

**GRAPHIC FACILITATION  
AND ART THERAPY**



# GRAPHIC FACILITATION AND ART THERAPY

Imagery and Metaphor in Organizational Development

*By*

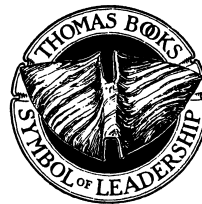
MICHELLE WINKEL

*and*

MAXINE BOROWSKY JUNG

*With a Foreword by*

Charles N. Seashore, Ph.D.



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*To Lauren, for her encouragement and  
unending patience with all of my creative pursuits.*

*M.W.*

*In memory of Will McWhinney, mentor, teacher, and  
thinker who influenced my path in a thousand different  
ways and continues to mentor me long after his death.*

*M.B.J.*



## FOREWORD

Graphic Facilitation is a powerful way to add a third dimension to the content and interaction of our deliberations and meetings. We are all used to making notes on flip charts and filling walls with those flip charts. But a picture is worth a thousand words and Graphic Facilitation is the art form that adds the depth, the reflection, and even the interpretation of a trained observer to the world of process. My experience is that it is somewhat magical, remarkably beautiful, and definitely catalytic to my own participation in group experiences. In the hands of the skilled practitioner, it is an on-line, up-to-date extraction of the essence of what is arising from the dynamics of the group. It is like being a part of a book being written with illustrations that capture the vivid, the important, and the charm of what is occurring. *Graphic Facilitation and Art Therapy* is an articulation of what goes into the creation of this art form with some wonderful examples of graphics that are a part of selected case studies.

The visual image is a powerful addition to the two kinds of reflection critical and essential to learning from experience. The emerging graphic allows for reflections *in* the process, as well as reflections *on* the process after the end of a meaningful unit of work or the end of the task at hand. The product evolving on the wall over time is dependent on the inner process of the artist. First is the capacity to perceive what is going on at both the individual and the group level. Second is the power to hold onto those perceptions long enough to develop a meaningful context that captures those perceptions and separates the critical few from the trivial many. Third, and this is where the magic comes in, the Graphic Facilitator imagines and visualizes a clear way to translate the essences of the experience into visual forms that include in creative ways key words, concepts, and phrases that are memorable. Only then can the chalk, markers, or crayons fill the wall

chart with graphics that have accuracy, charm, and compelling use of color.

The magic of imagery brings life to our words. It is the transformation that is often more vivid than speakers themselves can articulate. It is the functional equivalent of pulling rabbits out of participants' hats. Though clearly the magic imagery is generated from the Graphic Facilitator, it is immediately associated with the intentions and connections grounded in the actual expressions used by speakers. As with all forms of magic, it brings forth the wonderment, appreciation, and excitement of those who view the mural, including those who were not even in the room at the time of the event. A look at the graphics included with the case studies in this book should verify this last point. It is likely that the illustrator, if asked, would say that they are simply putting down what they "heard"—a magical thought if there ever was one!! Even more magical is the process by which the images of the illustrator invite the viewer to release his or her own images.

Personally, visual imagery and the work of the Graphic Facilitator are a relief from the world of words which often are our best defended tools of disclosure. The picture can represent what isn't quite being said as well as what is being directly spoken. It also serves as a stimulus for the participant to develop his or her own visualizations of what has been going on. It is not necessary for the graphic artist to speak out to describe his or her selective perceptions as those perceptions simply speak for themselves. As the process develops, it is possible for alert participants to track what is going on by integrating their own perceptions and those of the graphic artist. Although this sounds like a complexity, in practice, it is actually a rather simple catalyst for the thought processes of the observant participant. I suppose there are lousy graphic artists but in my own experience, I have been impressed with the high quality and significant contributions of a wide variety of artists who have worked with groups where I was a participant.

There are lots of reasons for the well informed organizational practitioner and the art therapist to own this book. Understanding the history, the process and the potential contributions of Graphic Facilitation to our world of work in groups and organizations is perhaps the most important reason. But I personally found that the book stimulated my own thinking about the graphic artist that is latent and eager to get out into the open air. It is a long way from making doo-



dles to doing gorgeous and memorable wall murals, but it is possible to enjoy the expansion of the creative visualization capacities that lie within each of us.

What these two remarkable authors have done is to take their world of visual imagery and provide the words and cases that are fundamental to this spectacular addition to our world of meetings and interactions.

