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# Deepening the Theoretical Framework of Creative Leadership: Creative Leaders and Arts-based Learning

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Deepening the Theoretical Framework of Creative Leadership:  
Creative Leaders and Arts-based Learning

By

Deborah C. Clifford

An Abstract of a Project in Creative Studies

Submitted in partial fulfillment  
Of the Requirements  
For the Degree of

Master of Science

April, 2008

Buffalo State College  
State University of New York  
Department of Creative Studies

## ABSTRACT OF PROJECT

### Deepening the Theoretical Framework of Creative Leadership: Creative Leaders and Arts-based Learning

Current corporate and academic paradigms are in need of fresh eyes and insightful responses. Forces such as; 21<sup>st</sup> century challenges, a desire for meaningful work and emerging positive organizational scholarship are changing the way we envision leadership as well as our thinking on how it might be fostered. This project explored the artistic process from the perspective of what it contributed to emerging theories on creative leadership. It looked at leadership from a holistic perspective and arts-based learning as a crucial tool in developing leaders who demonstrate balance between cognitive and affective; linear and organic, analysis and synthesis and logic and intuition. The conclusion drawn was: Utilizing the arts as part of a leadership development strategy allows different ways of knowing and leading to emerge. The result is a more holistic and integrated leader who is able to access knowledge which is not available through the traditional means of analysis and logic. This leadership model has a positive effect upon institutions in bringing a philosophy of humanization and meaning-making to corporate boardrooms.

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Date

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To the wonderful teachers who walk the halls of The International Center for Studies in Creativity – if anyone would like a definition of creativity they need only meet you all. You have shown me that creativity blossoms when the person does! Thank you all for living what you teach. I am deeply enriched both as a scholar and as a person for having been your student.

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## Section 1: Background to the Project

### Introduction

*We do not need to search for new landscapes, we simply need to see the familiar landscapes with fresh eyes.*

*Marcel Proust*

Creative leadership is a topic which I have thought much about during my studies at the International Center for Studies in Creativity. Having spent twenty years working within various corporations and thereby gaining experience both as a follower and a leader, I was interested in acquiring knowledge that would help me re-envision institutional experience and meaning as well as the role of those who provide leadership within those organizations.

It should not come as a surprise to anyone with knowledge of 21<sup>st</sup> century business practices that much of my corporate experience consisted of following, developing and enforcing company policies. I accepted the work-life balance philosophy and tried to confine my quest regarding values and meaning outside my corporate role. However, as the years ticked by and I assumed more responsibilities, I begin to see clear evidence that the established leadership paradigm was due for a tune-up or rather a drastic overall. Significant change had occurred and was continuing to happen at an unprecedented pace. People (including myself), wanted the workplace to mean something far more than the pay-cheque attached to it and were becoming more vocal about expressing this need. They wanted input into decisions and recognition of their unique contribution to the business. The world-wide-web also dramatically changed the

way business was conducted and competition for customers sprang up seemingly overnight. There was also the challenge of shortened life cycle of products. Technology changed before the original products had barely been removed from their packaging. These events forced changes in both my leadership strategies and across corporations as a whole. More importantly, these external forces became the lightning rod for my determination to become part of a new breed of change agents. The challenge was how and where?

The first course of action was an intensive research period, examining various Master's programs in Business Administration. While many of these sounded promising, I sensed that each one was built on similar leadership models and offered skills development utilizing much the same tools. I was looking for something different yet had no language to articulate what I was looking for. During this time, as part of my preparation for returning to school after a long hiatus, I enrolled in a course at the local university. The title and description of the course – *The Politics of Creativity*, sparked my interest. The course opened up a whole new world of thought to me regarding the topic of creativity and the demand on a global level for more of this elusive force. Armed with the word '*creative*,' as well as a mounting sense of desperation, I turned to one of the major sources of 21<sup>st</sup> century change – the internet and its various search engines. Shortly thereafter, I found myself staring at the information screen for the International Center for Studies in Creativity. I knew I had found the place where my questions on leadership, change and creativity would find a receptive ear and perhaps even some wisdom.

A year and a half later found me with a newly acquired appreciation for the impact that creativity can have on individuals and hence on the leadership they can provide within the organizations which they work. It also solidified a desire to know more about how these creative change leaders might be developed and better equipped to handle the challenges of the 21<sup>st</sup> century.

**Purpose:**

I choose this project because I wanted to explore the topic of leadership through a non-traditional prism. An analogy here would help clarify my thinking: If current leadership theories look at this topic primarily through one kind of lens: sequential; logical; analytical, then how might the view change if leadership was looked at through a bifocal lens? The bifocal view would keep the original lens plus add a new view – the nonlinear, intuitive and holistic. My intention in choosing to do a research project integrating the arts and leadership was to add a new view to the existing landscape. To do so, I ventured into a realm unfamiliar to me – the world of art and aesthetics.

My purpose was twofold: To add new knowledge by an examination of emerging research on artistic processes as they related to leadership development and to develop my skills as a researcher and creativity scholar by providing an overview of emerging leadership theories, developing the connection between arts-based learning and creative leadership and providing information on current initiatives which utilized this new paradigm.

### **Description:**

This project examined theories of leadership development and the emerging research around the role of arts-based experiences in leader development. It also discussed the use of art in stimulating discussion about the *personhood* of leaders rather than solely their *skill-set*. In addition to a reflection of the current literature on this topic, it examined leadership training initiatives utilizing an arts-based approach from both the academy and private sector organizations. The objective was to provide a comprehensive document which clearly made a connection between arts-based experiences and creative leadership.

### **Rationale for selection**

Choosing to focus on arts-based learning as the means by which I would examine creative leadership fit the criteria I had formulated for my project work for several reasons:

1. It focused on creative leadership which was my primary research interest.
2. It provided a non-traditional view of leadership development
3. It allowed me to look at the “newest” literature in the research field
4. It allowed me to personally experience a shift from a “rational” brain mentality to an engagement with the intuitive and holistic.

The following questions guided me in choosing arts-based learning as my project focus: What are the challenges facing corporations and/or institutions in

21<sup>st</sup> century society? How do these challenges reshape leadership? Do current management training paradigms reflect the needs of leaders in this century? What strategies might be developed to provide leaders with the skill set required to meet the new roles and challenges they face?

Answering these questions led me down many paths. Typically, the quest began on the rational and cognitive path with a delving into the available leadership literature. Leadership resources were abundant. If people were looking for a recipe on the “how to” of leadership, they would not have to look far. The question that quickly began to arise though as I looked at the mountain of literature was, ‘Which theories were right?’ If the answer to leadership was contained within the literature, then why did these books continue to crop up on a daily basis with yet one more “guaranteed” success recipe. Was it possible that the majority of accepted thought surrounding leadership comes from a perspective that was no longer sufficient for 21<sup>st</sup> century leadership?

I, along with most of western society, am a product of logical cognitive reliance. Everything that has been rewarded in my life stems from reliance on linear reasoning. I did well in schools. I provided the “right” answers to questions. I drew inside the lines and my parents received regular notes from my teachers attesting to my superior conformity habits. I was rewarded with great grades and graduated from both high school and university having used logic and critical thinking skills almost exclusively. Art-based activities have played a minor role in shaping my life. I did not paint, compose, dance, draw or sculpt on a regular basis. However, as part of the learning I have gained from my studies, I have

become aware of my extreme reliance on left-brain functions in solving problems. While researching various topics for this project, I was introduced to abstract painting as a decision-making tool. I was a skeptic. However, after the experience, I discovered two astonishing facts.

1. I was no longer felt the stress of picking the “right” project and was also able to imagine what I could not imagine before.
2. I ‘knew’ how to incorporate several key project desires – creative leadership, holistic thinking and emerging positive organizational theory, into one (hopefully) coherent project.

This project was a journey into the realms of literature surrounding these concepts with the intention of adding further to the knowledge base of creative leadership within the framework of arts-based experiences.

### **Project Contribution**

As stated earlier, it was my desire that this project would contribute to the understanding of creative leadership by adding a new lens to look through. Arts-based experiences – as a means of leadership development, is still in its inception. This means that much of the material I have covered could be potentially new information for those involved and/or interested in the topic of leadership development. New information could generate valuable insights thereby assisting those involved in leadership training to be more effective.

The topic also had the potential to shape the way leadership development courses are conceived, designed and delivered. Given the hugely different

processes in an arts experience as opposed to traditional learning, training from this context would provide radically different experiences.

Finally, the project may have impact in not only enhancing the “how to” of leadership development but also the “why to.” The *way of the artist* is quite different than the processes generally seen in a corporate environment. Therefore, the question of “why” a leader made a certain decision is given as much credence as “how” he or she came to that decision.

