed this theme in the focus group and combined it with shared stories with other women who make up a community of practice of teaching artists. The themes that emerged through her workplace experience empower her, as they do the study participants, to leverage what is learned and put into practice.

The focus group participants' responses depicted the challenges they are faced within workplace settings. The variable of the theme that surfaced as perceptions of people of color and people from dominant culture on socially constructed racial identity exposed the challenging workplace interactions. The participant who self-identified as queer in the focus group corroborated the finding theme of sexual orientation as being inextricably linked to one's identity.

The focus group themes align with the major findings and subcategory findings of the study's participant interviews, thus assuring credibility and dependability.

Chapter Summary

The data collected for this study revealed the major findings as reported by the study participants. The findings emerged from data collected from 22 female participants of the ATP that met the criteria for this study on women's workplace identity development through storytelling as an applied theatre learning technique. The findings met credibility and dependability standards and were corroborated with the added focus group of seven female participants of ATP that met the same criteria as the study participants.

All the participants provided responses to my research questions. These responses surfaced themes within the major findings. Women face barriers and challenges to their career trajectories. Barriers of discrimination such as sexism, racism, and ageism, and to some extent gender orientation (25% of the participants identified other than heterosexual), exist in the workplace, creating obstacles and challenges as an added distraction for women more so than for men and those of the dominant culture. The female participants' perceptions on their interactions in the workplace and the meaning making of these experiences affect their identity development. Identity construction, perspective transformation, and support systems emerged as themes of women's perceptions and meaning making of their lived experiences through storytelling. Storytelling and shared workplace stories emerged as distinct themes of the finding.

Application of what has been learned through their experiences and the perceptions on those experiences emerged as a major finding of leveraging the learning into workplace settings on workplace roles, responsibilities, and goals and in practice. Women presented experiences where they shared workplace stories with other female colleagues and in doing so discovered opportunities to take action to create policy changes.

Themes of reflection and self-awareness, situative learning within communities of practice also emerged as subcategories of learning from experience that participants said

were pertinent to them. Participants said they learned with others in community-based organizations, in building communities that were personally gratifying and working in the theatre and in other situations that were conducive to learning.

The following chapter discusses the analysis, interpretations, and synthesis of the data that surfaced as findings in this chapter. In Chapter VI, analytical categories and the interpretations are provided, as well as a discussion on this study's contributions to the literature.

Chapter VI

ANALYSIS, INTERPRETATION, AND SYNTHESIS

Introduction

This chapter presents an in-depth analysis and my interpretation and synthesis of the major findings. This study examined how the application of storytelling informs women's identity development in the workplace. A sample of 29 participated in the study. Of the 29 participants, 22 women volunteered for the study and 7 volunteered for a focus group. The participants in both the study and the focus group were alumnae or current graduate students in the Applied Theatre Program (ATP) at AUDI. To fulfill the study's purpose, the following three research questions were addressed:

1. How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities and goals through storytelling?
2. What supports their learning and what are the barriers to their learning through storytelling?
3. How do women describe what they learned through storytelling in the workplace?

An examination of the data from a cross-tabulation of the participant interviews illuminates the women's perceptions and meaning making of their identity development that surfaced in the findings. The research questions and the corresponding findings are located in Table 10. What follows are three organizing sections that describe the analysis

of the findings. Further, the ways that women applied what they learn are discussed, and finally, dramaturgical coding serves as an access point to a deeper dive into presentational knowing. In Section 1, the analysis of the findings focuses on the similarities and differences among the participants within three Analytical Categories: generations, race, and sexual orientation. Section 2 describes the ways in which women apply or leverage what they learn from their storytelling of lived experiences in the workplace. In Section 3, dramaturgical coding is applied for a deeper analysis of presentational knowing by analyzing Mahalia's monologue.

Following a brief description of the workforce generations, the three analytical categories are described below.

Table 10. Research Question and Corresponding Finding

Research Question	Finding
How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities and goals?	Women's perceptions and meaning making of lived experiences through shared storytelling. Subcategory of the finding: Identity Construction. Women apply or leverage what they learned through storytelling to their practice or workplace.
What supports their learning and what are the barriers to their learning through storytelling?	Women's perceptions and meaning making of lived experiences through shared storytelling. Subcategory of the finding: Supports: Mentors/Networks community building. Barriers: Obstacles and challenges to Women's Learning and identity in the workplace. Subcategory of the finding: Discrimination, (ageism, racism, sexism), invisibility and silence, lack of diversity and inclusion,
How do women describe what they learned through storytelling in the workplace?	Learning from experience. Subcategory of the finding: Meaning making and perceptions, reflection-self recognition and awareness

Four Workforce Generations

There are four generations in the current workforce. The 22 participants who volunteered for the study represent three generations that surfaced in the findings. Generations, Race, and Sexual Orientation emerged from the findings as key demographic dimensions. These demographic dimensions represent three analytical categories from which patterns in the data surfaced.

Three Analytical Categories

Three specific analytical categories emerged from the data. They are:

- Analytical Category 1: Generations in the workplace
- Analytical Category 2: Race
- Analytical Category 3: Sexual orientation

The analysis of the three categories has been organized around demographic data that highlight dimensions of diversity of the women's identity development in the workplace. These three diversity dimensions (generations reflect "age" as a dimension of diversity) are integral to how the participants self-identified.

Analytical Category 1: Generations

Table 11 depicts three workforce generations. I have listed each participant by their pseudonym into their respective generational category as determined by their ages. The three generations are: (1) Baby Boomers, (2) Generation X, and (3) Millennials.

Table 11. Study Participants Represent Three Generations in the Workforce

Generations	Baby Boomer (5)		Generation X (4)		Millennials (13)	
Birth Time Span	1946-1964	Age	1965-1979	Age	1980-2002	Age
	Emerson	58	Erykah	39	Amelie	31
	Mahalia	62	Liesel	47	Ashanti	36
	Shifra	71	Nadege	43	Chase	25
	Stockard	57	Zadie	39	Cordelia	25
	Zora	55			Cressida	26
					Fiona	38
					Jocelyn	27
					Pippa	33
					Poppy	30
					Regan	31
					Salma	29
					Song-Min	36
					Yael	28

Analytical Category 2: Race

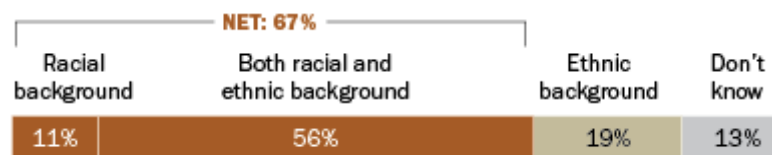
The 22 participants represent a diverse group of women ranging in age from 25 years old to 71 years old. They were intentionally recruited to reflect racial and ethnic diversity.

Ethnicity is represented by one participant of Hispanic cultural background or “Latina.” However, for purposes of this study, ‘Latina’ is categorized under race. The Pew Research Center supports this interpretation as depicted in Figure 9 below. There were two other participants who identified as Asian.

Figure 9. Is Being Hispanic a Matter of Race, Ethnicity or Both?

Two-Thirds of Hispanic Adults Say Being Hispanic is Part of Their Racial Background

% of Hispanic adults who say being Hispanic is part of their ...



Note: Hispanic is based on self-identification of race or origin. Figures may not add to 100% because of rounding.

Source: Pew Research Center survey, Feb. 6-April 6, 2015

(n=2,438 sampled Hispanic adults)

PEW RESEARCH CENTER

Retrieved from <https://www.pewresearch.org/fact-tank/2015/06/15/is-being-hispanic-a-matter-of-race-ethnicity-or-both/>

Analytical Category 3: Sexual Orientation

The participants in this study volunteered their sexual orientation. These women claim that their sexual orientation is a major facet of their identity. The recruitment for this study did not require sexual orientation as a criterion for participation; however, it emerged as an analytical category in the findings. In this study, four women identified as Queer, sixteen women identified as straight or heterosexual, one woman identified as pansexual or bi-sexual, and one woman identified as lesbian.

Section 1: Analysis and Interpretation of the Findings

An analysis of the data provides a deeper dive beneath the surface dimensions. This deeper examination uncovers patterns in the data that reflect the similarities and differences of the findings presented in the previous chapter. Qualitative data were collected from the 22 participants' interviews. The interviews supplied a great amount of data that required NVIVO coding to organize and condense. I created an initial code book

of over 200 nodes, that was further condensed into an iteration of salient codes. An analysis and interpretation of the findings are presented by analytical categories that represent similarities and differences in the patterns in the data. The analytical categories and participant responses illustrate the four major findings within each of the three analytical categories.

I began the analysis by creating sets of data displays to depict participant responses for all four findings within the three analytical categories. I selected the relevant tables for this chapter that provide an illustrative summary of the findings related to participant responses per analytical category. For a discussion on the analysis in this chapter, these selected tables distinguish responses between participants and their generations, by race and by sexual orientation. I was able to see the similarities and the differences in the data patterns. From the findings, I use examples where applicable from participant responses that provide insight into the similarities and differences across the three analytical categories.

Analytical Category 1: Generations

In the study, there were five Baby Boomers, four Gen Xers, and thirteen Millennials reflective of their generations in the workforce. There are generational traits and differences. Traits such as work ethic, personal fulfillment, and idealism reflect the Baby Boomer generation. Self-reliance, a distrust of authority, and ability to be adaptable describe the Gen Xers. Millennials, having been raised with Google, Facebook, Instagram, and social media, are technologically savvy, have an appreciation for diversity, and are civic-minded. This analytical category 1 generations captured a saturation of rich data from each participant's respective generation. The data source exposed patterns from which I was able to glean insights into the participants' lived experiences as related to their corresponding generational traits and differences.

Table 12 depicts these traits and generational differences in the current workforce.

Table 12. Generational Differences

	TRADITIONALISTS	BABY BOOMERS	GEN XERS	MILLENNIALS (GEN Y'S)	GEN Z 2002- (GEN Z'S)
Birth Time Span	1925-1945	1946-1964	1965-1979	1980-2001	2002--
Current Population	38.6 million	78.3 million	62 million	92 million	23 million
Key Historical Events	Great Depression, World War II, Korean War, Cold War era, Rise of suburbs	Vietnam War, Watergate, assassinations of John and Robert Kennedy and Martin Luther King, women's rights, Kent State killings, first man on the moon	MTV, AIDS epidemic, Gulf War fall of Berlin Wall, Oklahoma City bombing, 1987 stock market crash, Bill Clinton-Monica Lewinsky scandal	September 11th terrorist attack, Google, Columbine High School shootings, Enron and other corporate scandals, wars in Iraq and Afghanistan, Hurricane Katrina, financial crisis of 2008 and high unemployment	Social media, election of Barack Obama, financial crisis of 2008 and high unemployment
Broad Traits	Patriotic, loyalty, discipline, conformist, high work ethic, respect for authority	Workaholic, idealistic, work ethic, Competitive, Materialistic, Seeks personal fulfillment	Self-reliance, work/life balance, adaptable, cynical, distrust authority, independent, technologically savvy	Entitled, civic minded, close parental involvement, cyberliteracy, appreciate diversity, multitasking, work/life balance technologically savvy	Multitasking, online life, cyberliteracy, communicate fast and online
Defining Invention	Fax machine	Personal computer	Mobile phone	Google and Facebook	Social media and iPhone apps

SOURCE: Adapted from JC Meister and K Willyerd, *The 2020 Workplace* (New York: Harper Collins, 2010), pp54-55; and R Alsop, *The Trophy Kids Grow Up* (San Francisco: Jossey-Bass, 2008) p.5. (as cited by R Kreitner and A Kinicki (2013) p. 45.

Within the analytical category Generations, the participants described the barriers that posed obstacles and challenges to their learning and to their constructed workplace identities as they navigated their workplace. In this category, research question #2: *What supports their learning and what are the barriers to their learning through storytelling?* is addressed by Findings 1 and 2. Finding 1: Barriers: Obstacles and Challenges to Women's Learning and Identity Development in the Workplace, and Finding 2: Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling.

Table 13 reflects the three generations in this study and their responses to the themes and subcategories within Finding 1. Of the Baby Boomers, 65% identified the barriers as discrimination, whereas 15% of Gen X and 20% of Millennials similarly

identified the barriers as discrimination. When the discrimination was more specific, such as ageism, racism, and sexism, the participants' responses were indicative of their respective generations.

Table 13. Analytical Category 1. Generations in the Workplace Finding 1: Barriers: Obstacles and Challenges to Women's Learning and Identity Development in the Workplace

Themes and Subcategories	Baby Boomers	Gen X	Millennials	Total
<i>Barriers: Obstacles and Challenges To Women's Learning and Identity Development in the workplace</i>	65%	15%	20%	100%
<i>Discrimination</i>				
<i>Ageism</i>	60%	40%	0	100%
<i>Racism</i>	33%	33%	33%	100%
<i>Sexism</i>	71%	29%	0	100%
<i>Invisibility and Silence</i>	73%	9%	18%	100%
<i>Lack of Diversity and Inclusion</i>	73%	9%	18%	100%
<i>Power and Positionality</i>	62%	23%	15%	100%
<i>Social Conditioning</i>	73%	20%	7%	100%
# of Study Participants	(5)	(4)	(13)	(22)

The data surfaced similarities in the subcategory of ageism. For Baby Boomers, 60% identified ageism as a barrier, whereas 40% of Gen Xers find ageism to be a barrier and none of the Millennials in this early stage in their careers thought ageism to be a barrier. In contrast to the Baby Boomers, who reported feeling that ageism posed a barrier to their careers, Millennials felt differently, as they did not report ageism as a barrier. However, a reference to age was mentioned only by Jocelyn who is 25. She and her colleagues at Langley Preparatory School (a pseudonym for the 90-year-old boarding

school) experienced a critical incident as referenced in the findings chapter. Jocelyn's attitude to the critical incident was not expressed as a barrier to her career, as she is gainfully employed with and is an alumna of the prep school. Nevertheless, she and her colleagues felt their youth, inexperience, and single marital status were barriers to their workplace learning and identity development. In this case, an interpretation can be made that ageism in terms of youth and experience is implied by the Millennial generation as a barrier or obstacle to their workplace in terms of identity development in the early career cycle. However, none of the Millennials in this study reported ageism as a barrier. What is relevant here is the similarity between generations that ageism is a barrier.

