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Research into Arts-based Interventions in Organisations and Management Education

Theoretical foundations and methodological implications

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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)
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:
Group Performance

Creativity and the Creative Industries Module,
Master in Innovation, Creativity and Leadership,
City University London
© MICL students, 2013
CCI Pilot Study: Artefact Show
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

• 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


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