## **Section 2: Pertinent Literature**

### **Introduction**

This section contains literature that supports the case for arts based leadership development. Literature was selected from several fields: management theories; positive organizations scholarship; leadership literature; arts education; case studies and practitioner experiences.

### **Is there a case?**

Presenting a case for the arts within the framework of leadership development may raise eyebrows from mainstream academic and business communities as well as from many artists currently outside of those communities. The lines have been well-drawn. Many believe that experiences in the arts are meant for a few but creative “arty” types and that the business arena is for the intellectuals or “nerd” types. The arty people go on to create wonderful and moving pieces of art, struggle to pay their bills yet have a deep and rich inner life while the nerds become the moneyed business tycoons wielding powerful places

within the various institutions that embody westernized capitalist nations. They have the money but embody the values of materialism and power. School and society embed these concepts, and we are all sorted into our various labels early in life. By the time we are in early adolescence, we are able to quickly articulate the tribe to whom we belong as can our parents, relatives and teachers.

With these lines being so accepted by the majority of the members within these two groups, attempting to question the assumptions behind them represents a huge shift in thought. The logical question would be, “For what purpose?” This project offered some insight on the purpose for bringing artists and business leaders together. It asserted that the act of art-making was potent with significantly different kinds of problem solving skills than are traditionally used within institutions. It also asserted that the process of making art instills meaning within the lives of the participants resulting in leaders who are more self-aware and committed to the humanization of their organizations. It is at its essence an attempt to envision creative leaders through the theories of Senge, Scharmer, Jaworski and Flowers (2004), who “concluded that in order to *create the world anew* we will be called to participate in changes that are both ‘deeply personal and inherently systemic’ (p. 1). They used the word “presence” to describe a deeper way of thinking about change and leadership. It is not enough to think and talk about the ‘what’ and ‘how’ of leadership but people must consider the ‘who’: “Who we are and the inner place or source from which we operate, both individually and collectively” (p. 2).

For those who wish evidence that supports the role of the arts in developing intellectual ability, there are studies that can be cited, although the more objective of them do caution against making the linkage between increased academic performance and the arts. (Project Zero, 2007). It was not however, within the scope of this project to argue the merits of the arts in light of how they can make one more intelligent. Rather, it was aligned with the philosophy of Hetford and Winner (2001), in asserting that “the arts must be justified in terms of what the arts can teach that no other subject can teach” (p. 3).

### **Linking the arts and leadership**

*“Twenty-first century society yearns for a leadership of possibility; a leadership based more on hope aspiration and innovation than on the replication of historical patterns of constrained pragmatism...the time is ripe for a cross-fertilization of the arts and leadership”*  
(Adler, 2006: 487)

The article which undergirded this project comes from Nancy Adler, a business professor at McGill University. In 2006, she submitted an article to the *Academy of Management Learning and Education*. The article was entitled: *The arts and leadership: Now that we can do anything, what will we do?* This was certainly not the first piece of scholarly research linking arts and leadership; however, it appeared that the time was ripe for a scholarly acknowledgment of this connection. Adler’s article was published along with a special introduction by the associate editor of the journal, Neal Ashkanasy. His comments included;

“remarkable essay”, “a piece that seemed to be going beyond the usual rhetoric that management educators ought to be lifting their game”, “not the usual stock-in-trade of academic journals” and “Adler seemed to me to be offering insights into management education that simply demanded to be published”. (p.484). Because the article was considered unique and potentially in danger of being omitted if left to the usual reviewer process, Ashkanasy took special precautions to ensure that it would make it into the journal and hence published for the academic world to view. He agreed with Adler that management education was stuck in a rut and that there were too few voices advocating what is needed to get out of this rut. In essence, there is a need for a clearer vision and Adler’s article resonated with a view on leadership that stood out in its uniqueness.

### **Defining “the arts” and “creative leadership”**

*It is that ability to give focus, to let us stand above the hurly burly of the day and take a longer view, that places our artists, our writers and performers at the forefront of our brave advances towards the future.*

*Max Wyman – author of The Defiant Imagination*

The terms *creative leadership* and *the arts* occurred frequently throughout this literature review, and it was necessary to provide a framework for my thinking around these in advance. In talking about *the arts*, I was more interested in “*artistic*” processes and “*aesthetic*” experience than in defining various art forms such as painting, poetry, dance and other commonly accepted

art activities. It was the process of engaging in art-making and what that meant in terms of developing skills that enhance leadership that provided the focal point of this literature review. As for *creative leadership*, I have come to believe as does Moxley (2000), that “there are truths that cannot be empirically proven, truths about effective leadership that we have too long ignored. One of those truths is that our practice of leadership either suffocates or elevates spirit” (p. xii). Moxley has assisted me in defining *creative leaders* as: *Those who have learned to be their true, whole selves and use their authenticity to develop ways of doing leadership that promote wholeness, vitality and a sense of connectedness throughout their organizations.*

### **Chaos, complexity and values**

*“This is not “ordinary” time, but, rather, a time when all the hierarchies of the world are in trouble, a kind of winter, in Camus’ terms, a time of darkness, but a time for which the opportunity may exist to find in ourselves an invincible summer.”*  
*(Bartunek & Carboni, 2006:501)*

The central argument advocated by Adler, was that we live in a world totally unlike any other point in history. This world is filled with complexity, chaos and change that happen on a daily basis. Managing these changes within old paradigms does not work. Business schools which have universally been hailed as leadership development icons are graduating students who have “all been trained in essentially the same principles and techniques. Thus, if all of them diligently apply the same analytical principles and tools, the probability is high

that the vast majority will arrive at more or less the same solutions” (Tung, 2006 p.507).

The 20<sup>th</sup> century legitimized the word *values* within the workplace and the results are impacting organizations today in critical ways. Chippendale (1995), highlights the results of an international values survey conducted in 1994 by the Compass Group, a US-based consulting firm. This survey found that the top priority for people in the workplace was the growth and development of individuals. This finding represents a drastic shift in how the typical worker views the role of the institution for which he or she works. In recruiting talented people, corporations must now consider what values they embody realizing that people select one organization over another on the basis of how well it matches their values. Individuals seek organizations “whose leaders create environments that have a sense of life purpose and allow people to make a difference” Looman (2003, p.216). The reality, unfortunately, is that the ability to create a shared vision is the primary leadership role that most executives fail (Truskie, 1990). Looman would argue that this is a failing that is still happening today. It is worth noting here, that the individuals, who are failing at creating a shared vision, are highly skilled and intelligent and the majority has graduated from programs which aim to produce excellent leaders.

Some academics are also tiring of churning out the same rhetoric and are becoming the institutional ‘whistle-blowers’ regarding the ability of their programs to develop effective leaders. Weick (1995) referred to academic institutions as “places designed to make meaning” (p.21). Whitehead (1932), wrote, “The

University imparts information, but it imparts it imaginatively...A university which fails in this respect has no reason for existence” (p. 139). Gardner (1968, p. 90), provided five core values that universities stood for. These were:

- Things that are forgotten in the heat of battle;
- Values that get pushed aside in the rough-and-tumble of everyday living;
- The goals we ought to be thinking about and never do;
- The facts we don't like to face; and
- The questions we lack the courage to ask.

If one is in agreement with these assertions regarding the role of universities, it becomes important to consider the emerging research which casts serious doubts on the benefits of traditional MBA programs as effective instruments of leadership development. (Mintzberg, 2004; Pfeffer & Fong, 2002; Rousseau, 2006; Bailey & Ford, 1996). After teaching MBAs for fifteen years, Mintzberg was adamant in his opinion that "...it is time to recognize conventional MBA programs for what they are-or else to close them down. They are specialized training in the functions of business, not general educating in the practice of managing” (p.5). He asserts that this is common knowledge among his colleagues, many of whom are dissatisfied with the status quo. Mintzberg uses the words management and leadership interchangeably. In his view, “managers have to lead and leaders have to manage” (p.6).

So now we come to the paradox. Could it be that we have actually put ourselves into this box of chaos and uncertainty, of massive social ills and

environmental nightmares? Is it possible that our reliance on logic and ‘pure science’ have ensured the loss of what we now need for today’s challenges? Jenson (2001) advocated the arts as a solution: “Without arts, we can pack our tents, admit we have lost our humanity, and all go home to online, pay-per-grade, computer based education” (p. vii). He went on to ask; “Do you really want to live in a world where the best we have to offer is a high-test-score graduate, but a person who can’t work with others, be creative and express himself, solve real-world problems, and do it with civility?” (p. vii). Mintzberg (2004) acknowledged that within traditional MBA programs, graduates emerged “with the impression that management is analysis, specifically the making of systematic decisions and the formulation of deliberate strategies” (p.10). Livingston (1971) continued this train of thought regarding formal management education programs by asserting that they typically emphasize the development of problem-solving and decision making skills but give little attention to the development of skills required to find the problems that need to be solved.