Moreover, the Millennials and the Baby Boomers expressed ageism differently as a barrier from opposite ends of the career continuum when ageism related to their generational career trajectory by age. The interpretation here is that the older the woman, the greater the exposure to ageism as a barrier. Ageism may impede or hinder opportunities for workplace learning and identity development through perceived interactions and meaning making of shared workplace stories. Depending on an organization's perception of older workers, opportunities for continuous learning and education such as organizational training, professional development, conferences, and industry associations may not be as accessible to the older worker. This may induce distrust between the generations in the workplace if it is perceived by older workers (women) that younger workers or women have greater opportunities either for advancement or career satisfaction.

In the findings chapter, Mahalia, an African American 62-year-old woman in her "end game," as she said, expressed remorse and some bitterness toward a career trajectory that was perceived to have been interrupted by motherhood (she felt she was punished for an extended maternity leave). At the time of her interview, she had moved departments six times in her 30-year career within a public university system comprised of multiple colleges and universities. As she increased her skills and obtained credentialed

educational degrees later in the career lifespan, Mahalia made meaning of experience and the perception that her age posed a barrier for promotability.

For this study, I interpreted ageism to be an implication that affected older workers. The findings reflect this interpretation. The interpretation of ageism as only affecting older workers appears as a possible perceptible barrier to the younger female in early career entry as expressed by the sole participant, Jocelyn.

Three subcategories in Finding 1 for Baby Boomers were Sexism at 71%, Invisibility and Silence at 73%, and Lack of Diversity and Inclusion also at 73%. For Gen X, Ageism rated 40%, Racism at 33%, and Sexism at 29% as the top three barriers. Of the 13 Millennials in the study, 33% indicated Racism to be a barrier, and 20% indicated Discrimination without reference to race or gender to be a barrier. As with ageism, none of the Millennials indicated sexism as having been a specific barrier.

A possible interpretation for the differences in the data between the generations on sexism could be that the female Baby Boomer managed sexism in the workplace of her own volition in the early career cycles. Older women of the Baby Boomer generation have expressed that "sexual harassment" was yet to be defined as a workplace barrier or obstacle during the earlier stages of their careers. Although sexual harassment was perceived as an "unknowable element" or undefined threat, the data imply that this generation managed sexual harassment with their generations' mores, values, and codes. When women were unable to manage workplace threats or sabotage, retention was impactful as women would quit a workplace role/position, transfer departments, or simply leave the company.

As women progress along their career trajectories, sexism surfaces as a barrier in the finding at 29% reported by Gen X participants of this study. The similarities in the pattern indicate that as women get older, or become more politically savvy to their workplace situations, sexism is easily identifiable. This may explain why 60% of the baby boomers in this study reported sexism as a barrier, an increase from Gen Xers

reported 29%, and none of the Millennials reported sexism as a barrier. In the Findings chapter, Chase, 25, expressed confusion, but did not report sexism, when her male colleague berated her for crying in the workplace.

Invisibility and silence. In the Findings chapter, the participants described what they learned in their workplace settings when sharing their experiences through storytelling. The shared experiences with other women opened streams of communication with colleagues. Positive perceptions of their interactions encouraged women to alter behavior. The similarities between generations in the patterns of data demonstrate how increased confidence compelled Regan, 31, and Emerson, 55, to take risks, such as starting their own individual nonprofit organizations. Emerson, a Baby Boomer, described her experiences with growing older and feeling that she had been rendered invisible. Women of her generation raised this issue as a major barrier in the finding, whereas younger women distinguished it less so. The interpretation is that younger women have benefitted from the experiences of and examples modeled by their older mothers, aunts, sisters, partners, friends, mentors, supervisors, and the like. These examples of speaking up and self-expression in workplace settings and beyond arise out of learning from the experience of others.

Older women of the Baby Boomer generation identified with the Theme of Invisibility and Silence at 73%, whereas Gen X and Millennials responded at 9% and 18% .respectively. When comparing the differences in the finding, the Gen X and Millennial generation expressed enthusiasm of self-employment in work roles such as teaching artists, adjunct lecturers, founders of theatre companies, workshop facilitators, and independent theatre directors. Some of the participants have more than one workplace and workplace role.

The data surfaced similarities between the generations that confirm that all the study participants have trained in the ATP to be socially active where fundamentals of the program are steeped in participatory learning with an awareness of emancipatory

learning. The Gen Xers and Millennials come to the master's degree program earlier in the lifespan in contrast to the Baby boomer Graduate student. The findings differentiate between the generations when older Baby Boomers like Zora, experience cognitive and emotional dissonance in response to a critical incidence with her boss. Zora felt that her boss did not "see her" nor "hear her" as she craved increased responsibilities.

In 1986, Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule co-authored the seminal work, *Women's Ways of Knowing*. Silence is one of the major categories within their work, as a way of knowing. They write that "'women's talk,' in both *style* (hesitant, qualified, question-posing) and *content* (concern for the everyday, the practical and the interpersonal) is typically devalued by men and women alike. Women talk less in mixed groups and are interrupted more often" (pp. 17-18). Written over 30 years ago, this argument is still relevant.

My interpretation that some of the women in this study, primarily women of color, experience feeling invisible in the workplace is confirmed by a *Wall Street Journal* article by Amber Burton (2019). She writes that "invisibility and exclusion—often described as the feeling of not being heard or recognized in group settings—is a widespread problem for women of color" (retrieved from: <https://www.wsj.com/articles/women-of-color-invisible-excluded-and-constantly-on-guard-11571112060>).

Women's perceptions and meaning making. The ATP has a profound effect in the participants' perspective change, as indicated in Finding 2: *Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling*. Of the Baby Boomers, 24% reported a perspective change, as did 12% of Gen X and 65% of Millennials. The Millennial trait of civic mindedness reflects the difference between the generations' response on perspective change. They are more likely to have career experiences that may elicit changes in perspective.

Table 14 below provides the study participants' responses in Analytical Category 1 by generation for each subcategory themes of Finding 2.

Table 14. Analytical Category 1. Generations in the Workplace Finding 2: Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling

Themes and Subcategories	Baby Boomers	Gen X	Millennials	Total
<i>Women's Perceptions and Meaning Making of Lived Experiences through Shared Storytelling</i>	19.05%	19.05%	61.9%	100%
<i>Identity Construction</i>	15%	20%	65%	100%
<i>Perspective Change</i>	24%	12%	65%	100%
<i>Storytelling-Shared Stories</i>	20%	15%	65%	100%
<i>Supports: Mentors/Networks Community Building</i>	19%	19%	65%	100%
# of Study Participants	(5)	(4)	(13)	(22)

Meaning making of lived experiences. When participants were empowered or encouraged to share workplace stories with their female work colleagues or other professionals, they addressed the subcategory themes (depending on which of the themes challenged a participant) by first identifying the problem and then by reflecting on their perceptions of the interaction. From these perceptions, women made meaning of their lived experiences in the workplace. Zora extracted new meaning that surfaced when she shared her story with other work colleagues. Zora, at 55, discovered her limiting beliefs about herself. These limiting beliefs had served to stifle career growth.

Twenty percent of Baby Boomers responded to the theme of Storytelling-Shared Stories. Gen X responded at 15%, with Millennials at 65%. Millennials made up the larger group in this study with 13 participants.

For Finding 2: *Women's Perceptions and Meaning Making of Lived Experiences Through Storytelling*, responses were reported as follows: Baby boomers and Gen X both reported 19%, in contrast to Millennials at 62%. When compared to responses by race in Finding 2, more than 23% of Black women, such as Mahalia, 62, described how shared

storytelling attributed to making meaning of life experiences when she reflected upon the span of her 30-year career.

Support. In this study, I combined the theme of Supports that arose in Finding 2 with the subcategories of Mentors/Networks/Community Building for the analytical categories of Generations, Race, and Sexual Orientation. This theme addressed research question 2: *What supports [women's] learning and what are the barriers to their learning through storytelling?*

For some participants, support showed up in the forms of other people, either as workplace colleagues, other professionals as in a network or associations, mentors, or anyone who offered support. Support can also come from systems such as faith-based organizations or places of worship, networks of professionals, or industry associations.

Baby Boomers such as Mahalia, 62, indicated that supports were important. The five Baby Boomers in this study responded to the theme with 18.75% reporting, Gen X at 18.75% ,and the thirteen Millennials at 62.5%.

None of the participants discussed receiving supports from religious or faith-based organizations. As an African American, Mahalia mentioned her faith as a source of support. Other than Yael, 28, who is Orthodox Jewish and creates theatrical learning experiences from this perspective, none of the other participants described church attendance, or other religious or faith-based experiences.

Supportive environments, networks, and associations through other people deepen the learning of the participants. Across all generations, the data surfaced similarities in participant responses relating to support. Participants shared stories of finding support with other workplace colleagues who experienced similar concerns or work-related issues. In terms of career advancement, African American women expressed having limited support from both male and female bosses. Mahalia reported that she had some support from older women earlier in her career where one colleague encouraged her to

return to school. This inspired her to attend the ATP later in life and create new goals post-retirement.

Analytical Category 2: Race

The second analytical category that emerged from the findings is Race. Of the sample of 22 volunteers, six of the participants are Black or African American. When participants identified themselves as "African American," "Asian," "Black," "Latina," or "White" in interviews, I respected their chosen self-identification. Some participants interchanged the identifying terms "Black" and "African American."

Identity construction by race.

Research question 1: *How do women describe what they learned about themselves (identity construction) through storytelling in the workplace?* This question is addressed by race in Finding 2: *Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling* in the subcategory *Identity Construction*. Of the Black participants, 25% responded to identity construction in the finding. White women reported at the higher rate of 60%, Latina at 5% (Salma was the sole woman of Mexican descent), and the two Asian women reported at 10%. When racism surfaced as one of the themes under barriers in Finding 1, 67% of the Black women said racism proved to be an obstacle and challenge to their learning and identity development in the workplace. For White women, 16.67% said race was a factor. This issue of race for Latina women was 0%, and for Asian women it was 16.67%. The differences in the pattern within the data reflect the smaller sample of women of color.

The similarities in the responses of White women and Asian women can be interpreted as the two groups did not factor race as a barrier in Finding 1. However, in Finding 2 in the subcategory of Identity Construction, race factors in women's perceptions and meaning making of their lived experiences. Although the White women in this study comprised 13 participants, and there were 2 Asian women participants,

many White women in this study discussed their White privilege and had a greater awareness of race and identity. Similarly, for Amelie and Song-Min, who are Asian, racial identity was a factor when they described their perceptions on their interactions with others in the ATP and in other areas of their lives. Song-Min realized in the second year of the ATP that her stories of Asian identity mattered and formed learning opportunities that disrupted westernized learning constructs.

As this second analytical category of race implies, racial identity is communicated through women's perceptions of race and identity. Meaning arises from experience and interactions with people of different races in the form of shared stories of lived experiences.

Race or ethnicity. Earlier in the chapter, Figure 9 titled *Is Being Hispanic a Matter of Race, Ethnicity or Both?* by the Pew Research Center (2015) noted that "Hispanic" is based on self-identification of race or origin. Of the 2,438 Hispanic adults that responded, 56% said both racial and ethnic backgrounds were part of their Hispanic identity. In her interview, Salma did not distinguish between her racial identity and her ethnicity as a Latina. The Pew research provides the analysis for my interpretation on why the response was 0% in this study. Salma did identify ethnically and used the Latin term "Chicana" to identify as a Latina female. In referring another Latina for the focus group, she did identify the woman as "Afro-Latina." This focus group participant self-identified as Black. She did not identify as African American. She is referred to by her pseudonym as Araceli, and she is 33 years of age.

Araceli was one of the seven participants in the focus group. For purposes of this analysis, Araceli is included as an adjunct to the study to clarify the analytical category of race and to distinguish ethnicity as its relative. Salma was the only Latina participant in the study. Araceli's story distinguishes the finer aspects of the analytical category of race.

In the focus group, which was conducted for triangulation of the data, Araceli self-identified as Afro-Latina, and then said, laughingly, "If you need to put it in, you can say

I am Black and Dominican because that's what I am!" Although the data from the focus group were separated from the data collected from the 22 main participants of the study, issues of race as a barrier, as an obstacle, and as a challenge emerged in the focus group, validating the data and the findings.

The focus group was comprised of one Latina, four White women that included one who identified as Russian, and two Black women.

As noted in Table 12, Generational Differences, one of the traits for Millennials is that they have an appreciation for diversity, as their generation has been raised with a multicultural awareness. However, racism still poses a barrier and is indicative of our society.

Nadege, 43, a Black participant of Haitian descent, made an observation of being excluded along racial lines as well as being excluded by members of her own race. Over 27% of Black women said lack of diversity and inclusion posed a barrier to their learning and identity development in the workplace. White women agreed at 45.45%, as did 9.09% of Latina women and 18.18% of Asian women. Regardless of race, the similarities in the data indicate diminishing returns in learning and identity development when lack of diversity and exclusion create a barrier. An interesting difference provides further insight when White women reported at a higher rate (rounded up to 46%) on the lack of diversity than did Black women. However, there were nearly twice as many White women in this study compared to the six Black women.

Furthermore, race is understood to be endemic in American society and in the greater global society as a whole. Racism and discrimination are intertwined and culturally bound within society's institutions. Paulo Freire's (1970) seminal book, *Pedagogy of the Oppressed*, speaks to emancipatory learning and critical theory. His work is foundational to ATP's curriculum on social justice and social action in applying theatre as a storytelling technique for learning.

Finding 2 surfaced themes of perspective change according to Analytical Category 2 by race. Participants, according to race, made meaning of their perceived interactions of their lived workplace experiences. The finding reveals opportunities for learning about "self" and learning with others.

