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Citation: Kernan, M.A. (2014). Research into Arts-based Interventions in Organisations and Management Education: Theoretical foundations and methodological implications. IFKAD 2014 Knowledge and Management Models for Sustainable Growth, 9, ISSN 2280-787X

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Academic excellence for business
& the professions

Research into Arts-based Interventions in Organisations and Management Education

Theoretical foundations and methodological implications

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**IFKAD 2014 – International Forum on
Knowledge Asset Dynamics**

Matera, Italy 11–13 June 2014



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Outline

Introduction

1 Researching ABIs

2 CCI Pilot study

**Creativity and the Creative Industries Module (CCI), Masters in
Innovation, Creativity and Leadership, City University London**

3 Some links to popular theorists

4 Conclusions



Researching ABIs: Opportunities and challenges

i. ABIs in organisations:

- Outcome requirements
- Organisational mindsets
- Impact analysis?

ii. ABIs and scholarship:

- Transdisciplinarity / partnerships
- Theoretical / disciplinary frameworks:
 - ✧ *Management*
 - ✧ *Arts-based research / aesthetics*
 - ✧ *Therapeutic and ‘change’ disciplines, including pedagogy*
 - ✧ *Philosophy / neuroscience / psychology (cognitive, social, developmental – and evolutionary)*



Researching ABIs: Methodological/theoretical framing 1

i. Methodological starting points:

- Mixed methods research
- Business case studies (eg Yin, 2013)
- Quasi-experimental approaches, including:
 - *Pre- and post-measures*
 - *Interviews, observational processes and content/taxonomic analyses – including exploring metaphor* (Tosey, 2011)
- Grounded theory analytical processes (eg Charmaz, 2006)



Researching ABIs: Methodological/theoretical framing 2

ii. Theoretical starting points:

- **Interpersonal and intrapersonal learning and change:**
themes:
 - ***Embodiment*** (Merleau-Ponty, 1962/2002; Dreyfus, 1996)
 - ***Mindfulness and presence*** (Langer, 1989; Senge *et al.*, 2006)
 - ***Learning and change*** (Meyer and Land, 2003; Heron, 1992)
 - ***Self-efficacy*** (Bandura, 1997; Bandura *et al.*, 1997)
 - ***System dynamics and social cognition*** (Mowles *et al.*, 2008; Hutchins, 1995 and 2000)
- **Links to *neuroscience*** (Rock, 2008; Rock and Cox 2012)
and ***evolutionary psychology*** (Lieberman, 2013)
- **Integrative scholars:** McGilchrist (2009) and Herman (2013)



- **Emotional intelligence (Goleman, 1998):**

Recognizing One's Emotions and Their Effects

People with this competence

- »Know which emotions they are feeling and why
- »Realize the links between their feelings and what they think, do, and say
- »Recognize how their feelings affect their performance
- »Have a guiding awareness of their values and goals' (1998, p.54)

- **Popular leadership texts, eg *Embodied Leadership* (Hamill, 2013) and *Resonant Leadership* (Boyatzis and McKee, 2005) – subtitle:**

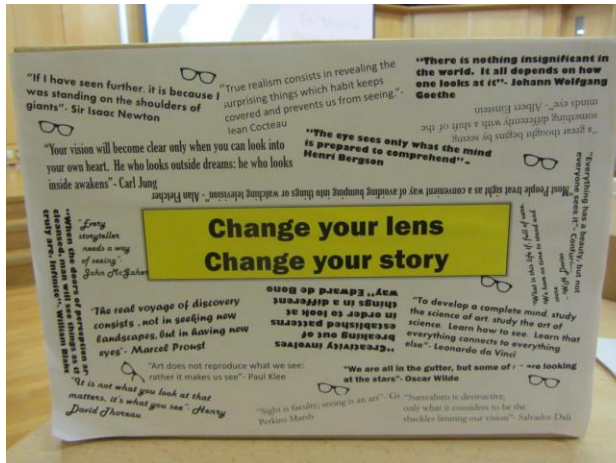
*Renewing yourself and connecting with others
through mindfulness, hope and compassion*