### **Changing the focus within organizational management**

*This is the age of creativity because management is transforming its role from controller to emancipator of creativity. This is the new managerial mindset.*  
*John Kao- author of JAMMING*

Bartunek and Moch (1994) described a level of organizational change which they termed “third order”. At this level, “change is designed to give members the opportunity to transcend schemata” (p. 24). According to these

researchers, these kind of 'third order' changes lead members of an organization to become aware of the benefits and limitations of their shared schema; recognize how this schema and all schemata limit as well as guide understanding; and become more effective at evaluating and changing schemata. Third order change is not an easy task, primarily because it "must be based on a transconceptual mode of understanding" (p. 25). It involves continuous cognitive development which requires exposure "to a source of meaning beyond that which can conceptually be grasped and understood" (p. 5). Third order change transcends human cognition and requires a richness of communication beyond digital or analogical experience. Artistic experiences were advocated by Bartunek and Moch for producing third order change because they involve the ability to apprehend reality as a whole in a glimpse.

Third order change may be the best way to identify what is happening within the field of organizational management. Cameron & Caza (2004) give an overview of an emerging body of positive organizational scholarship which is "focused on the dynamics leading to exceptional individual and organizational performance such as developing human strength, producing resilience and restoration, and fostering vitality" (p. 731). They note that although the term used is '*positive*', this does not mean it does not ignore negative or challenging aspects of organizations but rather focuses on the integration of both negative and positive conditions. Cameron and Caza cited a growing number of academic researchers who work within this framework, focusing on such topics as: compassionate responding (Dutton, Frost, Worline, Lilius & Kanov, 2002),

leadership (Luthans and Avolio, 2003), community building (Feldman & Khademian, 2003), positive psychology (Synder & Lopez, 2002), appreciative inquiry (Cooperrider & Whitney, 2000), corporate social responsibility (Margolis & Walsh, 2001), and creativity (Amabile, Conti, Coon, Lazenby & Herron, 1996). Of note, is the fact that “studies of affirmative, uplifting, and elevating processes and outcomes have not been the norm. In fact, they have been overwhelmed in the scholarly literature by nonpositive topics” (p. 733). However, there is a universal reality which provides impetuses for more work in this area which is that individuals and organizations are attracted to that which is inspiring, positive and uplifting, and all human systems incline to that which is good (Cameron & Caza, 2002; Park & Peterson, 2003).

Leadership theories flowing from this new paradigm take on a new tone. Described as; reflective (Looman, 2003), transformational/charismatic (Shamir et al., 1993; Burns, 1978; Bass, 1985), creative (Puccio, Murdock & Mance, 2007), total Friedman (2006), generative (Senge, 2006; Surie and Hazy, 2006), entrepreneurial (Kuratko, 2007; Gupta, MacMillan & Surie, 2004), holistic (von Krpsigk, 2007) and mindful (Weick & Sutcliffe, (2007), these new leadership theories all proposed a model of leadership that was concerned about the integration of cognitive and affective attributes. The key word used here is integration. Years of reliance on the observable and measurable have produced a thorough body of instrumental leadership theory. Knowledge abounds in the areas of analysis and logic. There is far less research on the emotional, affective and spiritual dimensions of leadership. These are much more difficult to pin down

as they offer little to scientists in the way of measurable data. It is remarkable to realize that researchers and practitioners are beginning to agree on the necessity to include what has traditionally been viewed as 'irrational' data. Graves (2002) offered some thoughts on the notion of rational knowledge using some of the ideas from Baumgarten, a 16<sup>th</sup> century German logician and theologian.

Baumgarten observed that science with its emphasis on rationality utilized one tool for gaining knowledge – analysis. This meant that there were certain kinds of knowledge that science would miss – sensate knowledge and intuition. What this boiled down to in Graves's opinion is that different kinds of knowledge (objective and subjective) require different kinds of tools. If the problem you are working on can be defined in terms of a distinct part, then analysis is the tool. However, if something is out of whack with the “whole balance, harmony, disposition, attitude of a thing”, then intuit it (p.12).

### **Thinking like an artist**

*“The MFA is the new MBA...An arts degree is now perhaps the hottest credential in the world of business.” Harvard Business Review (Pink, 2004: 21).*

*“Solving these complex problems and making robust decisions in a turbulent business environment requires integrative thinking skills. In addition to having knowledge of specific functional disciplines, we believe that business leaders need to develop the ability to create mental linkages to understand the disciplines together.”  
Roger Martin, Dean - Rotman School of Management, University of Toronto*

The case has been made for the reality that all relevant knowledge pertinent to solving problem cannot be obtained by a reliance on analysis. This is where the artistic process assumes relevance. Barrett, (2000), used jazz improvisation as a metaphor for understanding complex systems.

Jazz improvisers cultivate an aesthetic that senses the dynamic unfolding of creative human action and appreciates the emergent, incomplete, mistake-ridden nature of human activity that often in retrospect leads to coherent, creative production...what is appropriate for grasping social complexity is an aesthetic of the dynamics of unfolding, an aesthetic that values surrender, appreciation, trust and attunement as seeds that sprout dynamic, novel social action. (2000, p. 241)

Looking at the world through the artist's eye and mind requires leaders to engage in what Adler terms "anticipatory creativity" which "calls for levels of inspiration and passionate creativity that have been more the domain of artists and artistic processes than of most managers" (p. 487). Inherent in the artistic process is the ability to, "see the whole picture including the inner meaning of events that so often escape the attention of analysts" (p. 484). What Adler was proposing here is learning to think in a new way. Traditional schooling has done an excellent job in ensuring that people have had ample opportunity to develop linear and logical thinking. What has emerged, however, is evidence to show that our reliance on logic and compartmentalization to solve problems is insufficient for solving the challenges of the 21<sup>st</sup> century. There is an acknowledgment that

room must be made for other kinds of thinking skills that have traditionally been shut out of boardrooms. She advocates the arts as a vehicle for the development of these thinking skills.

### **From thinking skills to meaning-making**

*Art-making is foremost a meaning-making endeavor.  
Artist and Author - Sydney Walker*

It is critical to remember that enhanced thinking skills are not the only benefit derived from arts-based learning. If the position is taken that learning new ways of taking in knowledge is the sole purpose for engaging in the arts, then art-making simply becomes another ‘thinking tool’ in our portfolio and part of the traditional instrumental view of leadership. Engagement via the arts is not undertaken simply to hone and refine different kinds of thinking that give one the ‘competitive edge’ in delivering new products and services. Using the arts with this attitude undermines their critical task; the humanization of institutions by engaging in meaning-making.

Benton (2006) defined artist as “someone who makes things with meaning...someone who journeys into hidden realms and translated that knowledge into artifacts and stories that can be experienced by others....The primary value of the artist is as someone who helps us access our own inner artist, our own ability to make meaning in our lives” (p. 41). Raphael (1968) claimed that “art is an ever-renewed creative act, the active dialogue between spirit and matter; the work of art holds man’s creative powers in a crystalline

suspension from which it can again be transformed into living energies” (p. xxi).

Raphael’s description of the artistic process that follows is thorough and comprehensive:

*Artistic creation involves the totality of dispositions, functions, relations, facts and values – all of these in harmonious interaction: body and soul, inwardness and outwardness, the individual and the community, the self and the cosmos, tradition and revolution, instinct and freedom, life and death, becoming and being, the self and fate, struggle and structure, the Dionysian and the Apollonian, law and accident, structure and surface, contemplation and action, education and achievement, sensuality and spirit, doubt and faith, love and duty, ugliness and perfection, the finite and the infinite. Neither one of any pair of these terms should exclude the other nor should any pair exclude any other – they must all be brought together into a higher unity (p. xxi).*

Walker (2001) stated that the process of art-making does not consist of scattered, fragmentary acts of creation. Instead, artists grapple with ideas, social issues and unanswered questions and the increasingly complexity of their art as they delve into the chosen question. In addition to making art, the artist gains more and more knowledge of the artistic medium and tradition leading to ever more complex works of art. Walker identified this as the “big idea” concept, indicating that these are “overarching notions that reach beyond any particular discipline...big ideas are broad, important human issues (p. xiii). By using big ideas, students find that art-making is more than creating an interesting design or learning a particular technique...art-making also becomes an expression of important ideas related to their own life and the lives of others (p. xiii).