Table 15. Analytical Category 2. Race in the Workplace Finding 2: Women's Perceptions and Meaning Making of Lived Experiences Through Shared Storytelling

Themes and Subcategories	Black	White	Latino	Asian	Total (22)
<i>Women's Perceptions and Meaning Making of Lived Experiences through Shared Storytelling</i>	23.81%	61.9%	4.76%	9.52%	100%
<i>Identity Construction</i>	25%	60%	5%	10%	100%
<i>Perspective Change</i>	17.65%	64.71%	5.88%	11.76%	100%
<i>Storytelling-Shared Stories</i>	20%	65%	5%	10%	100%
<i>Supports: Mentors/Networks Community Building</i>	25%	62.5%	6.25%	6.25%	100%
# of Study Participants	(6)	(13)	(1)	(2)	(22)

Analytical Category 3: Sexual Orientation

Research question 3: *How do women describe what they learned through storytelling in the workplace?* This question is addressed by sexual orientation in Finding 4: *Learning from Experience* and the corresponding subcategories (themes) of the finding. Participants who identify as queer reported learning from experience by 18%, and heterosexual women, who made up the majority of study participants, indicated a higher reporting rate of 73% in the finding Learning from Experience. Only Shifra, 71, identified as a lesbian. Young Millennial women such as Ashanti, who is Black, and Ariel, Jocelyn, and Pippa, who are White, all mentioned that their identity included their queer sexual orientation. They freely volunteered their sexual orientation unprompted. They candidly shared their perceptions of lived experiences as queer women in an

increasingly tolerant and more diverse society. For Baby Boomers such as Shifra, the topic of sexual orientation was a difficult one and not openly discussed during her youth and in adulthood. The similarities within the data pattern describe the women's shared sexual orientation in their attraction to other women. Yet the different generations refer to themselves with terms that align with their identity.

A Millennial trait indicates this generation's appreciation for diversity, whereas women such as Shifra had lived isolated and secluded lives among communities that welcomed sexual orientation diversity. The women who come after the Boomer generation enjoy greater flexibility and freedom to share or not to share their sexual orientation as an element of identity.

In this study, Gen X women and Millennials regardless of race felt free to identify as queer and proudly own their sexual orientation. Yael discussed her role as an educator and her openness to share with her students and others her queer identity. She discovered that her willingness to be candid encouraged the gay and queer students and those exploring their sexual orientation to trust her authenticity and transparency. She said that now she was the resident teacher that the students sought out for deeper conversations on their own identity development.

Sixteen heterosexual women comprised the majority of study participants. In Finding 4: Learning from Experience in Analytical Category 3, sexual orientation reveals that nearly 74% of heterosexual women in this study reported on the finding's subcategory theme, Reflection-Self Recognition and Awareness.

Participants such as Cordelia, a novice facilitator, expressed a need for opportunities to co-facilitate with more experienced facilitators, as reflection upon her own experience was important for continuous learning. Women who are willing to share knowledge and reflect with others on teaching and learning transactions leverage what is learned to their practice. By extension, they create a community for practice where other professionals may develop skills. The process of reflection with others who have

experience provides opportunities for learning from experience. Self-recognition and awareness are products of reflection.

The ATP program adheres to a curriculum that encourages self-reflection and awareness. The similarities between queer, heterosexual, and lesbian women within the analytical category sexual orientation suggest that reflection is critical to learning from their experience. My interpretation here is that the study participants have greater self-awareness and have learned to think critically on experience.

The analytical category Sexual Orientation reveals that the participants in this study are consciously aware of how people self-identify as being straight or queer, lesbian or bi-sexual. The participants who are program graduates and the current students in the ATP are critically conscious that one's birth gender is not indicative of their sexual orientation. Language within the analytical category sexual orientation has surfaced new LGBTQ (Lesbian, Gay, Bi-Sexual Transgender, and Queer) acceptable adjectives that describe sexual orientation identity and sexual orientation identity development, such as "conforming," "non-conforming," "binary," and "cis." Participants in this study are also conscious of pronouns—"he," "she," and "they" on how people want to describe sexual orientation identity within this analytical category. More importantly, the sexual orientation category offers deeper insight and a learning opportunity for understanding for those among us who may be unfamiliar or uncomfortable with the topic on how people want to be socially identified.

Table 16. Analytical Category 2. Sexual Orientation in the Workplace Finding 4: Learning from Experience

Themes and Subcategories	Queer	Heterosexual	Pansexual	Lesbian	Total
<i>Learning from Experience</i>	18.18%	72.73%	4.55%	4.55%	100%
<i>Meaning Making and Perceptions</i>	23.08%	69.23%	7.69%	0%	100%
<i>Reflection – Self Recognition and Awareness</i>	21.05%	73.68%	0%	5.26%	100%
# of Study Participants	(4)	(16)	(1)	(1)	100%

Section 2: How Learning Through Storytelling is Applied and Leveraged in Practice and in the Workplace

Section 2 describes the ways in which women apply or leverage what they learn from their storytelling of lived experiences in the workplace. Finding 3: *Women Apply or Leverage What They Learned Through Storytelling to Their Practice or Workplace*, addresses research question 3: How do women describe what they learned through storytelling in the workplace?

Storytelling is a form of presentational knowing (Heron, 1992). Heron argues that “presentational knowledge includes not only music and all the plastic arts, but dance, movement and mime ... it embraces myth, fable, allegory, story and drama, all of which require the use of language and all of which involve the telling of a story” (p. 167). Although the ATP theatre curriculum engages storytelling, it is not an acting or drama program for those learning to act or seeking careers as actors. Many who attend the program were previously established as theatre and film actors; however, actor training is not a requirement for the program. Other students in ATP had careers in various workplace roles. Participants of this study describe their roles and responsibilities in different sectors such as the non-profit, workforce development, academia, law, program managers in internationally renowned theaters and performance spaces, theatre owners,

public education, independent contractors as teaching artists, higher education administrators, and corporate positions.

All participants described the ways in which learning through storytelling was applied or leveraged in their practice as educators, as teaching artists, or in their workplaces in the above referenced work roles. Some of the ways in which participants applied or leveraged what they learned through storytelling follow:

Communities of practice: defined by Wenger (1998) as “collective learning resulting in practices that reflect pursuit of enterprise (work, personal and interpersonal aspects of life) and social relations” (p. 45). Three dimensions characterize a community of practice: (1) mutual engagement, (2) a joint enterprise, and (3) a shared repertoire (p. 73). Study participants engaged with others within their communities of practice where shared stories contributed to the body of collective knowledge as practitioners, bringing together tools, learning styles, and action. As an orthodox Jewish woman of 28, Yael discovered that building a community of practice with Muslims of a different background and perspectives than her own encourages mutual collaboration. This proved to be ideal for learning opportunities to celebrate outcomes for peace and reconciliation between two communities. It is now an annual event.

Affective empathy: In a paper by Kasl and Yorks (2016, p. 5) and building on Heron’s presentational knowing theory, the authors cite a guided definition of *affective empathy* by Renate Reniers and her colleagues (2011) as “the ability to be sensitive to and vicariously experience the feelings of others” (p. 85). Affective empathy as an embodied component of storytelling establishes empathic connections or bridges between those who have been the “other” or marginalized in our society. By applying storytelling in her practice as a facilitator in a Korean Senior Center, Song-Min’s work bridged a generational divide with an empathic connection. Bitna, a 90-year-old Korean woman, harbored decades-long anger and resentment. Storytelling applied as a teaching tool served a dual purpose: to heal a lingering memory that was learned from Bitna’s

experience; and an affective empathic connection restored Bitna's compassion, causing a change in her perspective.

Identity development and practice: "The experience of identity in practice is a way of being in the world" (Wenger, 1998, p. 151). As a student, Pippa experienced a disorienting dilemma that had a profound effect upon her identity as a White American. Upon hearing the story of a wealthy Black community that was destroyed in a reign of terror and violence by Whites in Tulsa, Oklahoma in 1921, she felt transformed. Its impact reverberated in her life for ten years. She adapted Anton Chekov's *The Three Sisters* into a play about the historical incident and staged it. She leveraged what had been a painful story of racism into a transformative learning opportunity. Storytelling was applied as a means of social action to engage others' participation for social justice.

Reflection-on-experience: Many of the participants described increased self-confidence and greater self-awareness as an outgrowth of their identity development. This encouraged participants across all generations, race, and sexual orientation to take risk and engage in critical thinking and reflection. Learning from their experiences empowers a sense of agency from which to take action by applying what they had learned through shared workplace storytelling.

Section 3: Dramaturgical Coding as Applied for a Deeper Analysis of Presentational Knowing: Mahalia's Monologue

During the process of analysis, coding, and condensing of the qualitative data, I reached out to Professor Johnny Saldaña (2015), the author of the seminal book, *The Coding Manual for Qualitative Researchers*. Our conversation centered on "dramaturgical coding" as described in Saldaña's text as another method for coding. Saldaña suggests that "dramaturgical coding is best applied to self-standing, inclusive vignettes, episodes or stories in the data record" (p. 146). Further, "dramaturgical coding

applies dramaturgical terms to qualitative data to analyze interpersonal and intrapersonal participant experiences” (Onwuegbuzie et al., 2016, p. 134).

Consequently, dramaturgical coding was added to a set of data along with the NVIVO coding. Doing so deepened the analysis and interpretative process of the qualitative data. “Qualitative analysis is an active process with one’s mind and body to find patterns in data and to articulate their interrelationships. It draws on [the] ability to synthesize the various facets of what you have observed and to reconfigure them into new formulations of meaning” (Saldaña & Omasta, 2017, p. 3). The findings clearly emerged from the NVIVO coding with two inter-raters confirming reliability and trustworthiness.

However, the conversation with Emeritus Professor Saldaña encouraged a deeper level of analysis to do with drama as story. Saldaña is a professor of theatre and a scholar. He advised me to “take my analysis of the data from a playwright’s perspective.” He suggested that I review one or more of the transcripts and rewrite them in a monologue format if they met the following criteria: “Were they conflict-laden, how did the women overcome the obstacle, and how are these women’s identities shaped by their experiences?”

Saldaña (2015) writes that “one can even extend the dramaturgical approach to qualitative data analysis and presentation by transforming an interview transcript into a stage monologue” (p. 148). He added that this analysis would be best if the participant had been interviewed in person. The interview with Mahalia had been the only one conducted in person. The data collected were rich and contributed to the emergent findings of the study.

After transcribing her interview and coding it, I applied dramaturgical coding. Mahalia’s interview transcript was transformed into a monologue. I would read it aloud several times, recalling how she spoke, laughed, and cried in answer to the interview protocol. I applied dramaturgical coding structure; however, I did not code for physical actions (PHY) and verbal aspects (VER). These are two additional aspects of

dramaturgical coding that Saldaña (2015) suggests if one has ample data for analysis (p. 149).

For the purposes of describing the process of dramaturgical coding here, I created a shorter version of the monologue by condensing it. Dramaturgical coding served as a meta-analysis that deepened the findings of the qualitative data in the Mahalia interview.

Additional research led me to Erving Goffman's (1956) seminal work titled *The Presentation of Self in Everyday Life*. In this work, Goffman argues that there is a "dramaturgical" quality of stage performance to one's social or outward-facing identity. People play the role they wish to be identified with in their social interactions. This role is not solely dependent on class, status in a society, or the station (workplace role and its differentiating aspects of power and positionality) of the individual. The individual is performing a "role" or a character that is imbued with the positive attributes or "impressions" she wants to convey to others, thereby creating a "social identity."

This social identity may be perceived of as a mask covering the real self. The mask may come off or slip unawares when the individual is relaxed and is not as formal when "backstage" and out of sight of the audience. "When an individual plays a part, he implicitly requests his observers to take seriously the impression that is fostered before them" (Goffman, 1959, p. 17). Mahalia's monologue offered greater insight beyond the interview transcript. Dramaturgical coding amplified the NVIVO codes by going further into the analysis.

Table 17 below depicts the six dramaturgical codes that stem from "six elements of character [and] are what a playwright, director and actor attempt to realize through theatrical performance.... Bogdan and Biklen (2007) refer to the six elements as 'strategy codes'"(Saldaña, 2016, p. 146.). These dramaturgical codes were implemented to analyze the data. I took the liberty to create two additional codes: resolution (RES) and catharsis (CAR), and included them in Saldaña's chart.

The dramaturgical codes bring to the surface Mahalia's objectives (OBJ), what it is she wants. Tactical codes (TAC) reveal what she does to achieve her goal. Conflict codes (CON) highlight the obstacles and challenges she encounters with others. Emotion codes (EMO) reveal her expressive physical state in response to what happens in her workplace environment. Attitude codes (ATT) reveal her attitude to the setting of her workplace, to the obstacles as conflict and to others around her, such as her co-workers, colleagues, and supervisors.

Dramaturgical coding of the monologue reveals additional information beneath the surface of what is not said but implied, such as with the subtext (SUB). To code for the subtext, it was critical to recall the way in which Mahalia expressed herself as well as whether or not she completed a sentence. Emotions augment what may be hidden within the data, such as frustration or disappointment in recalling a memory.

Two other dramaturgical codes, PHY-physical and VER-Verbal, could have been applied here. Given that this process was to further analyze a section of data using an added layer of analytical deepening with dramaturgical codes, I opted to follow Saldaña's original six codes. He does refer to PHY and VER later in his text as an added analysis if the researcher's data capture actual emotions, such as laughing, silence, or crying. Clothing, facial expressions, and other physical aspects may provide additional information to yield findings.

In applying the dramaturgical (drama) codes, a limitation that Yorks and Kasl (2002) call the *paradox of diversity* (Kasl & Yorks, 2012) is revealed in the Mahalia monologue. They argue that:

When people's life experiences are very different, dialogue's power is challenged by the paradox of diversity. The paradox arises from diversity's potential for positive or negative impact: diversity can catalyze learning through encounter with other perspectives but can also generate obstacles that thwart this potential. When life experiences are so different that people seem to inhabit different worlds, they cannot understand how the other

person's perspective might be credible. In this circumstance, authentic dialogue is unlikely. (Kasl & Yorks, 2016, p. 4).

