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

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)

2 Methodological and theoretical framing - 3

iii. **Populist theories: including:**

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

'EMOTIONAL AWARENESS
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:
Group Performance

Creativity and the Creative Industries Module, Master in Innovation, Creativity and Leadership, City University London
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CCI Pilot Study:
Artefact Show

'All human development, no matter what form it takes, must be outside the rules, otherwise we would never have anything new'

'The metaphor is perhaps one of man's most fruitful potentialities. Its efficacy verges on magic, and it seems a tool for creation which God forgot inside one of his creatures when he made Him.'
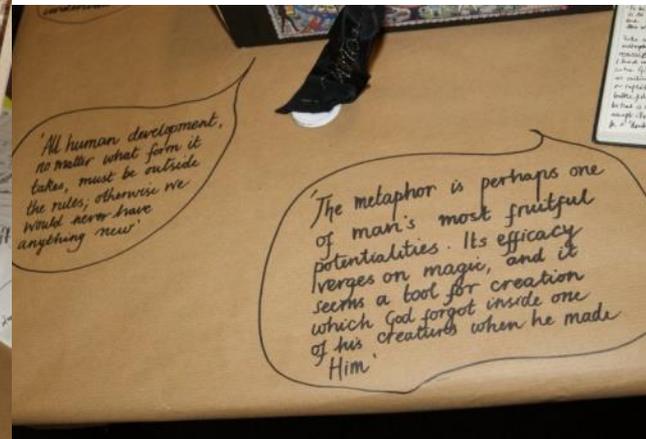
Creativity and the Creative Industries, Master in Innovation, Creativity and Leadership, City University London
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CCI Pilot Study: Pre/post questionnaires

- **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'
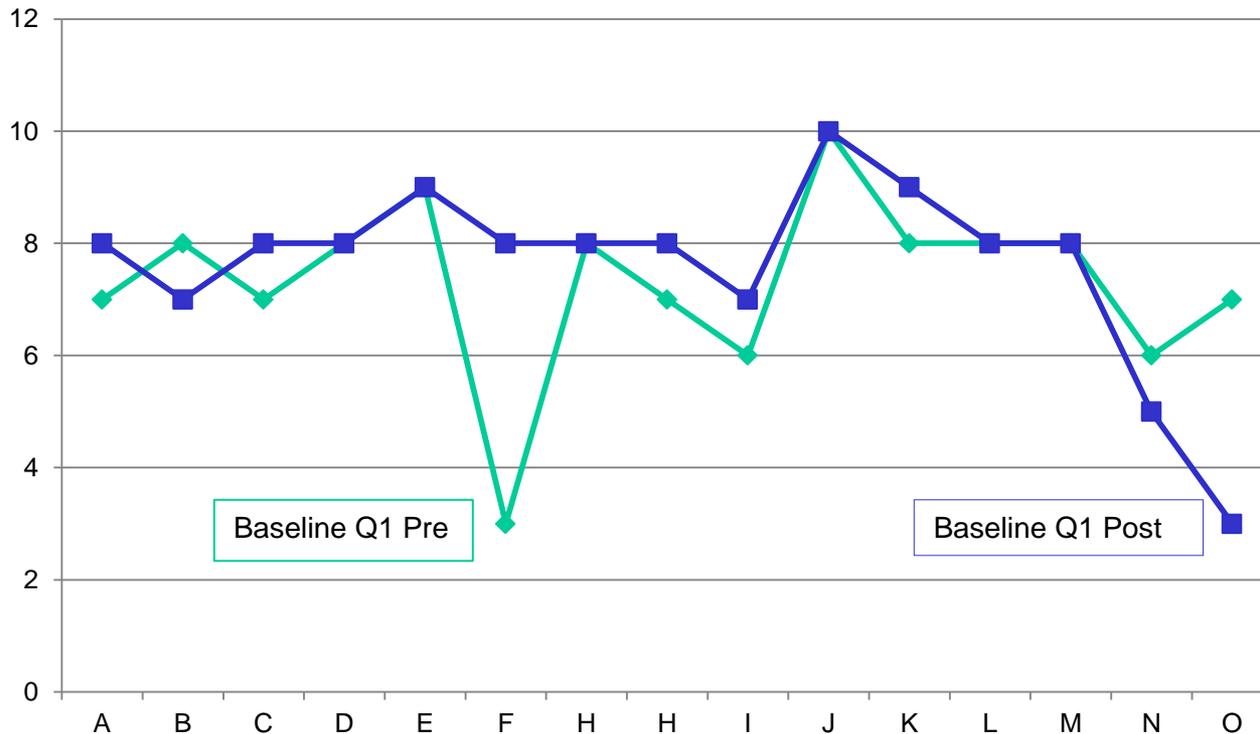
CCI Questionnaires: Part 2 *Creative practices*

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'
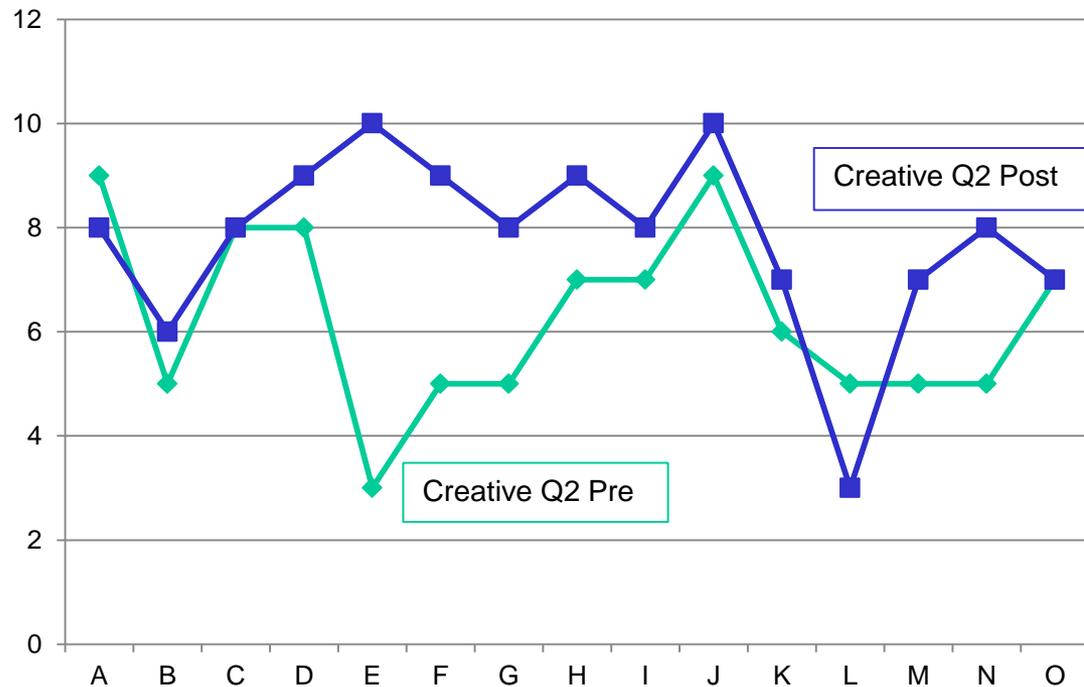
CCI Questionnaires: Part 2 *Self-descriptions*

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 class 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**

References 1

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

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