This leads into the question of whether self-knowledge has a hand to play in creative expression. Senge, Scharmer, Jaworski and Flowers (2004), quoted one of their interviewees, a noted economist, W. Brian Arthur, in linking

innovation and deep self-knowledge. Arthur believed that “Every profound innovation is based on an inward-bound journey, on going to a deeper place where knowing comes to the surface” (p. 7). Senge et al., elaborated on this by stating that “This inward-bound journey lies at the heart of all creativity, whether it be in the arts, in business or in science” (p. 7). Deep listening and openness is at the heart of what Senge et al. called presence.

Raphael (1968) gave us examples of the process involved in selecting a motif. He stated that:

*Every example shows that the motif is bound up with an individual idea, and that both are produced simultaneously and in the closest dependence upon each other. The characteristics of the individual idea are:*

- 1. It is simultaneously an idea and a feeling.*
- 2. It contains the contrasts between the particular and the general, the individual and the universal, the original and the banal.*
- 3. It is a progression toward ever deeper meanings.*
- 4. It is a nodal point from which secondary ideas and feelings develop.*

*These are the more numerous, the broader and more fruitful the original contrast is and they dwindle as the contrast becomes weaker.*

*(p.237)*

What Raphael has outlined is the psychology of creative activity – the making of meaning.

## Furthering the leadership connection

*The bad leader is he who people despise. The good leader is he who people praise. The great leader is he who the people say, "We did it ourselves".*

*Paraphrase of Lao-tzu – 16<sup>th</sup> century Chinese philosopher*

In reviewing the emerging field of organizational aesthetics – which is concerned with the application of arts-based knowledge to organizational strategies, Taylor and Hansen (2005) described four ways in which the arts can inform leadership.

1. as a metaphor for understanding organizational action
2. to display organizational practices
3. to generate artistic content
4. to evoke the “feel” of an organization

Bartunek & Carboni, 2006, expressed the opinion that “these aesthetic methods are aimed at creating a new kind of presence, in part by creating tensions between taken-for-granted mental models and new ways of understanding that may, over time “increase our ability to experience reality more deeply and less fettered by the assumptions we are bringing to it” (p. 503).

These new ways of understanding include re-imagining the role of leaders within organizations. Senge (1990), provided insight into a different kind of leadership role in advocating a way of thinking which he termed ‘systems thinking’ meaning “...a shift of mind from seeing parts to seeing wholes” (p. 69). In his view, the “unhealthiness of our world today is in direct proportion to our inability to see it as a whole” (p. 68). In connecting this to leadership, he stated that “organizations

learn only through individuals who learn” (p.139) and used the term “personal mastery” to describe those people who are continually learning and who view their lives “as a creative work, living life from a creative as opposed to a reactive viewpoint” (p.141).

*Creative leaders* as defined earlier in this literature review are; “*Those who have learned to be their true, whole selves and use their authenticity to develop ways of doing leadership that promote wholeness, vitality and a sense of connectedness throughout their organizations*”. This view of leadership eschews the traditional model which placed the leader in the role of the “hero” who made all the key decision, decided on the organizational direction and mobilized the followers to do his or her bidding. Instead, as noted by Senge, leaders are now seen as ‘designers’ of “organizations where people continually expand their capabilities to understand complexity, clarify vision and improve shared mental models – that is, they are all responsible for learning” (p. 340).

Actual case studies of businesses using arts-based methods to facilitate this kind of leadership model are reported by Darsø (2004), who provided leadership to an international research project conducted during 2002 and 2003 by Learning Lab Denmark and the Danish Centre for Management. The researchers conducted interviews with businesses who applied “...artistic methods to facilitate change, development and learning in organizations” (p. 18). Darsø described the results as “an attempt to define the contours of ‘artful creation’, a new paradigm that draws on our full human potential (body, mind, heart and spirit). Artful is here defined as a quality of expanded consciousness

that evolves through profound personal experiences, and often facilitated by artistic processes. The emergent field of Arts-in-Business is one of the signposts of this new paradigm of 'artful creation' and could have an important and positive impact on future business and society" (p. 18). Hadfield (2000), in a report written for the organization Arts & Business, identified the arts as "ways to explore different styles of leadership and to integrate 'emotional intelligence' at work" (p. 7). He highlighted the increasing realization by business leaders that the arts provide both breadth and depth in helping their organizations "achieve major strategic change, respond flexibly to new paradigms, be in a position to improvise effectively in fast changing environments and manage increasingly complex global markets". What is noteworthy in Hadfield's report is his observation of the "high levels of demand" for management training programmes that included arts-based creativity modules as a core component (p. 7).

This arts-in-business model is a recent one and organizations who wholeheartedly embrace the arts as a primary vehicle for re-designing themselves are rare ( Bartelme, 2005; Darsø, 2004). However, examples are beginning to emerge. One such organization is Unilever, a global consumer products company. Boyle and Ottensmeyer (2005) interviewed James Hill, then Chairman of Lever Brothers, who spearheaded the formation of an arts-based training program within Unilever. The program called 'Catalyst' is "now widely regarded as one of the world's leading corporate arts-based learning programs" (p. 14). Hill was interested in moving Unilever's management team to a mentality of 'possibilities' and 'creativity'. In his reflection on using arts-based methods, he

noted that in spite of the challenges and frequent failures, “I cannot think of an organization where Catalyst would NOT add value. Because organizations are run by people and the arts gives you so many insights into the human condition, human behavior, team behavior, winning and losing, competitiveness” (p. 19).

Other organizational examples are provided by Bartelme (2005). In her interview with Harvey Seifter and Tim Stockil who “are recognized experts in building bridges between people in the arts and people in business organizations” (p. 7), she cited the role of Orpheus – “the only orchestra in the world that consistently rehearses, performs and records without a conductor” (p. 10), and its involvement in working with numerous organizations specifically in building strong teams. In her interview, Seifter and Stockil also identified the use of improvisational theatre in teaching lawyers how to think on their feet, visual artists who work with corporate boards to create physical models that express vision and map out a future and poets who help managers develop narratives that articulate a sense of mission and direction (p. 9). Bartelme noted that one pivotal change in organizational culture with these initiatives is “...employees have had to learn to participate in decision making and assume responsibility for many aspects of work that had previously been the domain of managers” (p. 10).

In summary then, creative leaders in utilizing arts-based initiatives have determined that bringing consciousness to their organizations is a necessary part of their role. This is not the typical mandate of organizational leadership and can be viewed as bringing the private into the public sphere. Eisner (2002) pointed out that this is precisely the primary role of art and stated that “ Work in the arts is

not only a way of creating performances and products; it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others and sharing a culture” (p. 3). If Eisner is correct, then utilizing the arts in leadership ensures a legacy of purpose and personal satisfaction far surpassing traditional organizational success indicators.

### **Section 3: Process Plan**

#### **Introduction**

The primary outcome for this project was the literature review and the process plan evolved as the major themes emerged from my readings.

#### **Project Final Timeline**

January, 2008

- Diverged and converged around numerous project possibilities
- Initial research investigating current leadership theories
- Personal use of abstract art as a tool for project focus
- Discovery of Adler article linking arts and leadership development
- Began journaling and exploration of literature furthering the arts and leadership connection
- Participated in online postings and monthly class discussion
- Drafted initial concept paper

Total January hours: 46.5

February, 2008

- Continued in-depth research of literature including peer-reviewed journal articles, books, practitioner case studies and leadership development programs.
- Drafted initial and final versions of concept paper
- Posted online and participated in monthly class meeting

Total February hours: 43

March, 2008

- Development of literature review format
- Drafted sections 1-3 of project
- Identification of websites relevant to arts-based leadership training
- Preliminary outline of program information
- Participated in online discussions and monthly class meeting

Total March hours: 50

April, 2008

- Edited journal article on soulfulness and leadership utilizing literature from project
- Submitted final version of sections 1-3 on project
- Drafted sections 4-6 of project
- Continued personal art exploration of abstract painting, journaling and weekly artist date
- Developed appendices

Total April hours: 75

May, 2008

- Prepared and delivered presentation of project
- Completed appendices
- Wrote final version of sections 4-6 of project

Total May hours: 50

Total Cumulative Hours: 264.5

## **Section 4: Outcomes**

### **Introduction**

During the doing of this project I have contributed to the development of creative leadership research by writing and submitting a journal article on soulful leadership. The research and reflection from this project provided an essential foundation for the article in that much of the literature regarding the role of art in our lives identifies “soulfulness” as a primary characteristic. I have also started a new career as the Manager of a start-up initiative with a non-profit organization called Community Opportunity and Innovation Network. - C.O.I.N. My role is to provide leadership to a training venture called “The Learning Source”. Creative leadership training will be part of the mandate as well as other educational courses designed to stir the spirit and mind. My interest in creative leadership was the primary reason I was hired to take on this project and the arts-based research I have done will be foundational in its training philosophy.