When applied to Mahalia's monologue, the dramaturgical codes expose the paradox of diversity in the conflict between herself and her boss. This deeper analysis provides further insight into one's meaning making methods and the perceptions on interactions with others. Mahalia and her boss lose an opportunity to learn through the encounter on how to better understand one another's unique lived experiences and perspectives. The broken relationship leaves behind a negative interaction. Without critical awareness and the ability to reflect upon the experience when distance allows, this experience threatens to resonate again for them when they each find themselves in similar interactions in the future. The deterioration of the relationship offers no real change in their individual "meaning perspective." Mezirow (1978) defines meaning perspective as "psychological structures with dimensions of thought, feeling and will" (p. 108) and as "a personal paradigm for understanding ourselves and our relationships" (Baumgartner, 2012, p. 101). An unfortunate outcome of the negative interaction between Mahalia and her boss is the possibility that their future encounters with others of similar racial or cultural background may be adversely affected based on assumptions or stereotypes.

Kasl and Yorks (2012) posit that "to learn meaningfully with and from each other, people must be able to understand each other in the fullness of the other's lived experience ... presentational knowing has the greatest potential for communicating the lived quality of experience" (p. 513). The application of dramaturgical coding to a transcript that is transformed into a monologue yields deeper analysis in mining meaning of lived experiences that may be hidden from the participant's view. Presentational knowing adheres well to a dramaturgical coding process to reveal storytelling as a device to enhance meaning derived from the lived experience.

Table 17. The Dramaturgical Codes

1. OBJ: participant -actor objectives, motives in the form of action verbs. (actors refer to this as the character's Motivation)
2. CON: conflicts or obstacles confronted by the participant-actor which prevent him or her from achieving his or her objectives (see Versus coding)
3. TAC: participant-actor tactic or strategies to deal with conflicts or obstacles and to achieve his or her objectives
4. ATT: participant-actor attitudes toward the setting, others and the conflict (see Values Coding)
5. EMO: emotions experienced by the participant-actor (see Emotion Coding)
6. SUB: subtext, the participant-actor's unspoken thoughts or impression management, usually in the form of <u>gerunds</u> – are <u>words that are formed with verbs but act as nouns</u> (Online Dictionary) <u>usually ending in “ing”</u> . (see Process Coding) <u>Gerunds can function as subjects, direct objects, indirect objects, objects of prepositions and predicate nouns.</u>
7. RES: resolution—the participant-actor reflects on their lived experiences and what has been learned* (added by the researcher: Aurora Brito)
8. CAT: catharsis—the participant-actor experiences an epiphany or recognition that results in a perspective change* (added by the research: Aurora Brito)

Source: Saldaña, J. (2015, p. 146). *The coding manual for qualitative researchers*. Sage.

In the final analysis, this study has brought into sharper focus the strengths of storytelling as an integral component of presentational knowing. The application of storytelling to draw meaning from the perceived interactions in the workplace reveals ways in which women's identity is developed. What is learned in the process can then be leveraged to one's practice.

Figure 10. Mahalia's Monologue

Mahalia's Monologue	
Hello. It's so good to see you! My name is Mahalia. Thank you for meeting me in person. ¹ I want to tell you my story face-to-face. It's ² important that I do. I'm from the generation that ³ believed in working hard, being loyal. ⁴ I learned this from my parents' examples. Mother had her high school diploma and my father got a GED after he had dropped out in 10th grade.	¹ OBJ: to tell you my story ² ATT: It's important that I do ³ TAC: working hard, being loyal.
⁵ I've watched these people ⁶ who had a very strong work ethic, who brought me up to believe that if you ⁷ worked hard, ⁸ you would be rewarded.	⁴ SUB: I learned this from my parents' ⁵ SUB: Expectation of hard work ⁶ TAC: Family work ethic ⁷ TAC: really worked hard ⁸ ATT: Reward of tactic
You know, I ⁹ really worked hard. ¹⁰ I thought if I returned to school for my education, that I would be rewarded with job satisfaction, with the promotion I ¹¹ have yearned for and to get mobility within my career.	⁹ TAC: really worked hard ¹⁰ SUB: thought if I returned to school ¹¹ EMO: have yearned
¹² Let me tell you, this certainly hasn't been the case.	¹² CON: hasn't been
¹³ I earned both my Bachelor's and Master's degrees from AUDI.	¹³ TAC: earned both my Bachelor's and Master's
After taking time off to raise my younger son, ¹⁴ I returned to work, expecting to go back to the position I had before. Like my father, I ¹⁵ had taken the civil service test. I passed it and at that time, my job was secure.	¹⁴ OBJ: returned to work ¹⁵ TAC: had taken the civil service test
When ¹⁶ I showed up a year later to my job, my supervisor, a black woman, said: ¹⁷ "Oh, you won't be coming back here, I'm moving you to another department." ¹⁸ I was shocked!	¹⁶ OBJ: I showed up ¹⁷ CON: you won't be coming back ¹⁸ EMO: I was shocked!
¹⁹ I moved to a better dept. I spoke with the chair of the department about a promotion. ²⁰ I was waiting and waiting, and I never got a clear response from him. I took the time to ²¹ write a letter to denote in bullets, everything that I did.	¹⁹ OBJ: I moved ²⁰ OBJ: spoke with the chair ²¹ TAC: waiting and waiting
I wrote up a draft of a recommendation letter to give him ideas of what to write about me. I thought I was making it easier for him. Well! He said to me: ²² "I take exception to that letter and I'm insulted!"	²² TAC: write a letter ²³ CON: Boss reacts negatively
²⁴ I was so disappointed! ²⁵ It was like being ignored. He was white and he went on and on to let me know that he had been one of those students who went down south for the bus boycotts, for SNCC (Student Nonviolent Coordinating Committee).	²⁴ EMO: She is disappointed ²⁵ ATT: Ignored
²⁶ Now, our department was supposedly a progressive one. I was so taken aback because I was like "well, if you could support the civil rights movement back in the day, here's an opportunity for you to take action, to do something for someone that's a product of the civil rights era, that is deserving, that's worked hard, who is right here, standing before you! I'm no slouch!"	²⁶ SUB: Irony and distrust

Consistency and Contributions to the Literature

This chapter presented an analysis and interpretation of this study's findings. Deeper insights were drawn from the patterns of the data's similarities and differences that are depicted in the three analytical categories identified as follows:

1. Analytical category of Generations
- 2 Analytical category of Race
3. Analytical category of Sexual Orientation

The analytical category of Generations highlighted the generational traits and differences between women in their workplace settings. These traits and generational differences reflect women's approaches to their workplace roles, responsibilities, and goals. The women's perceptions of their interactions in the workplace and their meaning making processes are respective of their generation.

The second analytical category of Race represents women's lived experiences as shaped by race in the workplace. The ambiguity of race is indicative of its complex nature within society's political and institutional systems.

Lastly, the third analytical category of Sexual Orientation described how women's sexual orientation is entwined with their identity development. In an increasingly progressive society, women, primarily Millennials, are becoming more comfortable in sharing their sexual orientation as an element of identity with others and to reflect upon the meaning made of their perception of these interactions.

Deep insights have been gleaned through shared storytelling experiences of women's identity development in the workplace and how the women in this study have applied what has been learned.

What is Consistent with the Literature

This study aligns with the literature on two inflection points: on "reflection on experience," a tenet of the constructivist paradigm and of "situative theory," where "learning is rooted in the situation in which the person participates" (Fenwick, 2003, as cited by Merriam et al., 2007, p. 25). Reflection on experience is fundamental to the ATP curriculum of the master's applied theatre program that served as the research site for this study. Women's perceptions of their interactions with others and their meaning making

processes support their learning. Learning from experience is deepened, and fresh insights are revealed upon reflection on meaningful relationships that are formed in the workplace. Many of the participants described the importance of their reflection process and on how they comprehend their reality. For women, reflection has influence on how their identity is constructed, particularly when they have agency to define themselves. The participants of this study described how reflecting on what they learn in their workplace can be a transformative experience as they become authors of their lives.

Another consistency with the literature in this study is the deeper insight of situative learning as a vehicle for community. This was brought into sharper focus with the young teachers who informally gathered together to discuss their work as teachers. By doing so, they discovered areas with their practice that required clarification, areas that would be further defined that would be inclusive of all the teachers in that setting, regardless of age (generation) or marital status. Equity was built into the school's policies to enhance the practice and situative learning experience of the collective. The teachers were engaged within a community of practice. Participation in a community of practice is the goal of situative learning. This study aligns with the literature by illuminating how a community of practice grows out of experiential learning when people are actively engaged as participants within that community.

Fenwick (2003) argues that “the outcome of experiential learning as participation is that the *community* refines its practices, develops new ones or discards and changes practices that are harmful or dysfunctional” (Merriam et al., 2007 p. 160.).

Additionally, Fenwick (2003) describes *critical cultural perspective* as another lens to view experiential learning. She argues that the critical cultural perspective “seeks to transform existing social orders, by critically questioning and resisting dominant norms of experience (p. 38). The example featuring Bitna, the older Korean woman, cited in this chapter, aligns with this argument in the literature. At 90 years old, Bitna is from the Traditionalist generation (1925-1945). She continues to learn from a lived experience that

occurred almost eight decades earlier. Song-Min, a Korean Millennial participant in this study, shares how she facilitates Bitna's learning experience by applying storytelling. A critical cultural perspective emerges unexpectedly between the two women.

Further, consistent with the literature, is Heron's (1992) presentational knowing and its contribution to learning. The research setting for this study is the Applied Theatre Program or ATP as referenced throughout the chapters. The participants of this study train in the application of theatre principles and techniques that make for devising theatre, storytelling, performance as tools for learning. These methods are also instrumental in advocating social change, social justice, and facilitation of social action.

Forms of presentational knowing such as storytelling, performance, dance, plays, music, and art are ways of knowing that are expressive. These expressive ways of knowing facilitate learning within an individual through felt experience as well as learning with others that can be both transformative and experiential for the individual and for a community.

Yorks and Kasl (2006) and Kasl and Yorks (2016) have been preeminent in advancing Heron's presentational knowing—one of four ways of knowing that feature in an epistemological up-hierarchy. The other three ways of knowing are experiential, propositional, and practical. This study emphasizes presentational knowing as a valid, profound way of knowing and argues for its place of privilege and legitimacy among the other revered three.

Contributions to the Literature

The contribution of this study to the literature has several layers. First, there is the application of storytelling as a conduit of women's learning and identity development in their workplace roles, responsibilities, and goals. This study addressed a gap in qualitative research within adult education on women's identity development in a workplace setting. There have been other studies that have not had as diverse a sample as

this study. Other studies have observed European women working in traditionally male roles, such as engineers, in workplaces where men are dominant.

Although storytelling theory as a learning technique is not new within the literature in adult education, its application to women's identity development addresses the lack of research of storytelling as an adult learning and development practice in women's workplace identity development. Additionally, this study privileges storytelling as a legitimate way of knowing that is both intuitive and imaginal which enhances learning from experience.

John Heron's (1992) Presentational Knowing theory is instrumental as a tool of social action and social justice by broadening learning to a wider arena beyond adult education so as to encourage empathy between people who hold diverse worldviews. Finally, the inclusion of dramaturgical coding serves as an example of its application for deepening data analysis of qualitative study.

Presentational Knowing and Women's Identity Development

For the practitioner, storytelling as a form of presentational knowing, empowers women's identity development and learning. In their work, Yorks and Kasl (2006) posit that their "taxonomy identifies three ways in which presentational knowing contributes to an individual's learning":

1. **Presentational knowing evokes experience:** Bitna's childhood memory of her lived experience under the conquest of Korea, by Japan, serves to "evoke an experience in order to facilitate a deeper understanding" (Yorks & Kasl, 2006, p. 511). Song-min's application of presentational knowing facilitates Bitna's learning.
2. **Presentational knowing promotes self-awareness:** Presentational knowing is a valuable approach to enhance self-awareness. Zora made a career change in mid-life. By sharing her story with colleagues, Zora used presentational

knowing for greater self-awareness of her workplace experiences. This led to her reflections of her perceived interactions. Self-awareness enabled Zora to see her own resistance to change.

3. **Presentational knowing codifies experience:** “The learner can relive moments of insight by engaging with the product created during the expressive activity” (Yorks & Kasl, 2006, p. 512). A participant of the study, Pippa writes a play based on the Tulsa, OK massacre of "Black Wall Street." Her identity as a White woman is challenged as she reflects upon her White privilege status in American society. Pippa arrives at a point where storytelling can resolve for herself the inner anguish that is “intuitive, not yet translated into conceptual understanding” (Yorks & Kasl, 2006, p. 511). The story codifies her experience. Pippa adapts Chekov’s *The Three Sisters* to the story of the massacre. In doing so, she and others gain a meaningful learning experience of the incident. Presentational knowing is applied here in the form of drama through storytelling to stimulate learning. Yorks and Kasl cite Randi Lawrence (2012) by describing “how the arts can serve as an entry point into difficult conversations by creating a sense of human connection” (p. 513).

Chapter VII

CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the conclusions and recommendations based on the findings and analysis. The purpose of this study was to explore how women learn and apply what they learn about their identity development in the workplace through the application of storytelling as a learning technique. Twenty-two female participants had graduated from or were current graduate students in AUDI's master's degree program in the Applied Theatre Program (ATP). Interviews were conducted to explore the following three research questions: *1. How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities and goals; 2. What supports their learning and what are the barriers to their learning through storytelling; and 3. How do women describe what they learned through storytelling in the workplace?*

This qualitative research is based on a case study. The research site was a northeastern university with a sample of 22 women who participated in the study. Some of participants' work roles are as adult educators, theatre directors, early-childhood educators, teaching artists, program directors in renowned theatrical institutions, university administrators, and as adjunct faculty.

Three analytical categories emerged and were used to analyze, interpret, and synthesize the data: Analytical Category 1-Generations, Analytical Category 2-Race, and Analytical Category 3-Sexual Orientation. These analytical categories addressed the three research questions by revealing deeper insights on women's learning and their

application of what is learned in their practice and workplace. Women's perceptions of their interactions and their meaning making processes explored their identity development in their workplace through storytelling.