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CCI Pilot Study

CCI Pilot Study: Group Performance



Creativity and the Creative Industries Module,
Master in Innovation, Creativity and Leadership,
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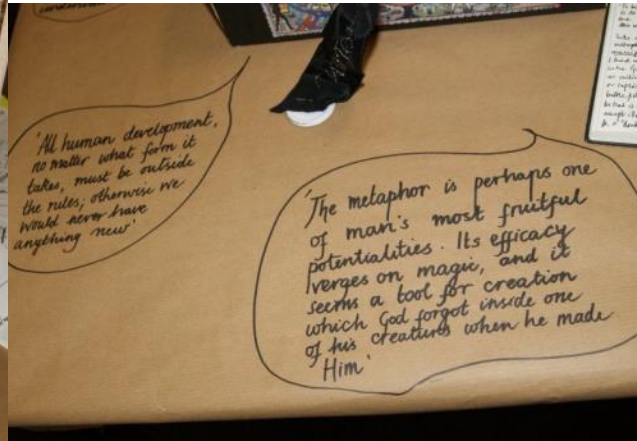
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CCI Pilot Study

CCI Pilot Study: Artefact Show



Creativity and the Creative
Industries, Master in
Innovation, Creativity and
Leadership,
City University London
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CCI Pilot Study: Pre/post questionnaires

- **Two-part pre- and post-questionnaires:**
 - **15 responses, January and April 2014 (11-week period)**
 - **Anonymous but comparable**
- **Part 1: Self-efficacy:**
 - **Baseline measure/s**
 - **Workshop-specific questions**
- **Part 2: Questions to elicit descriptions (& metaphors)**
- **(Further research:** Analysis of reflective journals, interviews, content analysis of documents and audio recordings...)



CCI Questionnaires: Part 1 *Self-efficacy*

- **Efficacy expectancy** = ‘the conviction that one can successfully execute the behavior required to produce [a desired outcome]’
- Individuals’ ‘expectations of **personal efficacy** stem from...’
 - *‘Performance accomplishments’*
 - *‘Vicarious experience’*
 - *‘Verbal persuasion’*
 - *‘Emotional arousal’*

(Bandura et al., 1997: p. 126)



CCI Questionnaires: Part 1 *Efficacy 'baseline'*

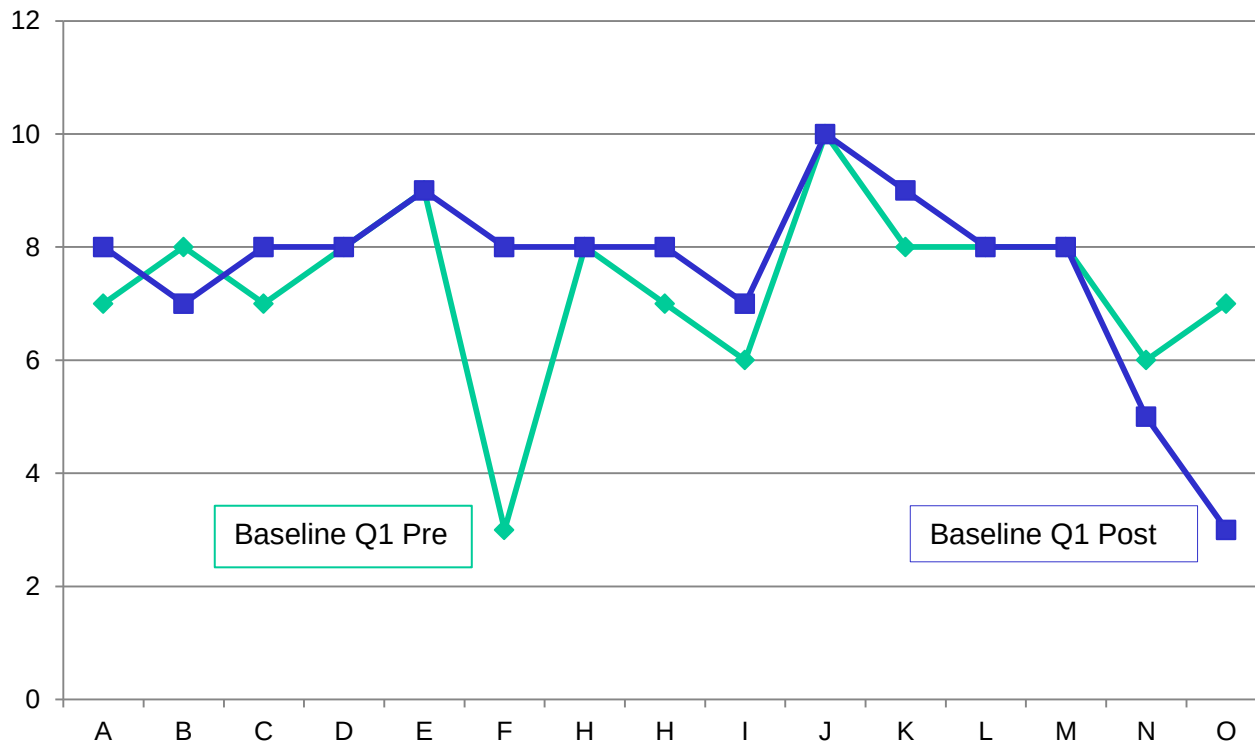
**'On a scale of 1 (*Not at all true*) to 10 (*Completely true*)...
indicate the extent to which you agree with...':**