On a deeper level, I have also begun to imagine and create a personal space devoted to soulful nourishment – a place of beauty, reflection and solitude.

Making personal art is now an intrinsic value. This has been cemented by enrolment in a course offering instruction in abstract painting and engaging in art-making of my own. As a self-described “non-artist”, these personal shifts in values and beliefs are my most cherished project outcomes.

All of the outcomes described above have emerged from this process yet none of these were imagined prior to engaging in the project.

### **Specific Products**

In my concept paper (Clifford, 2008, p. 1-2), I specified the major outcome for this project would be to develop a comprehensive document on creative leadership and arts-based learning. The document would include:

- Current leadership thought and challenges
- The rationale for how the arts enhance creative leadership
- An outline on a new theory that integrates aesthetic or sensory values into traditional empirical leadership theories.

In addition, other outcomes would include:

- A current list of arts-based leadership courses
- A list of leaders and/or businesses currently integrating the arts into leadership practice – for future qualitative research.
- Useful citations for future journal articles
- A comprehensive literature review and bibliography

Several outcomes are contained within the literature review (Section 2), which I used to develop and present the research for why arts-based learning is a valuable component of creative leadership. The literature review was the

“comprehensive document on creative leadership and arts-based learning”. It also provided the majority of “useful citations” for future journal articles. The remaining products are outlined below and provided as part of the appendices.

These include:

- Original Work
- Abstract of Journal Article – Creative Leadership and Soulfulness
- Comprehensive bibliography
- Art-based leadership training
- Studio Based Learning Diagram from Harvard Project Zero
- Artful Thinking Palette from Harvard Project Zero
- Extract from a UK research study done by the organization Arts & Business specifically identifying MBA and executive development programs that utilize arts-based learning

The first two appendices are included as the personal exhibits for outcomes. The abstract painting was the launching pad for making the connections between hitherto unseen options as discussed in the introduction. Both the journal submission and new professional opportunity came about as I embraced the arts literature, went for long meditative walks, wrote daily in my journal and continued to dabble in abstract painting. As I work now, the painting is mounted above me and other objects that symbolize beauty are beginning to make their way into my previously austere office.

The remainder of the appendices provides the scholarly research unearthed by this project. The bibliography contains literature covering various

related topics including: leadership; creativity; organizational challenges; emerging positive organizational research; emerging research on the role and effectiveness of business schools; arts as meaning-making; arts as thinking-tool and arts as self-knowledge. Also included in the appendices are: specific components highlighting real-life cases of businesses utilizing arts-based methodology for organizational issues, current organizations and/or educational institutions providing arts-based training for leaders. There are also two excerpts from the Harvard Graduate School of Education research project which are entitled “Artful Thinking Palette” and “Studio Thinking”. This research identified as ‘Project Zero’ explores how children and adults learn in and through the arts.

## **Section 5: Key Learnings**

### **Introduction**

This project became a very revealing personal journey. At its inception, if anyone had asked about my interest in arts-based learning, I would have hastened to tell them that this was an intellectual exercise for me and not a personal way to let my “inner artist” emerge. However, as I begin to immerse myself into the literature, I found something unexpected - permission to open the door a crack to another world that I had always seen as tightly closed. It was astonishing how one could close off entire worlds simply because of beliefs that have never been examined. I realized midway through the project that although I had given myself permission to enter into the arts-world via the guise of an academic researcher, another part of me, was reaching out with a vise-like grip

on this world with a fierce desire to participate. It appeared that this other person – the child in me, was in agreement with what Jung (1933), had observed; “Experiences cannot be made. They happen – yet fortunately their independence of man’s activity is not absolute but relative. We can draw closer to them – that much lies within our human reach” (p. 226). By drawing closer via this project to the voices of those who inhabited the ‘other’ art world, I “happened” upon learning’s that radically impacted my life and thinking.

These included:

- Everyone is an artist just as everyone is creative.
- The arts are necessary to living fully; purposefully and authentically.
- Making sense is not equivalent to sense-making
- Beauty is necessary
- Depth instead of breath is preferable
- Easy does it!

## **Content**

Challenging assumptions and paradigms has been noted as both the qualities of creative people (Davis, 1986) and leaders (Hasselbein, Goldsmith and Beckhard, 1996). This project was an excursion into such terrain. Palus and Horth (2002), caution that “serious play is for serious challenges, not for comic diversion” (p. 126). The point being made is that this kind of play is intentional and has potentially serious outcomes. The assumption surrounding art-making – especially in the guise of *adult education* is that it is

a frivolous form of unintentional play and therefore is often the first thing to be cut from both budgets and time constraints. It has been noted throughout the literature review that few HR managers can be persuaded to part with training dollars for arts-based programs. (Bartelme, 2005, p. 11). It is also likely that learning to value and then actively teach for such qualities as intuition and passion is an idea whose time has not quite arrived – especially within the context of organizations.

It is however, clear that times are changing especially with the emergence of new scholarship around positive organizational management. (Cameron & Caza, 2004). The literature review undertaken clearly showed the emergence of arts-based methods within organizational systems. Although they are still few in numbers, they are most definitely making a huge impact on those who encounter such training. If one doubts this, testimonials are available on the websites of the majority of training organizations cited in this project.

The most significant shift in making further inroads would be the acceptance of the concept of *serious play* as coined by Palus and Horth and the medium of arts-based learning to facilitate such play. In concert with this shift would be an examination of assumptions around leader behaviors and the role of a leader. Perhaps when leaders are valued not for what they can do for an organization but rather for how they might allow the individuals for whom they are responsible to reach their full potential, meeting the challenges of this century may become less daunting.

## Process

This project asked much more of me in the way of convergence than I was prepared to offer. Consequently, I meandered through mazes of books, journal articles, wrote musings in my daily journal and generally let the incubation period extend far past the point of prudence. Ideas abounded, but none were being captured in any organized manner. Each day produced a wealth of ideational moments. However as Whitehead so aptly pointed out “we think in generalities; we live in details” (Puccio, Murdock and Mance, 2007, p. 57). In agreeing with Whitehead, I could then be seen as having lived by being required to dig into the details and provide them in this written version. The four principles of the convergence phase: apply affirmative judgment, keep novelty alive, check your objectives and stay focused (Puccio, Murdock and Mance, 2007, p.72), have become much more real to me at the end of this project than they were at the beginning.

The pleasure of the topic itself, however, was enough to keep me engaged. I devoured the literature with my ideation tendency pulling me to inviting side trips. Remaining focused on reading specifically about arts and leadership was challenging and quite often I failed at the endeavor. Much has been written as well on the topic of art education which was difficult to pare down to manageable portions. Because of these challenges I gained new skills in several thinking areas: diagnostic, evaluative and tactical.

## Section 6: Conclusion

### Introduction

The purpose of this section is to present overall conclusions of this project as well as identify future implications. As the project was launched by a desire to combine both professional and personal interests, it is fitting that the conclusions have implications in both of these areas.

Upon venturing into the project, I had a clearly developed hypothesis regarding the questions underlying it. I expected to uncover evidence that current leadership development was almost solely slanted towards the usage of logic and analysis to identify and resolve organizational problems. I also expected to unearth research that vindicated my belief this was not the “right” or “best” means of developing leaders particularly creative leaders.

As I progressed through the various stages of the project my thinking begin to shift from focusing upon the arts as another “method” or “tool” to be used in developing thinking skills (although it is and can certainly be interpreted in this manner), to one of thinking about the personhood of leadership and how arts-based methods help lead one to greater self-understanding. The question evolved from, “*How might the arts assist a leader to be better equipped to face 21<sup>st</sup> century challenges?*” to that of, “*How might the arts be used to help a leader find his or her authentic self and lead others to the same knowledge?*”

I did not know when I began the project that my creativity was buried underneath a rigid mindset of what was necessary and prudent. I had known

there was a creativity blockage but as to how and why I knew not. I had dutifully tried all the tools and spent hours *thinking as hard as I could* about the various options available to me for each challenge. Rather, than engage in paths that were predominately playful and imaginative to discover answers, I selected logic and analysis as my rightful path. The challenge was to find creativity in a mental space filled not only with options that made sense, but also limited to a manageable number. The results were neither creative nor sensible! After concluding the project, I now know that creative change leaders are not looking for limitations; rather they are adept at keeping many elements in focus while seeking answers and rarely for the “one right answer.”