Conclusions

The following conclusions surfaced in relation to the findings of the study.

Conclusion 1

Women continue to struggle with barriers that pose as obstacles and challenges to their learning and identity development in the workplace.

Barriers such as discrimination, lack of diversity and inclusion, silence and invisibility, power and positionality, and social conditioning interrupt women's career trajectories. These barriers and obstacles are external in nature and arise in the workplace setting. Discrimination in its various forms, primarily as ageism, racism, and sexism, are externally located and hinder the progress of a woman's career.

Women reflect upon their experiences in the workplace through storytelling as a means to develop a workplace identity. Storytelling, when shared with other women in the workplace, provides opportunities for learning about themselves and their meaning making methods. This study discovered that barriers and obstacles continue to occur and are unnecessarily placed before a woman's path. These obstacles pose challenges in how a woman respond. Their responses influence identity development. Some responses are a conscious effort to be silent in meetings. Invisibility also surfaces as an external response by those with power to limit participation. Women who comply with their work ethic and idealism are often from the Baby Boomer generation. With this generation, invisibility is an internal response to their perceptions of the workplace interactions that are of a

hierarchal structure. Responses such as silence and invisibility are learned responses reflective of the generation and of social conditioning.

Conversely, younger women met the obstacles and challenges differently than their older counterparts. Gen X women bring technological savvy to their workplace and work/life balance having witnessed their mothers, sisters, aunts, and others shoulder childcare, elder care, and other career disruptors. The younger generation of women are more likely to speak up and to advocate for change, although external barriers by others, primarily powerful men, and institutional policies continue to influence women's voices to remain quiet when dealing with racism or sexism. Ageism has yet to have a great impact on the younger women in early entry careers. However, Millennial women have been raised in a greater diverse society. While there still exist barriers and obstacles to careers such as ageism, racism, and sexism, this generation is quick to advocate for social change for themselves and for their workplace colleagues.

This conclusion relates to Finding 1. Despite their higher educational attainment, women continue to lag behind men in terms of career advancement and income parity. Women also continue to fall behind men in executive board room representation, equal pay for similar jobs performed, and advancement to positions of greater leadership responsibility and visibility. Women are still not on par or on pace with men's career trajectories.

Conclusion 2

Women of color experience the double bind barriers of racism and sexism.

The double bind is both external and internal. External barriers arrive as assumptions that are formed of women of color by others. Assumptions of performance and perceptions based on stereotypes of racial characteristics in terms of ability and skill, and negative encounters serve as obstacles and challenges to women of color and their identity development. These obstacles are impediments to career trajectories. Depending

on their generational location, ageism is an added triple bind that threatens women of color and their careers. Additionally, internal barriers are equally destructive to women of color and their identity development. These internal barriers surface as imposter syndrome, imperiled self-concept, feelings of invisibility, not being heard or "silenced." These internal barriers are unconsciously adopted as limiting beliefs formed by the social conditioning of women of color when the burden of discriminatory practices leads to destructive psychological and emotional challenges.

Sexual orientation did not emerge as a barrier to women in general or to women of color. None of the women in this study claimed sexual orientation to be an obstacle to their identity development or to their workplace role. Only one woman, Shifra, who was a Baby Boomer, identified as a lesbian. She described sexual orientation as guiding her self-awareness and identity in the world. Her participation in a cohort of the ATP women issued a profound perspective change. The participant became an instructor in the ATP and is now a source of support for other young women in the program. This conclusion relates to both Finding 1 and Finding 2 on women's meaning making of lived experiences and identity construction.

Conclusion 3

Women learn through storytelling and sharing workplace stories.

These stories directly inform women's workplace identity development. Women of all backgrounds shared similar stories of workplace obstacles and barriers. Differences emerge by obvious dimensions of diversity that inform the workplace stories of racial barriers for women of color. White women are more likely to benefit from workplace diversity and inclusion initiatives than are women of color. Their White privilege locates White women in the workplace closer to White men and men in general where power and positionality often dictate career advancement. Assumptions of White privilege by powerful forces ascribe power by association to White women.

White privilege may "soften" espoused theories-of-use in the implementation of diversity and inclusion initiatives when organizational leaders can point to their successes with diversity programs in advancing women's careers. Organizations with diversity programs whose aim is to develop all women to have agency over their lives, their workplace roles and responsibilities, and to wield genuine power and positionality can become models of best business practices. "Feminists hold that women differ in resources and limitations, in power and powerlessness and in positionality. We can't assume that sexism affects white women and women of color in the same way" (Flannery & Hayes, 2001, p. 32), and "feminists of color challenge white women to consider the privilege and positions they have because they are white" (p. 32).

White women and women of color need to develop sincere and authentic relationships with each other. Sharing experiences and workplace stories can lead to perspective changes of women's perceptions on their interactions with others who are different in appearance, culture, racial and ethnic backgrounds.

Women's meaning making processes on the assumptions of dimensions of diversity such as age, race, sexual orientation and cultural backgrounds are challenged when authentic dialogue ensues. When authentic dialogue is facilitated through storytelling as a form of presentational knowing, greater insights are gleaned and enhanced through affective empathy. Women may empower each other to learn from their experiences together. Engaged participation in communities of practice reify identity as co-intentional practitioners. This engaged participation enhances women's ability to create supportive structures for their continued learning where none previously existed. Avenues for deeper understanding of differences and similarities between people exist to create empathic connections and to overcome workplace barriers and obstacles. This conclusion relates to three findings: Finding 2 on women's perceptions and meaning making, Finding 3 on how women apply what they learn, and Finding 4 on learning from their experience.

Recommendations for Future Research

It is important to understand that this is a study of an academic institution with 22 female participants from diverse cultures and backgrounds and an additional 7 focus group participants. A unique opportunity presents itself to expand this study into a longitudinal study of women's identity development in the workplace. Elements of women's professional workplace development are already being done by Leanin.org, yet there is room for future research in adult education for women's identity development workplace studies.

Upon the conclusion of this chapter, in mid-October 2019, the *Wall Street Journal* published the findings of a study of over 68,000 women in 329 companies conducted over five years by LeanIn.org. The *Wall Street Journal* article indicates that my findings, similar to that of the LeanIn.org study, were conclusive around the barriers women encounter in their careers and the need for greater support systems.

While the LeanIn.org study did not focus on sexual orientation, this dissertation research illuminates an opportunity to delve deeper into the workplace challenges that women who identify as lesbian face. Only one participant in this study, a Baby Boomer who at 71 years old, identified as a lesbian, whereas her younger counterparts identify in a myriad of identifying pronouns and terminology, such as queer, cis-woman, and the like. As women age and become confident in declaring their lesbian identity, the timing appears ripe for a fresh exploration on academic lesbian research within adult education.

Although I invite more opportunities for mentorships to support women, today the term "sponsorship" has gained in popularity and was most recently used in the LeanIn.org study. Sponsorship has a greater and more impactful meaning. It brings an understanding of women's need for supportive and influential people as sponsors to advance women's career trajectories. Sponsorship can track a woman's early career entry, mid-career and throughout the different stages by supporting strategic plans for

success and in identifying talent. Here, too, is an opportunity for future research on tracking how sponsorship empowers women while providing a blueprint for career mobility and leadership development.

There continues to be a great need within adult education for the study of diversity and inclusion and the relationship to power and positionality between White women and women of color. Future research is needed to explore the unique relationship between White women and Black women and their working relationships. Disparities exist between the two groups. In many instances, White women have benefited from diversity and inclusion programs. Most especially, many groups have also benefited from historical civil rights sacrifices and gains that Black people have fought for and, in many cases, given their lives to. As of this writing, Black women and Black men *still* continue their fight in an increasingly treacherous environment for equal rights in all sectors of every day Black life.

A place to begin a collaborative effort is by sowing the seeds of trust through shared workplace storytelling. When applied as a learning technique, storytelling enhances *affective empathy* as a connective bridge between people.

Recommendations for Practice

As a recommendation for practice, storytelling as a form of presentational knowing can serve as an organizational learning vehicle for professional development, human resources development, and leadership development to advance women's careers. Presentational knowing leveraged as a professional development and diversity training technique can address the uncertainty of the workplace as it continues to evolve. Presentational knowing can address this changing landscape as it pertains to women's identity development and their future contributions to a transformative workplace environment.

Presentational knowing, when used to facilitate understanding between others, can level the field by seeking to eradicate career obstacles and discrimination of all kinds. Presentational knowing activities such as storytelling circles, and organizational learning that includes training curriculum and instructional design that weaves in workplace stories with an applied theatre technique are valuable and transformative.

Potential Implications

Many programs target women as potential adult learners. Educational programs exist in community colleges, continuing education courses, and in traditional four-year colleges to provide women with training to further advance personal and professional goals. Organizations provide leadership development programs oriented to women. Social programs and community-based organizations seek to develop marginalized women, particularly women of color, for career development and skills training. This study revealed findings that can be leveraged and applied to curriculum development and instructional design. I learned that there continues to be resistance to hard conversations around race and inequality.

Indeed, at the time of this writing, the world was galvanized by imploding racial tensions leading to global protests and an affirmation that Black lives matter. Today, more than ever before, educators and business leaders are required to develop an agility in confronting racial inequities that permeate social structures. Critical theory and critical race theory need to be embedded into diversity programs to address systemic racism at all levels of society. People of all races and backgrounds are capable of affective empathy when they first recognize themselves, their own reality, and how their worldview shapes their interactions with people who are different than they are. When people can see representations of themselves and experience the pain of discrimination and

micro-aggressions perpetrated on a daily basis upon those who are marginalized, invisible and defined as "other," then empathic bridges can be created.

Additionally, presentational knowing has been shown in this study to be conducive to learning and bridging differences by empathic connections. To avoid the paradox of diversity, diversity programs can leverage the power of storytelling by showcasing workplace challenges through the creation of composites or vignettes. These can be staged as monologues or workplace scenes that bring to life the real thorny issues that too often are difficult to discuss, such as conversations around race and social inequities.

The Applied Theatre Program is ahead of the curve in educating scholar practitioners that have been trained by critically aware adult educators. Critical reflection opens spaces for hard conversations between people of different backgrounds. The ATP employs storytelling circles and other techniques to encourage mutual understanding of what it is to be human despite our differences. I also learned that the foundational work developed by Paulo Freire is applicable as a cornerstone to diversity training programs. By developing diversity programs that build upon Paulo Freire's praxis of reflection and action, participants and leaders who espouse diversity initiatives are held to account. Their commitment is required to meeting the needs of the surrounding communities in which they work, especially those of marginalized peoples where organizations do their business. Gathering stakeholders and local leaders and community members in developing impactful diversity programs will go a long way to healing communities that have been abandoned or abused. Marginalized women would reap benefits when Kegan's constructive development theory is applied to curriculum and program development that target women's learning.

Marginalized women and people in general would be better served by programs that are mutually co-intentional where relationships are blurred between those in authority and those who are adult learners. Programs that are undergirded by

conscientization, reflection and action and critical theory are dynamic and encourage whole-person learning.

New organizational learning models that include the application of storytelling and theatrical techniques are required to be developed in conjunction with adult education, organizational learning, and human resources to address the systemic inequities of the greater society that migrate to institutions of learning and the workplace.

Reflections

Throughout this study, I reflected on my own experiences as a woman of color in the workplace and as a doctoral student. Three major areas intersected my own life, first as a Black woman, second as being the first generation in this country through my lineage of having immigrant parents, and third by the ways I navigate my life as a Cape-Verdean American woman.

Also, a post-colonialist perspective combined with a feminist and critical theory orientation shaped the lens through which I conducted this study and analyzed the findings. However, I remained mindful of my own implicit or unconscious biases. Critical reflection enabled me to hold different points of view simultaneously. As the researcher, I was committed to the participants of the study. My capacity for social justice and social action melded well with the members of the ATP community.

I have experienced growth and a continuous curiosity for learning that extends beyond this research. I am grateful to the women who volunteered to participate in this study. They shared their stories, their reflections, and their identity development journey.

There is, of course, more work ahead for future researchers and students of women's identity development. More studies of women and their workplace identity development can unleash women's untapped power as leaders for social change and justice.

Limitations of the Study

The findings of this qualitative study are representative of a purposeful sample within a university setting. The sample was comprised of volunteers who participated in and graduated from the Applied Theatre Program (ATP) within the university research site. The ATP curriculum offers foundational courses that are based on a critical pedagogical approach developed by Paulo Freire (1970). Graduates of the ATP serve as scholar practitioners. The critical pedagogy extends beyond one becoming more self-aware, beyond dialogue in a classroom to becoming critically aware. As people awaken to a critical awareness, they take action within their society and critically reflect upon their environment. The ATP scholar practitioner reflects critically upon the world and on who they are in the world to effect social change. This is evidenced by their work in community development, social justice, social work, and as non-profit administrators, teaching artists, and theatrical directors of social action theatrical works.

The participants of this study were very self-aware and often used the words “reflect,” “reflection,” and “intentionality.” Many described a “perspective change” upon critical reflection on their experiences. The diverse sample drew participants of different racial, cultural, and ethnic backgrounds as well as sexual orientations from across three generations.

Although some of the results from this study align with recent findings (*Wall Street Journal*, October, 15, 2019) from a longitudinal study conducted by LeanIn.Org, of over 63,000 women from 329 companies, it is of interest to further examine how this study’s results would be impacted within a different setting and sample.

For example, another limitation of this study was the fact that there was a sole participant that identified as lesbian. The participant described lived experiences of isolation from the greater society. She felt marginalized for a greater part of her youth based on her sexual orientation. She matriculated as an older student within the ATP and

is today an adjunct professor of the ATP at age 71. For future research, it is recommended to recruit more women who identify as lesbian, primarily older women. The findings from this study might yield different results with a sample of marginalized women who identify as older, lesbian women. However, it is entirely possible that some of the findings, such as discrimination, ageism, sexism, lack of inclusion, and silence, would emerge.

Accordingly, a sample of marginalized women of color from disenfranchised communities or income strata may surface vastly different outcomes. Yet, I suspect that some of this study's results around racism, unconscious bias, microaggressions, and feelings of invisibility could emerge among samples that include minority women. More studies that examine storytelling as learning techniques that include marginalized women, primarily of color, are recommended. Such studies may surface results that impact systemic inequities.