Charles N. Seashore, Ph.D.  
*Malcolm Knowles Professor of Adult Learning*  
*Fielding Graduate University*  
*Santa Barbara, California*  
*And*  
*Emeritus Member*  
*NTL (National Training Labs)*  
*Arlington, Virginia*

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In addition to Fielding Graduate University where he has been a faculty member for 20 years, and NTL where he was Board Chairman and a member for 47 years, Charles N. Seashore taught for 15 years in the Johns Hopkins Fellows Program in the Management of Change and is a founding member of the American University/NTL Masters Program in Organizational Development. He is an organizational consultant to national and international organizations, specializing in medical settings. Dr. Seashore's group dynamics expertise is disguised within a disarming and humorous personality. In 2004, he received the Lifetime Achievement Award from Organizational Development Network. Seashore is the author of numerous articles about applied behavioral science and *What Did You Say: The Art of Giving and Receiving Feedback* (with Gerald W. Weinberg and Edith Whitfield Seashore).



## ACKNOWLEDGMENTS

My gratitude starts with my first art therapy professors and mentors, Maxine Junge and Debra Linesch. They taught me well and inspired me to practice art therapy boldly. This gave me permission to take the art therapy craft into organizations years later. Both women have followed my journey and supported my work till today. Max's enthusiasm resulted in proposing we write this book together, and without her, it wouldn't have happened. I am indebted to Max for her consistent focus and dedication during the process, as well as her support over the years.

Thanks to my colleague and friend Florence Landau and her family for kickstarting me into this field years ago.

As I have moved from the art therapy arena into organizational work, I have had a few key colleagues, in particular Bert Zethof and Delaney Tosh of the Surge Strategies Group. Bert has encouraged the use of Graphic Facilitation in our work together and provided a new insight for me into its value in our consulting work. He has also been a mentor through various challenging assignments, teaching me how to strike a balance between bolstering clients and pushing them at the same time.

Early clients and mentors, Yoland Trevino and Leticia Alejandrez, are Graphic Facilitation enthusiasts, and fabulous community activists and leaders whose work and support I will always value.

Many thanks go to Rose Vasta for her ongoing wisdom and encouragement. I am thankful to Connie Carter for her practical and emotional support and Xiole Fiestra for lending her photoshop technical skills. Thanks also to Lisa Arora, a colleague in visual practice, for her encouragement.

I am grateful to our publisher, Michael Thomas of Charles C Thomas Publisher for his confidence in this book.

I would like to express my deep gratitude to my sister, Tonya Winton, and her family and to my parents for their loving and patient tolerance. I'm an artist and not always easy to please. And, of course, to my partner Lauren Nackman, I am forever indebted for her endless support, from talking over my brilliant and not-so-brilliant ideas while hiking, to advising, editing, and cheerleading while writing this book.

M. W.

My first thanks go to Charlie Seashore for his Foreword. I don't know anyone who could understand and appreciate the magic of Graphic Facilitation like Charlie.

Searching for a doctoral program, pretty much by accident, I discovered the Human and Organizational Development School at the Fielding Institute. There I found a whole new area to feel at home in, and to suit the interdisciplinary maverick in me. At Fielding, I found a group of people who supported and appreciated the work I wanted to do in a way that I had never encountered before, nor have I since. They deserve my thanks—for this book—and they are “my people” for many of the books I have written before this. Some of their names are Jody Veroff, Charlie Seashore, Ora Agmon, Don Bushnell, Anna di Stefano, Libby Douvan, Will McWhinney, Michael Esnard and Susan Taira. Many other names—both students and faculty (which are often the same at Fielding)—belong here as well. Without their encouragement and help, I could not have begun to understand the nature of this journey.

Always making himself available in the midst of his busy life as Professor of Anthropology at SUNY, my son Benjamin has provided me with the technical support necessary to finish this book. In our process together through many books, I taught Ben that I didn't want to learn *how* to do it; I simply wanted his help to do what I wanted to do. He gracefully acquiesced, which must have been hard for him since he is a natural teacher. When I told him I thought this book was my last, he said: “I've heard that before.” Since I listen carefully to what Ben says, I say here “who knows?” Benjamin also took my picture for “About the Author.”

I want to thank my publisher, Michael Thomas of Charles C Thomas, who has published my last four books. He has been always supportive, helpful, and interested—a rather unusual stance for a pub-

lisher, I think. I treasure our e-mail relationship and discussions over the years, but especially I value his appreciation for me as a writer.

Claire Slagle is my Editor. She once told me she thought I must have been asleep when I wrote a certain chapter. When I read it over, I decided she was right. Claire's careful eye and her tactful manner make working with her a pleasure. Trevor Ollech is the cover designer par excellence. His imagination and creativity have been both surprising and encouraging. His understanding and ability to quickly make the changes I suggest is nothing short of amazing.

Michelle Winkel, my collaborator on this book deserves my thanks. Collaboration of any kind, can be sticky. Michelle's brave adventure into the organizational world enabled me to come in contact with a part of myself that I have enjoyed bringing to the forefront. The five impressive case studies are Michelle's work and show an art therapist at the top of her game, creatively expanding her knowledge and skills into the organizational world. Besides, she has generously put up with me and my contributions—not always welcome, I am sure.