- 1. I have a strong belief in my competence generally**
- 2. If I am under pressure at work, I can usually think of something to do**
- 3. I am confident in my abilities to learn new skills**
- 4. When I am confronted with a problem in my job, I can usually find several solutions**
- 5. My past experiences have prepared me well for my future career**
- 6. I feel prepared to meet most of the demands in my next job'**



**‘On a scale of 1 (*Not at all true*) to 10 (*Completely true*)...
indicate the extent to which you agree with...’:**

1. ‘I have a strong belief in my competence generally’





CCI Questionnaires: Part 2 *Creative practices*

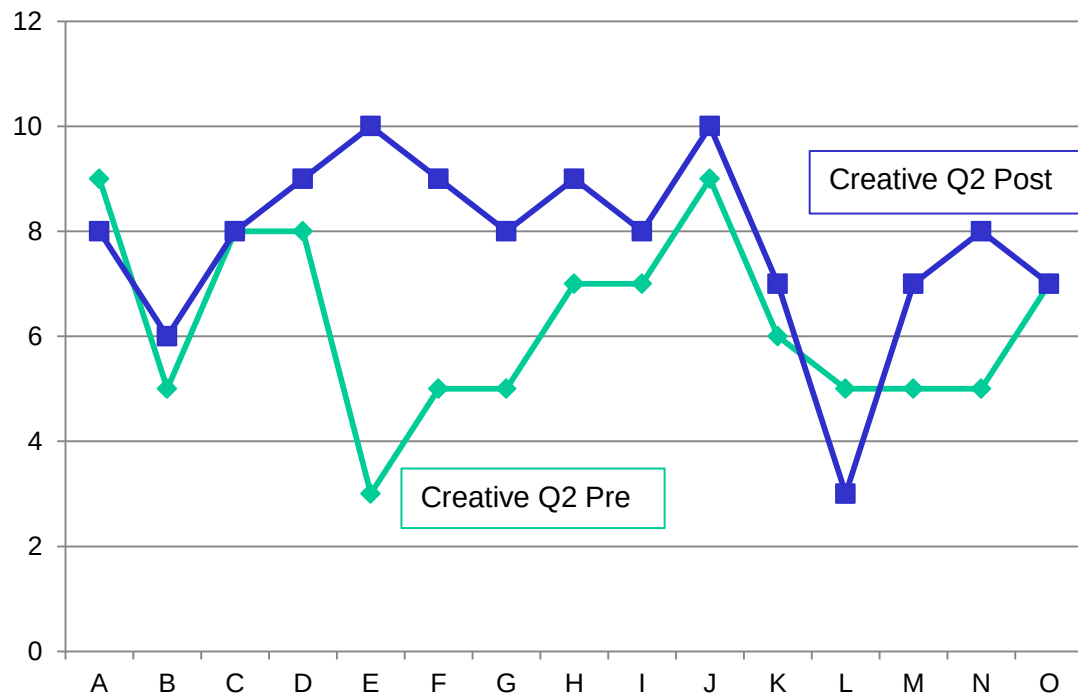
**Applying creative practices in future work:
‘current levels of personal competence (ie confidence
related to your own effectiveness)’:**