Also, it is important to note here that communities of color are guarded and distrustful of those who would conduct research in their community and then disappear. This phenomenon was sharply brought to my attention by a focus group volunteer who argued that many researchers, often white, *conduct research on members* of communities of color and aren't heard from again. Despite being a woman of color myself, I was critically aware of this belief. Thus, I remained extra vigilant in my own actions and approach to research. In the earlier discussion on the ATP's critical pedagogy, my own critical awareness was heightened. I learned continuously from the participants and from my interactions with them. In a sense, this study had elements of social action as I immersed myself into the research site as a participatory audience member in several of the volunteers' presentation theses, and by attending a theatrical workshop taught by a social activist from South America.

Further, the early recruitment of women of color proved arduous. However, in time, the snowball effect encouraged participants of color to volunteer for the study. I

also found that I had to execute greater effort to recruit diversity. I spent considerable time on the telephone with prospective participants who had been referred to me by other study participants.

In recruiting women of color for this study, I was required to “share my own story,” as some of the participants wanted to know “who I was” and why I was conducting this research. I burrowed down into the “researcher as instrument” by immersing myself fully in the recruitment phase of the study.

Another limitation, in my view, is that dramaturgical coding was applied to one set of data from one participant transcript. The use of dramaturgical coding in this study produced a deeper meta-analysis of meaning making processes on reflection on experience and on perceptions of workplace interactions. This revelation occurred during the analysis of the study. The unique outcome illustrated how dramaturgical coding enhances qualitative studies where data are gathered in person with study participants. Dramaturgical coding proved fruitful by bringing the participant’s inner world to the surface and by shining a light on what had been hidden from view. With this in mind, it is recommended that future studies augment data analysis with dramaturgical coding where applicable by diving deeper beneath the surface.

REFERENCES

- Allan, E. J. (2011). *Women's status in higher education—Equity matters* (ASHE Higher Education Report, Vol. 37, No. 1). American Society for Higher Education.
- Alsop, R. (2008). *The trophy kids grow up: How the millennial generation is shaking up the workplace*. Wiley.
- Andresen, L., Boud, D., & Cohen, R. (2000). Experience-based learning. *Understanding Adult Education and Training*, 2, 225-239.
- Arthur, M. B., Khapova, S. N., & Richardson, J. (2016). *An intelligent career: Taking ownership of your work and your life*. Oxford University Press.
- Baumgartner, L. (2012). Mezirow's Theory of Transformative Learning from 1975 to present. In *The handbook of transformative learning: Theory, research and practice* (pp. 99-115). Wiley.
- Baumgartner, L. M., Caffarella, R. S., & Merriam, S. B. (2007). *Learning in adulthood: A comprehensive guide*. Jossey-Bass.
- Belenky, M. F., Clinchy, B. M., Goldberger, N. R., & Tarule, J. M. (1986). *Women's ways of knowing: The development of self, voice, and mind* (Vol. 15). Basic Books.
- Bell, E. J., & Nkomo, S. M. (2001). *Our separate ways: Black and White women and the struggle for professional identity*. Harvard Business School Press.
- Bierema, L. L. (2001). Women, work and learning. In T. Fenwick (Ed.), *Sociocultural perspectives on learning through work* (pp. 53-62). Jossey-Bass.
- Bierema, L. L. (2010). Professional identity. In C. E. Kasworm, A. D. Rose, & J. M. Ross-Gordon (Eds.), *Handbook of adult and continuing education* (pp. 135-145). American Association of Adult and Continuing Education.
- Billett, S. (1994). Searching for authenticity: A socio-cultural perspective of vocational skill development. *The Vocational Aspect of Education*, 46(1), 3-16.
- Bloomberg, L. D., & Volpe, M. (2012). *Completing your qualitative dissertation: A road map from beginning to end*. Sage.
- Bogdan, R. C., & Biklen, S. K. (2007). *Research for education: An introduction to theories and methods*. Allyn & Bacon.
- Boje, D. M. (2001). *Narrative methods for organizational and communication research*. Sage.

- Boje, D. M. (2007). *Storytelling organizations*. Sage.
- Boud, D., & Keogh, R., & Walker, D. (1985). *Reflection: Turning experience into learning*. RoutledgeFalmer.
- Boud, D., & Knights, S. (1996). Course design for reflective practice. In N. Gould & I. Taylor (Eds.), *Reflective learning for social work: Research, theory and practice* (pp. 23-34). Routledge.
- Boud, D., & Walker, D. (1991). *Experience and learning: Reflection at work* (EAE600 Adults Learning in the Workplace: Part A). Adult and Workplace Education, Faculty of Education, Deakin University, Australia.
- Brown, J. S., Collins, A., & Duguid, P. (1989). Situated cognition and the culture of learning. *Educational Researcher*, 18(1), 32-42.
- Burton, A. (2019, October 15). Women of color invisible, excluded and constantly on guard. *Wall Street Journal*. www.wsj.com
- Caffarella, R. S., & Baumgartner, L. (2007). *Learning in adulthood: A comprehensive guide*. Jossey-Bass.
- Caminotti, E., & Gray, J. (2012). The effectiveness of storytelling on adult learning. *Journal of Workplace Learning*, 24(6), 430-438.
- Cannon, A. (2012). Making the data perform: An ethnodramatic analysis. *Qualitative Inquiry*, 18(7), 583-594.
- Crampton, S. M., & Mishra, J. M. (1999). Women in management. *Public Personnel Management*, 28(1), 87-106.
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd ed). Los Angeles: SAGE Publications.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4thed.). Thousand Oaks: SAGE Publications.
- Cunningham, P. M. (2001). *Making space: Merging theory and practice in adult education*. Greenwood.
- Czarniawska, B. (1997). *Narrating the organization: Dramas of institutional identity*. University of Chicago Press.
- Czarniawska, B. (2004). *Narratives in social science research*. Sage.
- Davis-Manigaulte, J., Yorks, L., & Kasl, E. (2006). Expressive ways of knowing and transformative learning. *New Directions for Adult and Continuing Education*, 2006(109), 27-35.

- Debebe, G. (2011). Creating a safe environment for women's leadership transformation. *Journal of Management Education*, 35(5), 679-712.
- Denzin, N. K. (1997). *Interpretive ethnography: Ethnographic practices for the 21st century*. Sage.
- Denzin, N. K., & Lincoln, Y. S. (Eds.). (2011). *The Sage handbook of qualitative research*. Sage.
- Dewey, J. (1938). 1997. *Experience and education*. Collier Books.
- Dominicé, P. (2000). *Learning from our lives: Using educational biographies with adults*. Jossey-Bass.
- Dutton, J. E., Dukerich, J. M., & Harquail, C. V. (1994). Organizational images and member identification. *Administrative Science Quarterly*, 239-263.
- Emmerson, R. M., Fretz, R. I., & Shaw, L. L. (1995). *Writing ethnographic field notes*. University of Chicago.
- English, L. M. (2006). *Women, knowing and authenticity: Living with contradiction* (New Directions for Adult and Continuing Education, no. 111). Wiley Periodicals.
- English, L. M., & Irving, C. J. (2012). Women and transformative learning. In E. W. Taylor & P. Cranton (Eds.), *The handbook of transformative learning: Theory, research, and practice* (pp. 245-259). Jossey-Bass.
- Erikson, E. (1968). *Youth: Identity and crisis*. Norton.
- Fenwick, T. J. (2000). Expanding conceptions of experiential learning: A review of the five contemporary perspectives on cognition. *Adult Education Quarterly*, 50(4), 243-272.
- Fenwick, T. J. (2003). *Learning through experience: Troubling orthodoxies and intersecting questions*. Krieger.
- Flannery, D. D., & Hayes, E. (2001). Challenging adult learning: A feminist perspective. In V. Sheared & P. A. Sissel (Eds.), *Making space: Merging theory and practice in adult education* (pp. 29-41). Bergin & Garvey.
- Flynn, J., Heath, K., & Holt, M. D. (2013). *Six paradoxes women leaders face in 2013*. Harvard Business Review. <https://hbr.org/2013/01/six-paradoxes-women-leaders-fa>
- Freire, P. (1970). *Pedagogy of the oppressed*. Continuum.

- Fuhrmans, V. (2019). Where women fall behind at work: The First step into management. *Wall Street Journal*.
- Gabriel, Y. (2000). *Storytelling in organizations: Facts, fictions, and fantasies: Facts, fictions, and fantasies*. Oxford University Press.
- Gabriel, Y. (2004). *Myths, stories, and organizations: Pre-modern narratives for our times*. Oxford University Press.
- Glesne, C., & Peshkin, A. (1992). *Becoming qualitative researchers*. Pearson.
- Goffman, E. (1956). *The presentation of self in everyday life* (Monograph no. 2). University of Edinburgh Social Sciences Research Center.
- Gonzalez-Barrera, A., & Lopez, M. H. (2015). *Is being Hispanic a matter of race, ethnicity or both?* <https://www.pewresearch.org/facttank/2015/06/15/is-being-hispanic-a-matter-of-race-ethnicity-or-both/>
- Goodnow, J. J. (1990). The socialization of cognition: What's involved? In Stigler, J. W., Schweder, R. A., & Herdt, G.E. (Eds.), (1990). *Cultural psychology: Essays on comparative human development*. Cambridge University Press.
- Greed, C. (2000). Women in the construction professions: Achieving critical mass. *Gender, Work & Organization*, 7(3), 181-196.
- Greeno, J. G. (1997). On claims that answer the wrong questions. *Educational Researcher*, 26(1), 5-17.
- Hatch, J. A., & Wisniewski, R. (Eds.). (1995). *Life history and narrative*. Falmer Press.
- Hayes, S., & Yorks, L. (Eds.). (2007). *Arts and societal learning: Transforming communities socially, politically, and culturally* (New Directions for Adult and Continuing Education, Vol. 91, No. 116). Jossey-Bass.
- Haynes, K., & Fearfull, A. (2008). Exploring ourselves: Exploiting and resisting gendered identities of women academics in accounting and management. *Pacific Accounting Review*, 20(2), 185-204.
- Heron, J. (1992). *Feeling and personhood: Psychology in another key*. Sage.
- Heron, J., & Reason, P. (1997). A participatory inquiry paradigm. *Qualitative Inquiry*, 3, 274-294.
- Ibarra, H. (1999) Provisional selves: Experimenting with image and identity in professional adaptation. *Administrative Science Quarterly*, 44(4), 764-791.
- Ibarra, H., & Lineback, K. (2005). What's your story? *Harvard Business Review*, 83(1), 64-71.

- Jarvis, P. (2001). *Learning in later life: An introduction for educators and careers*. Psychology Press.
- Jung, C. G. (1963). Memories, dreams. *Reflections*, 84.
- Kasl, E., & Yorks, L. (2012). Learning to be what we know: The pivotal role of presentational knowing in transformative learning. In E. W. Taylor & P. Cranton (Eds.), *The handbook of transformative learning: Theory, research and practice* (pp. 503-519). Jossey-Bass.
- Kasl, E., & Yorks, L. (2016). Do I really know you? Do you really know me? Empathy amid diversity in differing learning contexts. *Adult Education Quarterly*, 66(1), 3-20.
- Kaye, B., & Jacobson, B. (1999). True tales and tall tales. *Training and Development*, 53(3), 44-52.
- Kegan, R. (1994). *In over our heads: The mental demands of modern life*. Harvard University Press.
- Kegan, R. (1982). *The evolving self*. Harvard University Press.
- Kemp, L. J., Angell, L., & McLoughlin, L. (2015). The symbolic meaning of artifacts for the workplace identity of women in academia. *Gender in Management: An International Journal*, 30(5), 379-396.
- Knowles, M. S. (1968). Andragogy, not pedagogy. *Adult Leadership*, 16(10), 350-352.
- Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development*. Prentice-Hall.
- Kreitner, R., & Kinicki, A. (2013). *Organizational behavior*. McGraw-Hill/Irwin.
- Kuhn, T. S. (1970). *The structure of scientific revolutions* (2nd ed.). University of Chicago Press.
- Kvale, S., & Brinkmann, S. (2009). *Interviews: Learning the craft of qualitative research interviewing*. Sage.
- Kyriakidou, O. (2012). Retracted article: Fitting into technical organizations? Exploring the role of gender in construction and engineering management in Greece. *Construction Management and Economics*, 30(10), 845-856.
- Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge University Press.

- Lawrence, R. L. (2005). Knowledge construction as contested terrain: Adult learning through artistic expression. *New Directions for Adult and Continuing education*, 2005(107), 3-11.
- Lawrence, R. L., & Paige, D. S. (2016). What our ancestors knew: Teaching and learning through storytelling. *New Directions for Adult and Continuing Education*, 2016(149), 63-72.
- Lewin, K. (1946). Action research and minority problems. *Journal of Social Issues*, 2(4), 34-46.
- Lieblich, A., Tuval-Mashiach, R., & Zilber, T. (1998). *Narrative research: Reading, analysis, and interpretation* (Vol. 47). Sage.
- Lipson Lawrence, R. (2012). Out of our heads: Transformative learning through artistic expression. In E. W. Taylor & P. Cranton (Eds.), *The handbook of transformative learning: Theory, research, and practice* (pp. 471-485). Jossey-Bass.
- Marshall, C., & Rossman, G. B. (2011). *Designing qualitative research*. Sage.
- Marsick, V. J., & Watkins, K. E. (1990). *Informal and incidental learning in the workplace*. Routledge.
- Martin, L. (1991). *A report on the glass ceiling initiative*. US Department of Labor.
- Maxwell, J. A. (2013). *Qualitative research design: An interactive approach* (Vol. 41). Sage.
- McKeon, R. (1947). *Introduction to Aristotle* (No. 180 M2).
- Merriam, S. B. (1998). *Qualitative research and case study applications in education* (revised and expanded from *Case study research in education*). Jossey-Bass.
- Merriam, S. B., & Bierema, L. L. (2013). *Adult learning: Linking theory and practice*. Wiley.
- Merriam, S. B., & Brockett, R. (1997). *The profession and practice of adult education*. Jossey-Bass.
- Merriam, S. B., Caffarella, R. S., & Baumgartner, L.M. (2007). *Learning in adulthood: A comprehensive guide*. Jossey-Bass.
- Mezirow, J. (2012). Learning to think like an adult. In E. W. Taylor & P. Cranton (Eds.), *The handbook of transformative learning: Theory, research and practice* (pp. 73-95). Jossey-Bass.