Betsy, my Havanese dog, sat next to me or on my lap for most of this book. She has been a loving collaborator.

M. B. J.



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**Works by Maxine Borowsky Junge**

*A History of Art Therapy in the United States*  
(With Paige Asawa)

*Creative Realities, the Search for Meanings*

*Architects of Art Therapy, Memoirs and Life Stories*  
(With Harriet Wadeson)

*Mourning, Memory and Life Itself, Essays by an Art Therapist*

*The Modern History of Art Therapy in the United States*

*Graphic Facilitation and Art Therapy,  
Imagery and Metaphor in Organizational Development*

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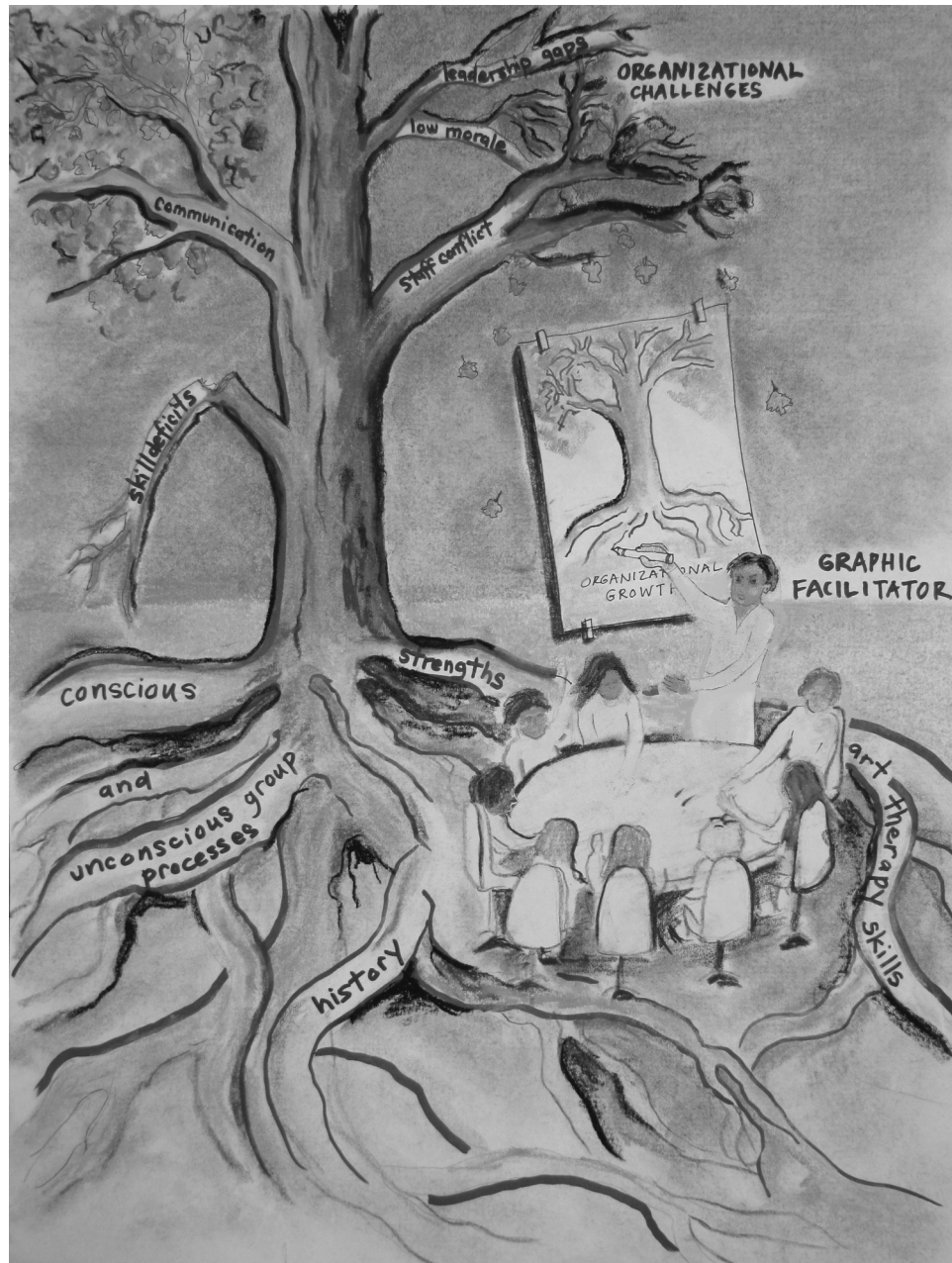


Figure I-1. Growth from the roots up.

## Chapter I

### INTRODUCTION AND BACKGROUND

Graphic Facilitation is an innovative and wholly new application of art therapy theory and techniques to groups and organizations. It offers the art therapist entry into the business community and is a non-clinical arena where an art therapist's natural skills and expertise can find renewed validation. Graphic Facilitation is *a process* in which a trained consultant, using color, symbols, imagery, and metaphor in murals, interprets and documents something as short as a keynote address or as long as an entire conference.