Creative change leaders are also not focused on the “tools”. This does not mean they do not appreciate and use any resource necessary for the task. They do not however, rely on tools exclusively; merely as another tactic in solving whatever challenge is at hand. Intuition, passion, novelty and openness are also tactics employed on a daily basis and acknowledged as essential components of decision-making. In essence creative change leaders are skillful at using many different kinds of thinking and holding many different options in a healthy tension. These are the leaders who do not expect to manage chaos, but who are also not managed by the chaos.

## **Next Steps**

Naturally the next steps for me are personal ones. I plan to continue my ventures into arts-based experiences and give credence to playful experience as the building of decision-making muscle. My reading list is extensive and I will continue to amass a library around the themes of creative leadership, meaning-making and self-knowledge. Within my new professional role, I plan to bring this orientation into the design of courses and the philosophy of potential instructors. It is also my intention to continue my study of leadership in the hope that I too have something percolating that eventually will emerge in my unique voice and enhance understanding of this topic. In short, this knowledge is now a part of who I am and will greatly influence how I interact with the world.

## **Artist's Creed**

*I believe I am worth the time it takes to create  
whatever I feel called to create.*

*I believe that my work is worthy of its own space,  
Which is worthy of the name Sacred.*

*I believe that when I enter this space, I have the right  
To work in silence, uninterrupted, for as long as I choose.*

*I believe that the moment I open myself  
to the gifts of the Muse,  
I open myself to the Source of All Creation  
And become one with the Mother of Life itself.*

*I believe that my work is joyful, useful and constantly changing,  
flowing through me like a river with no  
beginning and no end.*

*I believe that what it is I am called to do  
will make itself known when I have made myself ready.*

*I believe that the time I spend creating my art  
is as precious as the time I spend giving to others.*

*I believe that what truly matters in the making of art  
is not what the final piece looks like or sounds like,  
nor what it is worth or not worth, but what  
newness gets added to the universe in the process of the piece itself  
becoming.*

*I believe that I am not alone in my attempts  
To create and that once I begin the work,  
settle into the strangeness,  
the words will take shape, the form find life,  
and the spirit take flight.*

*I believe that as the Muse gives to me,  
so does she deserve from me:  
faith mindfulness and enduring commitment.*

*Phillips (1999), 130-131.*

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**APPENDIX A  
Concept Paper**

**Deepening the Theoretical Framework of Creative Leadership  
Creative Leaders and Arts-based Learning**

**Name: Deborah Clifford**

**Date Submitted: February 21, 2008**

**Project Type: Use a skill I already have**

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**What Is This Project About?**

This project is about using my skills as a researcher and creativity scholar to discuss and further develop some emerging theories regarding the arts and leadership. It will examine both the scholarly literature on this topic and current arts-based leadership training with the objective of providing a comprehensive overview on current leadership challenges and how artistic processes enhance leadership skills. It will also identify the connection between creative leadership and arts-based learning.

**Rationale for Choice:**

I have chosen to do this project for several reasons;

- I have a personal interest in creative leadership - what it looks like and how it can be enhanced to bring consciousness to currently unconscious thinking. I am very interested in the kind of thinking used to produce art and how this can be applied to leadership development. I am also interested in how the combination of what appears to be two opposable minds – the analytical and the aesthetic - can result in transformative business practices.
- There is emerging research that shows current leadership models are ineffective in meeting the complexity and chaos of today's business challenges.

- There is very little research available showing this kind of linkage and I would like to contribute to the knowledge base.
- It meets my criteria. I get to do scholarly research on a fascinating topic and could potentially use this as launching pad to a teaching career within the business department of a university or college.

## **Project Outcomes**

The tangible outcomes of this project will be:

- A comprehensive document which will include: Current leadership thought and challenges, the rationale for how the arts enhance creative leadership, an outline on a new theory that integrates aesthetic or sensory values into traditional empirical leadership theories.
- A current list of arts-based leadership courses
- A list of leaders and/or businesses currently integrating the arts into leadership practice – for future qualitative research.
- Useful citations for future journal articles
- A comprehensive literature review and bibliography

## **What Criteria Will You Use To Measure The Effectiveness Of Your**

### **Achievement?**

My biggest criteria for success will be the reaction of the academic community. Will my integration of the arts and leadership merit interest and publication in academic journals? Will my project be seen as adding a greater depth of knowledge to the existing literature in this subject?

Additional criteria of success will be having enough material to design a course or workshop and conduct qualitative research on this leadership theory.

Final criteria will be the reaction of the business community. Will this project allow for more receptivity from business organizations to arts-based learning as leadership development?

### **Who Will Be Involved or Influenced; What Will Your Role Be?**

All scholars who have written on this subject will play an integral role. Fortunately, both the creativity department chair, (Dr. Gerard Puccio), and the advisor for this course, (Dr. Mary Murdock), are leading scholars in the research

around the topic of leadership, so I will be relying heavily on them to keep me on track. I will also need to speak to various universities or organizations who offer any coursework combining the arts and leadership and obtain details on those courses.

My role will be to research the literature and current arts-based leadership training, analyze the body of knowledge on this subject, clearly present the evidence for arts-based leadership training and identify how this development is forming the basis for a new leadership paradigm.

### **When Will This Project Take Place?**

The finite stages of this project will take place between February 2008 and early May 2008.

Following this, I would also like to use the knowledge gained from this project to develop a training workshop or a university course, submit journal articles for publication and design a qualitative research project.

### **Where Will This Project Occur?**

The majority of this project will take place out of my home office in Millbrook, Ontario, Canada. I will also be utilizing the resources of university libraries such as the University of Toronto, Buffalo State College and Trent University.

### **Why Is It Important to Do This?**

This is an important project because of the “profound technological and social changes that has transformed the culture of business over the past decade”. (Seifert, 2004). Current leadership theories are inadequate for the challenges of today’s complex marketplace and new, vibrant, leadership ideas are emerging that address the need for a different set of skills.

This project will also add to the development of knowledge in the field of creative leadership.

### **Personal Learning Goals:**

- To develop my understanding of current leadership challenges
- To increase knowledge on current research surrounding the arts and leadership

- To increase my knowledge of existing arts-based leadership training and the theories underlying these
- To increase critical reading skills and ability to synthesize
- To contribute to the development of a new leadership model
- To acknowledge the creative possibilities in the gap between arts-based learning and traditional leadership models

**How Do You Plan to Achieve Your Goals and Outcomes?**

To achieve my goals for this project, I plan to go on an information gathering excursion. This will initially start with a literature quest. I will scour university libraries, the internet, scholarly journals, the creativity resource room at Butler Library and the brains of any and all colleagues and faculty members at Buffalo State and/or other universities. In addition to the literature quest, I plan to start collecting data on any arts-based training that is currently in existence. Upon collecting these materials, I will immerse myself in them with an eye for seeing how cross-fertilization is taking place and/or could take place.

I will then take all the major themes that have emerged from the research and sort them into: what was; what is and what is to come.

**Evaluation:**

Evaluation of this project will begin upon submission and continue throughout. I will be seeking feedback by working with my sounding board partner, classmates and faculty members to ensure that what I am writing is both scholarly and practical. One way to evaluate the success will be the feedback I receive when I present it to the business department at Trent University. I will also be submitting this research in the form of journal articles to various relevant publications. The success rate in getting these published will also be an evaluation of the merits. Another evaluation will be the ability to take the materials and turn them into workshops or a framework for course design. Finally, the grade obtained will be a definite indication of its merit.