- Mezirow, J., & Marsick, V. (1978). *Education for perspective transformation. Women's re-entry programs in community colleges*. Center for Adult Education, Teachers College, Columbia University.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. Sage.
- Moody, J. (2004). Supporting women and minority faculty. *Academe*, 90(1), 47-53.
- National Women's Law Center. (2017). *The wage gap: The who, how, why, and what to do* (Fact Sheet). <https://nwlc.org/wp-content/uploads/2016/09/The-Wage-Gap-The-Who-How-Why-and-What-to-Do-2017-2.pdf>
- Nkomo, S. M. (1992). The emperor has no clothes: Rewriting "race in organization." *Academy of Management Review*, 17(3), 487-513.
- NTL Institute for Applied Behavioral Science. Ntl.org.
- Ntseane, P. G. (2012). Transformative learning theory. In E. W. Taylor & P. Cranton (Eds.), *The handbook of transformative learning: Theory, research, and practice* (p. 274). Jossey-Bass.
- Onwuegbuzie, A. J., Frels, R. K., & Hwang, E. (2016). Mapping Saldana's coding methods onto the literature review process. *Journal of Educational Issues*, 2(1), 130-150.
- Oyserman, D. & Elmore, K. & Smith, G. (2012) Self, self-concept, and identity. J.Tangney and M. Leary (Eds). *The Handbook of Self and Identity*, 2nd Edition, pp 69-104, New York, NY: Guilford Press.
- Pan, M. L. (2008). *Preparing literature reviews*. Pyrczak Publishing.
- Perrin, C., & Marsick, V. J. (2012). *The reinforcement revolution: How informal learning makes training*. AchieveGlobal.
- Perry, M. J. (2013). *Women earned majority of doctoral degrees in 2012 for 4th straight year and outnumber men in grad school 141 to 100* (Blog Post). American Enterprise Institute. <http://www.aei.org/publication/women-earned-majority-of-doctoral-degrees-in-2012-for-4th-straight-year-and-outnumber-men-in-grad-school-141-to-100/>
- Perry, M. J. (2018, May 1). *Prediction: No college graduation speaker will mention the 29% "gender college degree gap" for the Class of 2018* (Blog Post). American Enterprise Institute. <http://www.aei.org/publication/no-commencement-speaker-will-mention-the-huge-gender-college-degree-gap-for-the-class-of-2013-favoring-women/>

- Ramarajan, L., & Reid, E. (2013). Shattering the myth of separate worlds: Negotiating nonwork identities at work. *Academy of Management Review*, 38(4), 621-644.
- Reason, P. (Ed.). (1988). *Human inquiry in action: Developments in new paradigm research*. Sage.
- Reid, P. T. (1993). Women of color have no “place.”. *Focus: Women of Color*, 7, 2-3.
- Reniers, R. L., Corcoran, R., Drake, R., Shryane, N. M., & Völlm, B. A. (2011). The QCAE: A questionnaire of cognitive and affective empathy. *Journal of Personality Assessment*, 93(1), 84-95.
- Ricour, P. (1986). Life: A story in search of a narrator. In M. C. Doerer & J. N. Kraay (Eds.), *Facts and values*. Martinus Nijhoff.
- Robson, C. (2011). *Real world research: A resource for users of social research methods in applied settings* (3rd ed). John Wiley and Sons.
- Rogoff, B. (1990). *Apprenticeship in thinking: Cognitive development in social context*. Oxford University Press.
- Saldaña, J. (2015). *The coding manual for qualitative researchers*. Sage.
- Saldaña, J., & Omasta, M. (2017). *Qualitative research: Analyzing life*. Sage.
- Schachter, E. P. (2011). Narrative identity construction as a goal-oriented endeavor: Reframing the issue of “big vs. small” story research. *Theory & Psychology*, 21(1), 107-113.
- Schein, E. H. (1978). *Career dynamics. Matching individual and organizational needs*. Addison-Wesley.
- Schön, D. A. (1983). *The reflective practitioner: How professionals think in action* (Vol. 5126). Basic Books.
- Scott, J. W. (2011). 2. Storytelling. *History and Theory*, 50(2), 203-209.
- Seeley Brown, J., Denning, S., Groh, K., & Prusak, L. (2005). *Storytelling in organisations*. Elsevier Butterworth-Heinemann.
- Sfard, A. (1998). On two metaphors for learning and the dangers of choosing just one. *Educational Researcher*, 27(2), 4-13.
- Sfard, A., & Prusak, A. (2005). Telling identities: In search of an analytic tool for investigating learning as a culturally shaped activity. *Educational Researcher*, 34(4), 14-22.

- Sherman, R. R., & Webb, R. B. (Eds.). (1988). *Qualitative research in education: Focus and methods* (Vol. 3). Psychology Press.
- Smith, L. (1999). *Decolonizing methodologies: Research and indigenous peoples*. Zed Books.
- Smith, L. (2002). Using the power of collaborative inquiry: Community women learn and lead themselves. *New Directions for Adult and Continuing Education*, 2002(94), 23-32.
- Smith, T. M. (1995). *The educational progress of women* (No. 5). US Department of Education, Office of Educational Research and Improvement, National Center for Education Statistics.
- Taylor, E. W. (2008). Transformative learning theory. In S. B. Merriam (Ed.), *New directions for adult and continuing education* (Vol. 119, pp. 5-15). Jossey-Bass.
- Taylor, K., & Elias, D. (2012). Transformative learning: A developmental perspective. E. W. Taylor & P. Cranton (Eds.), *The handbook of transformative learning: Theory, research, and practice* (pp. 147-162). Jossey-Bass.
- Tisdell, E. J. (2003). *Exploring spirituality and culture in adult and higher education*. Jossey-Bass.
- Tyler, J. A. (2015). From spoke to hub: Transforming organizational vision and strategy with story and visual art. *Adult Education Quarterly*, 65(4), 326-342.
- Tyler, J. A., & Swartz, A. L. (2012). Storytelling and transformative learning. In E. W. Taylor & P. Cranton (Eds.), *The handbook of transformative learning: Theory, research, and practice* (pp. 455-470). Jossey-Bass.
- Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity*. Cambridge University Press.
- Wojecki, A. (2007). "What's identity got to do with it, anyway?": Constructing adult learner identities in the workplace. *Studies in the Education of Adults*, 39(2), 168-182.
- Yin, R., (2014). *Case study research design and methods*. Sage.
- Yoon, G., & Park, A. M. (2012). Narrative identity negotiation between cultures: Storytelling by Korean immigrant career women. *Asian Journal of Women's Studies*, 18(3), 68-97.
- Yorks, L., & Kasl, E. (2002). Toward a theory and practice for whole-person learning: Reconceptualizing experience and the role of affect. *Adult Education Quarterly*, 52(3), 176-192.

Yorks, L., & Kasl, E. (2006). I know more than I can say: A taxonomy for using expressive ways of knowing to foster transformative learning. *Journal of Transformative Education*, 4(1), 43-64.

Zak, P. J. (2014). Why your brain loves good storytelling. *Harvard Business Review*, 1-5.

Appendix A

Letter of Invitation: Phenomenal Woman: Women's Identity Development, Their Meaning Making Through Storytelling Participant

Introduction Letter

Dear [Storytelling participant],

The purpose of this letter is to introduce myself and to request your participation in a learning research study I am conducting. I am a Doctoral Candidate in the Department of Organization and Leadership at Teachers College, Columbia University in New York City.

I am interested in your participation in this study because you are a member of the University and attended and completed a master's degree in the applied theatre program that uses scripted theatrical scenes. Your experience and implementation of what has been learned and now practiced in your workplace and your identity development through storytelling may provide new knowledge for the researcher and others.

Participation in this study will involve: (1) completing a consent form and agreeing to the terms and conditions of the study, which will include the audio recording of the interview, (2) completing a survey of your educational program, (3) your participation in a small focus group of 4-6 participants if you choose (4) participating in a face-to-face or phone interview with me on a day and time to be determined that will last approximately one to one and a half hours—note that this may take the form of shorter thirty-minute interviews depending on your preference and (5) participating in secondary follow up interviews, face-to-face or phone interview with me on a day and

time to be determined that will last approximately one hour—note that this may take the form of shorter thirty-minute interviews depending on your preference if you choose.

If you are interested and would be willing to participate in this study, please contact Aurora M. Brito at **amb2377@tc.columbia.edu** or at **917-378-5953** as soon as possible to complete the survey and to schedule your one-hour interview.

Sincerely,

Aurora M. Brito

Subject Consent Form Informed Consent

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that is intended to explore how women develop identity in their workplace settings through storytelling. You will be asked to participate in a survey and an interview. Aurora Brito, a Doctoral Student at Teachers College, Columbia University, will conduct the research. The interview will take place at a mutually agreeable time and place, either in person or by phone, in a location that provides privacy.

The interview will be audio recorded with your permission. The audio recording is a means of analyzing the data on behalf of the study. The audio recordings will not be used for anything other than this purpose and will be maintained in a secure location along with the other data gathered for this study. The audio recording will be destroyed after the study is finalized.

RISKS AND BENEFITS: The harm or discomfort anticipated in the research is not greater than what would normally be encountered in an information-gathering interview or survey. You will not be required to reveal information such as specific project names, technologies, or proprietary information that would be inappropriate to share with external parties. Participants may feel uncomfortable at times if they are reflecting upon unpleasant events and that they are free to take a break at any time. Your participation is strictly voluntary, and you may discontinue participation at any time with no penalty or fear of recourse.

Given that you are recruited from a small pool of participants (approximately 20) who completed AUDI's program, the information requested from subjects may identify certain members of this college community. The researcher will minimize this risk by disguising, masking or not including identifying information in any final or published materials.

There are no direct benefits for participating in the study.

PAYMENT: There will be no payment of any sort for your participation.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Your confidentiality as a participant is of the utmost importance and will be a priority in the research process. All participants will be given an identification code and names will not be made known at any time to anyone other than the researcher. All data gathered from interviews or other sources will remain confidential and used for professional purposes only. Data will be maintained in a locked file at the researcher's office.

TIME INVOLVEMENT: Your participation will take approximately 60 minutes.

HOW WILL RESULTS BE USED: The results of this study will be used in partial completion of a dissertation, which is being undertaken by the researcher in the discipline of Adult Education and Organizational Leadership. At a future point, data may also be published in journals, articles, or used for other educational purposes.

Participant's Rights

Principal Investigator: Aurora Maria Santos Brito

Research Title: Phenomenal Woman: Meaning Making Through Storytelling and Women's Workplace Identity Development

- ☐ I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- ☐ My participation in research is voluntary, I may refuse to participate or withdraw from participation at any time with no penalty or fear of recourse.
- ☐ The researcher may withdraw me from the research at his/her professional discretion.
- ☐ If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- ☐ Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- ☐ If at any time I have questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (917) 378-5953.

- ☐ If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact Teachers College, Columbia University Institutional Review Board / IRB. The phone number for the IRB is (212) 678-4105. Or, I can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY, 10027, Box 151.
- ☐ I should receive a copy of the Research Description and this Participant's Rights document.
- ☐ Audio taping is part of this research, I [] consent to be audio taped. I [] do NOT consent to being audio taped. Only the principal investigator and members of the research team will view the written, and/or audio taped materials.
- ☐ Written, and/or audio taped materials [] may be viewed in an educational setting outside the research [] may NOT be viewed in an educational setting outside the research.
- ☐ My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____/____/____
Participant's name: _____

Appendix B

Participant Demographic Inventory

The information collected from this inventory is completely confidential and will only be used for the purposes of this research study.

[illegible]

Appendix C

Interview Protocol

Guiding research question:

How do women make meaning of and construct their workplace identities through storytelling and how do they leverage what they learn in the workplace?

1. How do women describe what they learn about themselves (identity construction) and their workplace roles, responsibilities and goals?

- a. Describe what you have learned at work that has an effect on you or on your goals?
- b. What experience(s) at work caused you to change something about yourself?
- c. What do you do differently in your role that you did not do before?

2. What supports their learning and what are the barriers to their learning through storytelling?

- a. What knowledge has been helpful to doing your work?
- b. What challenges have prevented you from obtaining knowledge?
- c. Describe a time when you shared your story with another woman or women at work?

3. How do women describe how they use this learning?

- a. Can you share an experience on the job that you learned from?
- b. Describe a situation where you applied something you learned?
- c. How do other women's stories affect your work environment?

Appendix D

Focus Group Questions

Guiding Research Question: How do women make meaning of and construct their workplace identities through storytelling and how do they leverage what they learn in the workplace?

Please answer the following question:

1. What experiences in your role or responsibilities have shaped your work identity or style?
2. What did you learn from sharing your story or hearing other women's stories that has contributed to your professional development?

Appendix E

Description of Recruitment and Procedures

Please describe your recruitment methods. **How** and **where** will subjects be recruited (flyers announcement/s, word-of-mouth, snowballing, etc.)? You will need to include your IRB Protocol number in all recruitment materials, including announcements, online and email text. Paper copies of submitted recruitment materials to be distributed will be stamped with your IRB Protocol number once your study has been approved.

The site of this case study will take place at Aslan University's Diversity and Inclusion (AUDI) program. The sample for this study consists of 22 female participants who attended the AUDI Master's degree in applied theatre program. An additional 7 female participants that meet the same criteria will be required for the focus group.