Michelle Winkel writes: This book was born in Max's living room when I spent a few days with her while cycling around her idyllic Whidbey Island in Washington State. Over glasses of wine, we talked about our respective work and shared thoughts about how the field of art therapy has grown over the years since I was her student in the early 1990s at Loyola Marymount University in Los Angeles.

As I described the evolution of my own identity as an art therapist, now primarily working in the corporate and government sector, Max, a systems thinker, recalled her own organizational development and education work during her substantive career. Her doctoral work was in organization systems. Although she consulted to organizations using art and maintained an organizational consulting practice for many years, she had never written about this work. Always an advocate for advancing art therapy into new areas, she remarked how exciting it would be to write about the graphics work with organizations. I agreed. I remembered how tough it had been to train myself as a Graphic Facilitator. There just wasn't anything written that would give me some ground under my feet. What I did read didn't approach the depths of the work I was trying to do: Using art and visual metaphors

to move groups through organizational conflicts. I felt as the early pioneer art therapist must have felt (and many after, as well)—isolated, alone and as if I were inventing a whole new geography with few established landmarks to point the way.

Art therapist Maxine Borowsky Junge, co-author of this book, received her doctorate in “Human and Organizational Systems,” from Fielding Graduate University. She established an organizational consulting practice in 1985 and often used art experiences as part of her practice. With the encouragement of her mentor, Will McWhinney, Junge informally used the mural process described herein. Co-author and art therapist Michelle Winkel created her own “Graphic Facilitation” process in Los Angeles and Sacramento, California and in Canada; she used it to work with a variety of different kinds of groups, from a few individuals to one or two thousand. (Some are described in the Case Studies of this book.) Winkel also created a firm, “Unfolding Solutions,” in which she uses art to consult to groups, businesses, and organizations.

Traditionally, language and the written word have been used to document organizational and group occurrences—such as the ubiquitous “minutes of the meeting.” But words, no matter how carefully crafted, represent a rather distant abstraction of the real event. Words are indicators of the person writing them and the record often becomes a photograph more of the reporter than of what is reported. This selection process is seldom acknowledged. Verbal documentation, ostensibly objective, is consciously and unconsciously subjective and is the creation of the writer. What is chosen for inclusion, how it is framed, and what is left out are all choices. Graphic Facilitation, while including words, is frankly subjective and interpretive and usually includes words but within the context of visual imagery and metaphor.

A very few art therapists have used their expertise to further organizational and business aims, (Ault, 1983, 1986; Ault, Barlow, Junge & Moon, 1988; Stoll, 1998, 1999a, 1999b; E. Speert, personal communication, 2010; Turner & Clark-Schock, 1990; Clark-Schock, personal communication, 2010; Bosky, 1992). Ault (1988) states:

Businesses or other institutions can, and do, become ill. . . . These ills are often caused not by market problems, but by failures of human



relationships working within systems. . . . But what if you look at these structures as family systems and use family art therapy methods? (Ault et al., 1988, p. 13 quoted in Feen-Calligan, 2008)

Few art therapists have presented papers at conferences or published in the organizational/business areas and none have used Graphic Facilitation. (For further description of art therapists and their forays into business, see Chapter VIII.) Graphic Facilitation as conceived by Winkel and Junge is a new approach for art therapists and is likely to provide an exciting expansion for the future of the art therapy profession.

Winkel writes:

I started training as an art therapist in Los Angeles in 1993. As with all new trainees, I was both eager and terrified to practice some of my textbook knowledge in the real world. Each week, I came to my clinical supervision with client artwork in hand, brimming with insights from the sessions. My supervisor encouraged me to make art in response to my thoughts and feelings. I created art from my gut, not always knowing or understanding its meaning or intent. Novice art therapists, many already self-identified artists when we began art therapy training, were unfamiliar with this process, or at least did not have a name for it. Later, I would call this process of art-making to interpret and document a therapy session or organization session “*Graphic Facilitation*.”

Graphic Facilitation is decidedly *not* art therapy. Organizational work and the organization profession are based primarily in systems thinking and limits, and parameters and intentions differ from therapy of any kind. Nonetheless, that an organization, like an individual or family *has a psychology* which is expressed through behavioral dynamics and meaning making is a shared assumption which makes Graphic Facilitation an obvious arena for a trained and skilled art therapist.

Written by two art therapists, this book is for art therapists who would like to develop and learn to use art therapy applications for business and organizational sectors. The book is also intended for “the other side”—business coaches, human resource managers, organizational management consultants and facilitators who want to enrich their practice with the exceptional nuances that working with art can bring to the business world. We predict that uses of art and business