**Project Timeline:**

Hrs	Processes	Start date	Finish date	Outcomes
1	Read materials posted	January	January	Clearer idea of

	<b>on Angel</b>	<b>21st</b>	<b>21st</b>	<b>what is involved in project Deadlines noted</b>
<b>2</b>	<b>Meeting on Angel</b>	<b>January 24th</b>	<b>January 24th</b>	<b>Begin sorting through project ideas</b>
<b>7</b>	<b>Review of project ideas Meeting with SBP to discuss potential projects Journaling Read Adler (2006) Read Tung (2006) Read Weick (2002)</b>	<b>January 25th</b>	<b>February 4th</b>	<b>Final decision made on project</b>
<b>8</b>	<b>Draft Concept paper</b>	<b>February 6th</b>	<b>February 7th</b>	<b>Submission on angel and to SBP</b>
<b>1</b>	<b>Online meeting re: draft concept paper</b>	<b>February</b>	<b>February</b>	<b>Concept plan approved with</b>

	<b>with instructor</b>	<b>12th</b>	<b>12th</b>	<b>narrowing of subject scope</b>
<b>25</b>	<b>Continuing research of project topic</b>  <b>Download journal articles, book reviews and websites relevant to topic</b>  <b>Read and organize literature</b>	<b>February 12th</b>	<b>February 21st</b>	<b>Deepen understanding of topic</b>  <b>Beginning database of journal articles, websites and books</b>
<b>8</b>	<b>Prepare Final Draft Concept Paper</b>	<b>February 21st</b>	<b>February 21st</b>	<b>Revise and submit final concept paper</b>
<b>50</b>	<b>Continued research, reading and extracting from scholarly works of arts-based leadership</b>	<b>February 22th</b>	<b>March 14th</b>	<b>Comprehensive knowledge of where current thinking is regarding the</b>

				<b>arts and leadership</b>
<b>48</b>	<b>Write first draft – sections 1, 2 and 3</b>	<b>March 1st</b>	<b>March 15th</b>	<b>Organizing thoughts and paper direction</b>
<b>48</b>	<b>Write second draft</b>	<b>March 16th</b>	<b>March 27th</b>	<b>Sections 1, 2 and 3 are submitted in rough</b>
<b>40</b>	<b>Develop list of arts-based courses</b>  <b>Develop list of websites relating to arts-based leadership</b>	<b>March 28th</b>	<b>April 13th</b>	<b>Sections 4, 5 and 6 are submitted in rough</b>
<b>20</b>	<b>Get feedback and revise</b>	<b>April 13th</b>	<b>April 30th</b>	<b>Project almost done</b>
	<b>Hard Copy due</b>	<b>May 1</b>	<b>May 1</b>	<b>Writing completed</b>
<b>4</b>	<b>Bind the final project</b>	<b>May 2</b>	<b>May 7th</b>	<b>Meet all submission</b>

				<b>requirement</b>
	<b>Turn in final project</b>	<b>May 8th</b>	<b>May 8th</b>	<b>Course completed</b>

**Pertinent Literature or Resources:**

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**APPENDIX B**  
**Personal Artwork**



## APPENDIX C

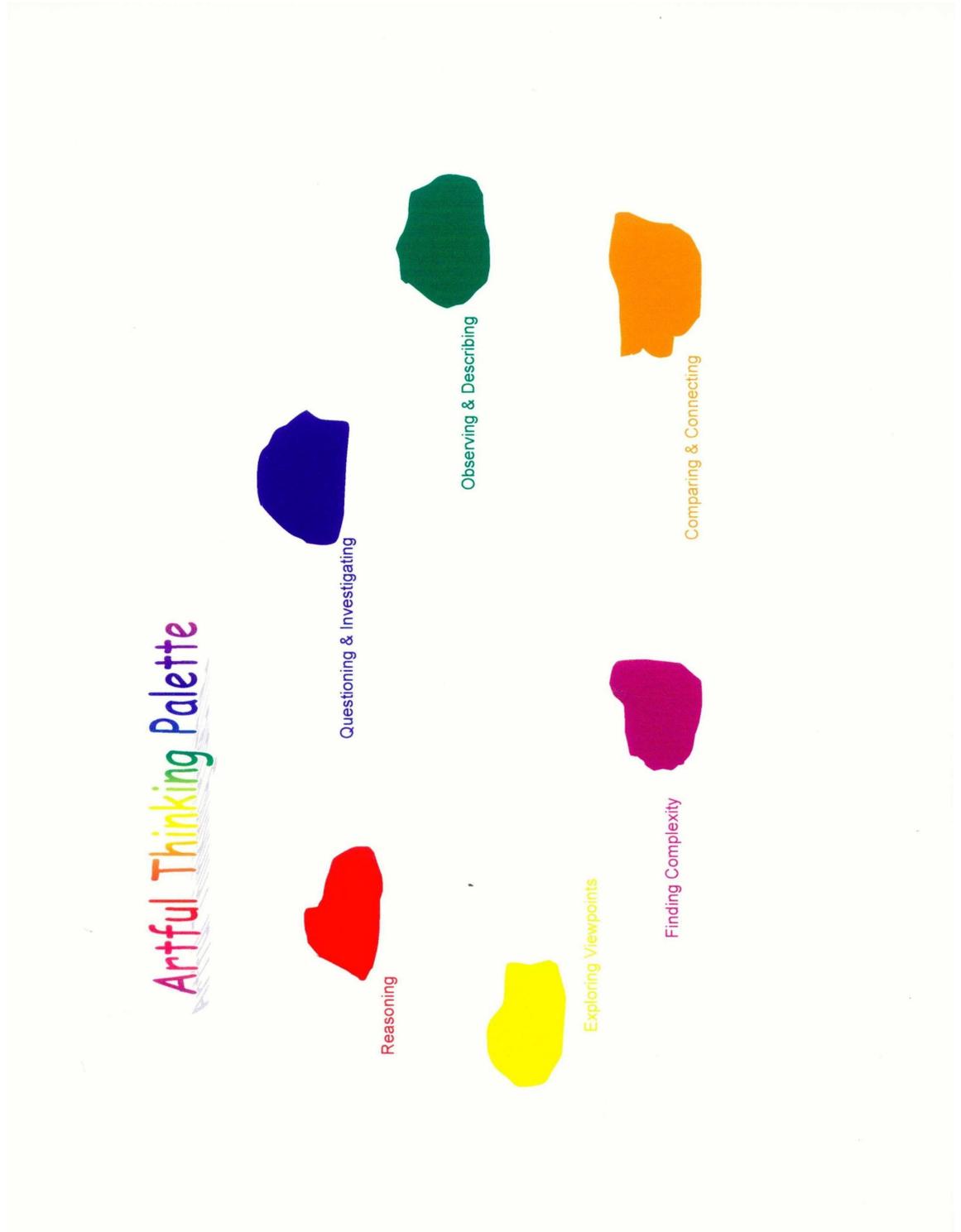
Journal Article: Creative Leaders: Grounded Souls and Life-giving Practices

### ABSTRACT

This paper addresses two questions: Are the current challenges facing organizations causing them to reshape themselves as both economic entities and trustees of soul? If so, how does creative leadership reflect this new prism? This paper will argue that merely perceiving of institutions as the overseers of economic activity is ultimately destructive to the psyche of those entrusted with its activities. It contains a discussion of emerging forces that are impacting the perceived role of organizations and how that shift in perception provides a rationale for the emergence of soul in leadership. The author then looks at the affective aspect of creativity in light of what this teaches about soulful leadership. She brings forward current research in the fields of management, psychology and creativity regarding positive affective factors and addresses the philosophical meaning of soul-making. The author concludes that effective 21<sup>st</sup> century leaders are those who take on the mantle of soul as evidenced by the infusing of life, vigor and the making of meaning into their institutions.

## Appendix D

### Artful Thinking Palette – Harvard Project Zero



## Appendix E

### Studio Thinking Framework - Harvard Project Zero

#### Eight Habits of Mind

<b>Develop Craft</b> Learning to use and care for tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint). Learning artistic conventions (e.g., perspective, color mixing).
<b>Engage &amp; Persist</b> Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks.
<b>Envision</b> Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.
<b>Express</b> Learning to create works that convey an idea, a feeling, or a personal meaning.
<b>Observe</b> Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen.
<b>Reflect</b>  <i>Question &amp; Explain:</i> Learning to think and talk with others about an aspect of one's work or working process.  <i>Evaluate:</i> Learning to judge one's own work and working process and the work of others in relation to standards of the field.
<b>Stretch &amp; Explore</b> Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.
<b>Understand Art World</b>  <i>Domain:</i> Learning about art history and current practice. <i>Communities:</i> Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

## Appendix F

### Art-Based Leadership Training

The following are a list of some providers of arts-based leadership training. These are diverse and include individual artists and arts-based organizations as well as specialist consultancy based businesses and academic institutions. The information provided has been extracted primarily from the website of each organization.

#### Canadian Organizations

##### **BEYOND THE BOX - <http://www.beyondthebox.ca/index.php>**

The founder of **Beyond the Box**, Lola Rasminsky, has received numerous awards for her work in arts based education, including; Member of the Order of Canada (2007) and Canadian Woman Entrepreneur of the Year (2006). Ms. Rasminsky taught music at private schools before starting to teach arts to children out of her home in 1979. Massive demand resulted in her first school being opened in 1993 with 200 students. Beyond the Box is her third educational venture that teaches business people to think creatively." We look at it as a form of cross training for the mind", she says.

Since 1998, Beyond the Box has been offering workshops and training to government organizations as well as some of Canada's foremost companies. All of their leadership training workshops are arts-based and founded on proven theory that experience gained in one arena can be applied to another.

