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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)**
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)
ii. Theoretical starting points:

- Interpersonal and intrapersonal learning and change: themes:
  - *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)

- Links to *neuroscience* (Rock, 2008; Rock and Cox 2012) and *evolutionary psychology* (Lieberman, 2013)

- Integrative scholars: McGilchrist (2009) and Herman (2013)
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*
CCI Pilot Study: Artefact Show

Creativity and the Creative Industries, Master in Innovation, Creativity and Leadership, City University London
© MICL students, 2012
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’
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

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

<table>
<thead>
<tr>
<th>Question</th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 V&amp;A</td>
<td>No feelings</td>
<td>Great – eye opening – inspiring</td>
</tr>
<tr>
<td>2 Improv</td>
<td>[blank]</td>
<td>[did not attend]</td>
</tr>
<tr>
<td>3 Music</td>
<td>Worried</td>
<td>[did not attend]</td>
</tr>
<tr>
<td>4 Walk</td>
<td>Worried</td>
<td>Brilliant</td>
</tr>
<tr>
<td>5 Acting skills</td>
<td>Worried</td>
<td>Excellent</td>
</tr>
<tr>
<td>6 Performance</td>
<td>Worried</td>
<td>Great experience</td>
</tr>
<tr>
<td>7 Artist coaching</td>
<td>Interested / excited</td>
<td>Very interesting / inspiring – triggered thinking about exploring new media</td>
</tr>
<tr>
<td>8 Artefact Show</td>
<td>No feelings</td>
<td>[blank]</td>
</tr>
</tbody>
</table>
## Part 2 Creative practices: Pilot data 3

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

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

References 2


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