1. Applying **ideas in my work** informed by how dancers, artists, comedians, actors and musicians work
2. Identifying ways in which creative practices could **contribute to my future career**
3. Identifying how best to develop **my own creative practices** and potential
4. Knowing **how to present** insights informed by creative practices **to managers** and decision makers within my industry
5. Knowing **how to analyse** the effects of **artistic experiences**, and how to relate them to appropriate theory



‘Indicate your current levels of personal competence (ie confidence related to your own effectiveness)’:

2. ‘Identifying ways in which creative practices could contribute to my future career’





CCI Questionnaires: Part 2 *Self-descriptions*

**Expectations/experience of joining artistic workshops
(‘brief descriptions or single words’):**

‘What might each of these experiences be a bit like,
and/or how does the idea make you feel?’

- 1.Dérive**, Victoria & Albert Museum (Debord, 1958)
- 2.Improvisation (‘Improv’) workshop** – *Neil Mullarkey*
- 3.Music workshop** with a string quartet – *Susan Carpenter-Jacobs*
- 4.Choreographed walk** in Regents Park – *Walking Stories*
- 5.Acting workshop** – *Angela Dove*
- 6.Developing and performing a play**
- 7.Being coached** by an **artist** – *Roma Tearne*
- 8.Developing** and presenting an **artistic artefact**



Part 2 *Creative practices*: Pilot data 1

Question	Pre	Post
1 V&A	Demanding	Confusing, but really insightful – there emerged the idea for my artefact.
2 Improv	Embarrassing	It sounded a little bit confusing and loose – but some techniques helped with the performance.
3 Music	Funny	Inspiring – loads of connections with leadership, culture and <u>class</u> mate[s]
4 Walk	Awkward	Intense. The situation when I get/felt what embodiment is.
5 Acting skills	Challenging	Interesting, very helpful both for professional and performance purposes.
6 Performance	Joyful	Lots of lessons on teamwork, leadership & embodiment. Probably the most intense experience of the whole MICL.
7 Artist coaching	Rich experience	Some if the tips were very good and led me to build on my artefact – though other [sic] were quite strange / poorly justified
8 Artefact Show	Relaxing	Intense. Lots of reflection and different mental connections until I got it done.



Part 2 *Creative practices*: Pilot data 2

Question	Pre	Post
1 V&A	No feelings	Great – eye opening – inspiring
2 Improv	[blank]	[did not attend]
3 Music	Worried	[did not attend]
4 Walk	Worried	Brilliant
5 Acting skills	Worried	Excellent
6 Performance	Worried	Great experience
7 Artist coaching	Interested / excited	Very interesting / inspiring – triggered thinking about exploring new media
8 Artefact Show	No feelings	[blank]



Part 2 *Creative practices*: Pilot data 3

Question	Pre	Post
1 V&A	Expecting / curious	Overwhelmed
2 Improv	Challenged	Funny / amazed / improv → everything is an offer
3 Music	Afraid	Groupwork / directions [sic] is good & too much direction could be hindering
4 Walk	Funny	Out of my comfort zone
5 Acting skills	Fearful / fun	Being stressed / relax; Believing in what you say
6 Performance	Could be hell on earth or a joy!	Patience and agreements
7 Artist coaching	Perfect	We can do anything
8 Artefact Show	Fear / expecting / challenge	Time consuming / enjoyable / crafted



Some links to popular theorists

- **Emotional intelligence / stages of ‘readiness’ for learning and change** (Goleman, 1989, pp.327–8, citing Prochaska, eg Prochaska *et al.* 2001):
 - ‘Oblivious’
 - ‘Contemplation’
 - ‘Preparation’
 - ‘Action’
- **Leadership:** Primal, Embodied, Creative...
- **Creativity and innovation** in organisations



Conclusions

- **ABIs + creativity in organisations = current ‘threshold concepts’** (Meyer and Land, 2003)
- **Applied research:** interdisciplinary scholarship + popular debate
- **Pilot study: potential benefits of:**
 - **Interdisciplinary/partnership** studies of specific interventions
 - **Active learning + reflection** in ABI interventions
 - Requires careful **planning** and piloting, as well as iterative processes (cf Tosey, 2011)
 - **Richness of data / range of analytical disciplines**
- **Questions/comments welcome**



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Note: See associated conference paper for theoretical review plus references.

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