As the researcher, I will identify the anonymous subjects that meet the sampling criteria; two directors on AUDI's staff of the program have offered to provide me outreach and recruitment guidance and assistance using flyers and email and even attending meetings to present my proposed research. The researcher intends to be supplied recruitment purposes with the names, email addresses and phone numbers of those female staff, academics, graduate students and administrators who volunteer for this study. The study criteria require that participants have attended, are attending and or completed an AUDI master's degree within a year previous or within 6 months of the current year. The researcher will use a purposeful sampling strategy to select 22 participants who can take part in the study and an additional 7 to participate in a focus group for triangulation purposes of the data collection method.

Appendix F

Dissertation Timeline

Workplan	
1 Complete Ch. 1,2,3 of proposal	February, 2018
2 Assemble draft proposal	March, 2018
3 Submit draft Proposal to Advisor	April, 2018
4 Submit Proposal Revisions to Advisor	April, 2018
5 Proposal Hearing Defense Passed	June, 2018
6 Submit to IRB and Obtain Approval	July, 2018
7 Submit to Research Site IRB and Obtain Approval	July - August 2018
8 Collect data – Initiate contact w/AUDI directors for outreach	September - November 2018
9 Analyze data	December 2018 - February 2019
10 Write Ch. 5 Findings	March - May 2019
11 Submit and Revise Ch. 5 Findings	June 2019
12 Write Ch. 6 Analysis, Interpretations and Synthesis	September 2019
13 Submit and Revise Ch. 6 Analysis, Interpretations and Synthesis	November 2019
14 Write Ch. 7 Conclusions and Recommendations	January 2020
15 Submit and Revise Ch. 7 Conclusions and Recommendations	January 2020
16 Submit draft of Dissertation to Advisor	February 2020
17 Revise and resubmit	March 2020
18 Assemble Dissertation copies for committee	April 2020
19 Defend Dissertation	August 2020
20 Revise and resubmit Dissertation to Advisor	September 2020
21 Graduation	October 2020

Appendix G

Recommendations for Practioners and Human Resources in a SWOT Analysis

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> • Identify strengths; • Incubate brain trust of each generation; • Energy; • Collaboration between generations; • Nurture Female Talent; • Align diversity initiatives to financial strategic planning; • Voluntary diversity yields better results • Organizational Learning and • Misc. (fill in the blanks). 	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none"> • Expose systemic weaknesses; • Resistance to change; • Technology avoidance & older workers; • Job insecurity & fear; • Root out obstacles to implementation of diversity training; • Lack of leadership engagement; • Lack of female leadership/boards; • Lack of women of color leadership and • Societal segregation migrates to workplace systems.
<p style="text-align: center;">Oppportunity</p> <ul style="list-style-type: none"> • Expose female talent & potential (Primarily w/ women of color); • Exact political savvy in mining opportunities for collaboration; • Create & nurture a knowledge management bank for continuity of ideas, innovations & solutions; • Explore innovative problem-solving w/ strategic pairing of older & younger workers; • Manage expectations and rewards: <ul style="list-style-type: none"> - Older workers' expectations i.e. tenure and younger workers' expectations in early career cycles for promotability; • Women lead; • Women learn and • Women earn. 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> • Eliminate obstacles & barriers that impact women's learning and leadership; • Mitigate risk & risk aversion between generations: <ul style="list-style-type: none"> - Youthful fervor to risk taking vs. - traditional responses or non-action to workplace problems; • Loss of informal & in-person workplace learning w / the increase of remote work-from-home and telecommute; • Face-to-face brainstorming vs video conference meetings and • Mandatory diversity training.

Mahalia's Monologue

Hello. It's so good to see you! My name is Mahalia. Thank you for meeting me in person. I want to tell you my story face-to-face. It's important that I do. I ought to begin by saying that, I'm from the generation that believed in working hard, being loyal. That was the way I was brought up. I learned this from my parents' examples. Mother had her high school diploma and my father got a GED after he had dropped out in 10th grade. They both became workers.

Mother worked in the factories back in the day when you could quit a job in the morning and in the afternoon, go across the street and make 10 cents more. So, for Christmas, she worked in the doll factories to make extra money to get our Christmas toys, pajamas and things like that. My father, during the Civil Rights Movement, when jobs were opening up to African American men, took the civil service test, for United Airlines where he worked until retirement.

Later on, Mother worked as a teaching assistant for 26 years. I've watched these people who had a very strong work ethic, who brought me up to believe that if you worked hard, you would be rewarded.

You know, I really worked hard. I thought if I returned to school for my education, that I would be rewarded with job satisfaction, with the promotion I have yearned for and to get mobility within my career.

Let me tell you, this certainly hasn't been the case.

I earned both my Bachelor's and Master's degrees from AUDI (Asian University and Diversity Institute). My bachelor's degree is in media studies with a minor in theatre. I dropped out twice and had two children who are grown. I've also performed on stage.

After complaining to someone, she told me about the Master's in applied theater program. It was a natural fit to my many years of activism in public housing, homelessness and drug abuse.

After taking time off to raise my younger son, I returned to work, expecting to go back to the position I had before. Like my father, I had taken the civil service test. I passed it and at that time, my job was secure.

When I showed up a year later to my job, my supervisor, a black woman, said: "Oh, you won't be coming back here, I'm moving you to another department." I was shocked! She was upset with me because I didn't come back right away. She said something about my making the decision to stay an additional 3 months on maternity leave. Oh, I understood that she was punishing me for taking that extra time to bond with my boys. Essentially, I was demoted.

I moved to a better dept. I was part of a huge transition where depts. were shifting. One area was being phased out; another area was being brought in. I supervised those moves as well as assisting additional staff members. It was an enormous change and a lot of responsibility.

After the move and providing support to the extra faculty, I spoke with the chair of the department about a promotion. I was waiting and waiting and I never got a clear response from him. I took the time to write a letter to denote in bullets, everything that I did during this huge transition.

And along with the bullets I added my job description. I even went further. I wrote up a draft of a recommendation letter to give him ideas of what to write about me. I thought I was making it easier for him. Well! He said to me: "I take exception to that letter and I'm insulted!"

1 OBJ: to tell you my story
2 ATT: It's important that I do
3 TAC: working hard, being loyal.
4 SUB: I learned this from my parents'

5 SUB: Expectation of hard work
6 TAC: Family work ethic
7 TAC: really worked hard
8 ATT: Reward of tactic
9 TAC: really worked hard
10 SUB: thought if I returned to school
11 EMO: have yearned
12 CON: hasn't been
13 TAC: earned both my Bachelor's and Master's

14 TAC: After complaining

15 OBJ: returned to work
16 TAC: had taken the civil service test

17 OBJ: I showed up
18 CON: you won't be coming back
19 EMO: I was shocked!

20 OBJ: I moved

21 OBJ: spoke with the chair
22 TAC: waiting and waiting
23 TAC: write a letter

24 CON: Boss reacts negatively

For 3-4 years it hadn't been a bad relationship. After the letter, ²⁵I was so disappointed! ²⁶It was like being ignored. ²⁷He was white and he went on and on to let me know that he had been one of those students who went down south for the bus boycotts, for SNCC (Student Nonviolent Coordinating Committee).

²⁸Now, our department was supposedly a progressive one. I was so taken aback because I was like "well, if you could support the civil rights movement back in the day, here's an opportunity for you to take action, to do something for someone that's a product of the civil rights era, that is deserving, that's worked hard, who is right here, standing before you! I'm no slouch!

I was so ²⁹disillusioned and even a bit depressed. ³⁰I couldn't imagine not being recognized and ³¹that we couldn't agree. He just dismissed it as if ³²it wasn't important. ³³I had worked so hard and ³⁴done so much for him, for the department, for all the extra faculty. ³⁵It was extremely painful and eventually I ³⁶moved to another department.

Along the way, ³⁷I've been supported by women, older women, especially when I was younger. There was a woman who hired me, that recommended I come over to her area to work, and in doing so, I had been supported. As people have reached out to me, ³⁸I've made meaning. Not all of them have been helpful. ³⁹There have been some people on my journey that were quite mean, and malicious and ⁴⁰yet, yes, let me detract and say I did make meaning of that.

It showed me the ⁴¹world has teeth and sometimes it will chew you up. There are people out there that ⁴²will chew you up alive!

⁴³I have to understand and recognize my complicity of some consequences. Not all of them but some of them, and then to ⁴⁴push beyond ⁴⁵those barriers.

⁴⁶I learned more about myself and my capacity to give, learn, share and create. I'm now in my ⁴⁷6th department after 30 years here. ⁴⁸I'm very satisfied. I even have my own office and I have two assistants! I have resources that are right at my fingertips.

This kind of ⁴⁹freedom is refreshing, at this time, to not have a supervisor who micro-manages me. I now have a level of ⁵⁰autonomy and ⁵¹I've learned how to use it and not abuse it. I provide services to the faculty, staff, chair and to the students who are the major people we serve.

⁵²I'm 62 years old. I see myself in another place. I'm now in a space which is really about invention, because of where I am, chronologically, which presents an ⁵³opportunity.

Now that I'm near the ⁵⁴end game, at this point, I'm ready to do my own thing. It's about me creating what I want for myself. I ⁵⁵encourage young women to not identify with the "Big Poppa" or that someone is going to ⁵⁶take care of you.

However, before I retire, it is my ⁵⁷desire to reinvent, to reapply and to find myself in a position where I'm ⁵⁸using my talents, gifts, and passion and my expertise as an actor, as a mature adult, to tell stories-- ⁵⁹to tell MY story to ⁶⁰inspire others to do likewise, to ⁶¹make change.

Thank you for giving me the ⁶²opportunity to share these stories. I wanted to make sure that you get it.

²⁵ EMO: She is disappointed

²⁶ ATT: Ignored

²⁷ SUB: Irony and distrust

²⁸ ATT: department was supposedly a progressive one

²⁹ EMO: disillusioned and depressed

³⁰ SUB: I couldn't imagine not being recognized

³¹ CON: couldn't agree

³² SUB: it wasn't important.

³³ TAC had worked

³⁴ TAC: done so much

³⁵ EMO: extremely painful

³⁶ TAC: moved

³⁷ EMO: supported by women

³⁸ SUB: I've made meaning.

³⁹ CON: quite mean, and malicious

⁴⁰ ATT: Anger

⁴¹ CON: world has teeth

⁴² ATT: will chew you up

⁴³ RES: recognize my complicity

⁴⁴ OBJ: push beyond

⁴⁵ CON: barriers.

⁴⁶ TAC: learned about self

⁴⁷ EMO: very satisfied

⁴⁸ CAT: freedom

⁴⁹ CAT: autonomy

⁵⁰ RES: learned

⁵¹ TAC: Autonomy

⁵² SUB: opportunity

⁵³ RES: end game

⁵⁴ OBJ: encourage

⁵⁵ OBJ: take care of you

⁵⁶ EMO: desire to reinvent

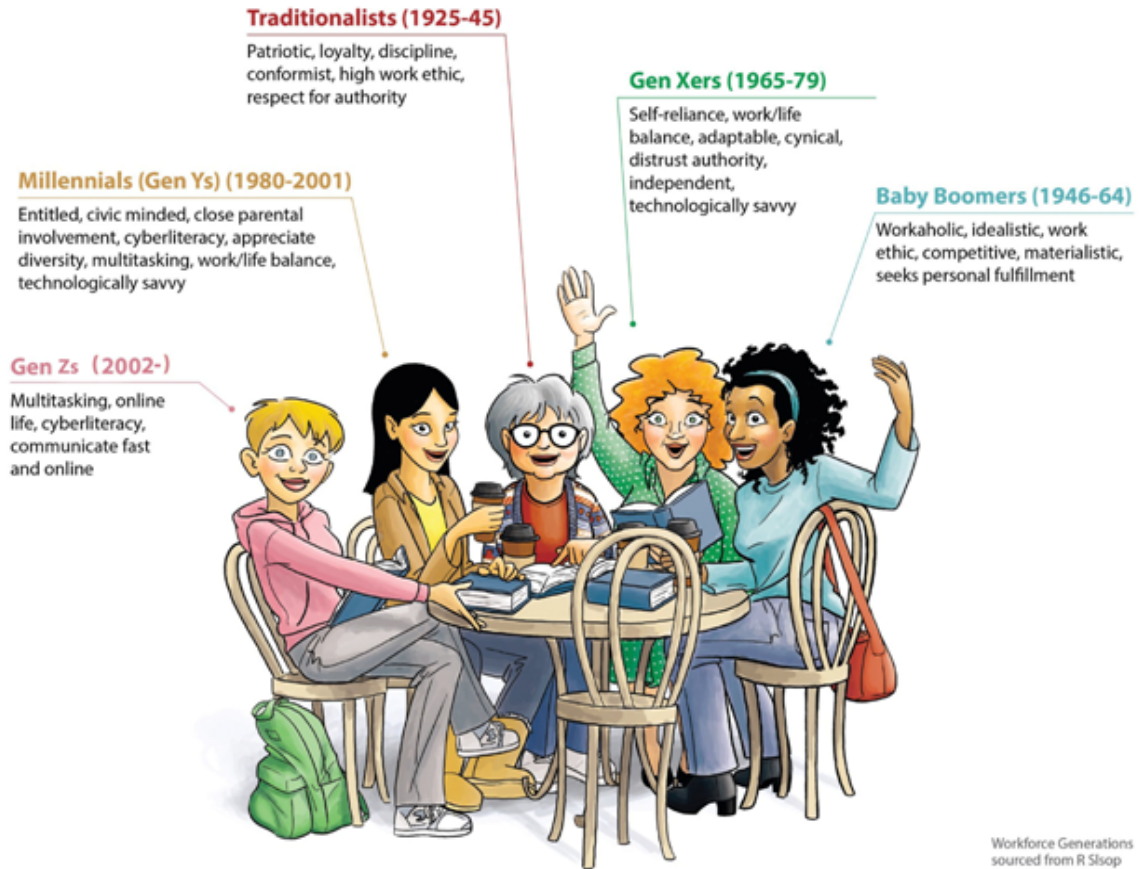
⁵⁷ SUB: using my talents

⁵⁸ OBJ: to tell MY story

⁵⁹ ATT: inspire

⁶⁰ ATT: make change

⁶¹ CAT: opportunity to share



Appendix H

Sample of NVIVO Codes for Phenomenal Women
Identity Development and Storytelling Study