Leadership participants come away from the workshops and seminars not with a file folder full of notes, but with something far more valuable – a process that allows leaders to:

- Approach issues and problems more creatively
- Listen to others and communicate more effectively
- Engender trust
- Adapt to change
- Work more productively
- Use "story" to inspire others
- Overcome "analysis paralysis"
- Brainstorm – imaginatively and effectively

### **Banff Centre's Leadership Development Programs**

<http://www.banffcentre.ca/departments/leadership/programs>

Banff Centre's leadership programs pioneer creative ways of developing leaders who thrive when faced with the demands of the 21st Century. Through their unique learning processes inspired by art and nature, participants learn how to generate ideas, explore possibilities, and make them real with meaningful results.

Leadership Arts Workshops are a wonderful opportunity for Leadership/Arts facilitators to join a network of like-minded individuals and learn new and creative facilitation techniques, as well as providing a chance to engage in professional

development by a sharing of experience, ideas, and practices with a group of peers.

During workshops, participants have an opportunity to explore which leadership capacities emerge when they engage in various artistic processes, and how this new knowledge and insight can better inform them when designing or facilitating new leadership programs.

Nick Nissley, EdD, was appointed executive director for The Banff Centre's Leadership Development programs on July 4, 2006. Dr. Nissley is internationally recognized for his pioneering work in the practice of arts-based learning in management education and leadership development

**Creativity at Work** - <http://www.creativityatwork.com>

Linda Naiman founder of Creativity at Work is recognized internationally for pioneering arts-based learning as a catalyst for developing creativity, innovation, and collaborative leadership in organizations. Working at the intersection of business, art and science, she helps organizations generate breakthroughs in business performance, through coaching, training and consulting.

Linda began her career as a design consultant in marketing communications, leading multi-disciplinary teams on projects ranging from annual reports, to marketing the launch of shopping centers; winning numerous industry awards in graphic design and illustration. Her art is marketed by Images.com New York and

Casa Art Gallery Vancouver. Linda's background in art and design led her to explore artistic processes and their applications to leadership and transformation.

Linda is co-author of *Orchestrating Collaboration at Work* (Wiley 2003) and her writings on creativity and innovation have appeared in numerous business journals including *Perspectives on Business and Global Change*, published by the World Business Academy.

Linda's work has been documented in several books: *Artbased Approaches: A Practical Handbook to Creativity at Work* (Chemi 2006), *Wake Me Up When the Data Is Over: How Organizations Use Stories to Drive Results* (Silverman 2006), and *Artful Creation: Learning Tales of Arts-in-Business* (Darsø 2004). Her work has also been featured in *The Vancouver Sun*, *The Globe and Mail*, and on *TU Danmark TV*. Interviews by the media include *Canadian Business Magazine*, *CMO*, *Profitguide.com*, *CBC Radio*, and *National Public Radio*.

### **The Shambhala Institute -**

<http://www.shambhalainstitute.org/institute/about.html>

The Shambhala Institute aspires to be a beacon and resource for leaders travelling the road towards more compassionate, life-serving, and sustainable organizations and communities. This intention is expressed in the archetypal story of Shambhala, which has been told in Central Asia for over two thousand years. Shambhala is a society where human goodness and dignity are expressed in all the institutions of everyday life.

The Institute is best known for its annual Summer Institute, which has convened annually since 2001. The program's integrative design includes in-depth modules, mindfulness meditation, the arts, and plenary dialogues. Because of the Institute's reputation as a convener of transformative leadership programs, it attracts some of the foremost thought leaders, researchers, and presenters who are forging new paths of social and organizational innovation.

### **United States Organizations**

**Lesley University** - <http://www.lesley.edu/gsass/advstudies.html>

### **Advanced Graduate Studies in Creativity, Imagination and Leadership**

Core Faculty/Coordinators

**Shaun McNiff, PhD**

**University Professor**

Shaun McNiff is the University Professor at Lesley University where he has established a new program in Advanced Graduate Studies in Creativity, Imagination, and Leadership. An internationally recognized figure in the area of creativity development, Dr. McNiff is the author of many acclaimed books, including *Trust the Process: An Artist's Guide to Letting Go*; *Art as Medicine, Art-Based Research*; and the recently released *Creating with Others: The Practice of Imagination in Life, Art and the Workplace*. The founder of Lesley's arts in therapy and education programs in the early 1970's, he has served in various

senior-level leadership positions in which he continues to explore the integration of creativity in all forms of group and community life.

**Vivien Marcow Speiser, PhD**

**Professor, Director of International and Collaborative Programs**

Vivien Marcow Speiser has directed and taught in programs across the United States and internationally and has used the arts as a way of communicating across borders and across cultures. She believes in the power of the arts to create the conditions for personal and social change and transformation. Her interests and expertise lie in the area of cross-cultural conflict resolution through the arts and she has worked extensively with groups in the Middle East and in South Africa. In addition, she is an expert in the creation and performance of rites of passage rituals and in the use of dance and performance in expressive therapy practice.

**Arts and Business Council of American for the Arts -**

<http://www.artsusa.org/>

The mission of the Arts & Business Council of Americans for the Arts is to stimulate partnerships between the arts and business that strengthen both sectors and the communities they serve. The mission is accomplished through programs that promote voluntarism, build arts management capacity, gather and disseminate relevant information, and advocate closer ties between business and the arts.

The Arts & Business Council of Americans for the Arts, housed within the Private-Sector Affairs department of Americans for the Arts, targets the business community in an effort to stimulate more business support for the arts and at that same time stimulate a rich, multifaceted relationship between the two sectors.

### **BABSON COLLEGE –**

[http://cmweb.babson.edu/MBA/programs/twoyear\\_creativity.aspx](http://cmweb.babson.edu/MBA/programs/twoyear_creativity.aspx)

#### *Creativity Program*

Babson believes creative thinking is such an important management skill, you'll find it woven throughout their programs. Because they see creativity as intrinsic to business leadership, they've made it an integral part of their curriculum. The first module of the Two-Year program includes the Creativity Program, a dynamic feature where students apply creative techniques and compete as teams to craft solutions to complex problems. Working with artists from such diverse disciplines as art, dance, writing, and music, they develop fresh approaches to a variety of management issues through this mind-expanding experience.

During the first week of the fall semester, students are assigned-at random-to one of eight creativity groups: music, poetry, fiction, video, drawing, sculpture, movement, and improvisation. The Creativity Stream challenges students to break free from artificial barriers of thought. During this module, students will also wrestle with Socratic philosophy as a way of challenging common notions about business and the world in general.

**Creativity Connection** - <http://www.creativityconnection.org/>

Creativity Connection helps corporations to surface creativity through high-quality arts-based learning programs that are designed to foster creative thinking, enhance organizational learning, and strengthen employee skills in critical areas such as collaboration, conflict resolution, change management, intercultural communication, and public performance.

**Mixed Company Theatre** - <http://www.mixedcompanytheatre.com/index.html>

Specializes in Forum Theatre, a custom-made, fun and interactive approach to help organizations in developing effective strategies to resolve issues in the workplace. They tackle issues such as diversity, leadership, stress management, and more!

How it works:

A consultant works with the client to create an issue-based scenario which is performed by professional actors. It is then presented again - only the second time, participants can intervene in the story to create a positive alternative ending.

A trained Mixed Company facilitator prepares and encourages audience members to offer suggestions or replace the actors onstage and change the story in a constructive way.

## **UK Organizations**

### **Catalyst at Lever Fabergé**

Catalyst is a unique, long-time project in Unilever that uses artists to engage with its people and transform the way they work, through creative skills development. It is the largest corporate arts project in the UK, encompassing a wide range of arts-based interventions and activities. The project was born soon after the merger of Elida Fabergé and Lever Brothers in 2000, when the Chairmen of the respective companies, James Hill at Lever and Keith Weed at Elida Fabergé, identified the need to provoke a change in culture to encourage creativity and risk taking inside the business.

The company took the then courageous decision to help enact these changes by instigating a project called Catalyst, proposed to them by Alastair Creamer, an external arts consultant, to bring art into the workplace. But from the outset the logic behind the move was a hard-headed desire to improve business performance and create real advantage for the business. Since its inception Catalyst doubled in size by opening up a second programme in another Unilever operating company, Unilever Ice-cream & Frozen Food, in 2002. Catalyst has

also been used by Unilever centrally to design and manage major awards events and conferences.

**Arts and Business UK– [www.aandb.org.uk](http://www.aandb.org.uk)**

A&B aspires to be the world's most successful & widespread creative network. Guided by the belief that good business & great art together create a richer society, their purpose is to enable business and its people to be more successful by engaging with the arts and to increase resources for the arts from business and its people.

Their services include:

- Fostering innovative and long-term partnerships between business and the arts.
- A series of highly reputed professional development programmes which promote the exchange and development of skills between the business and arts communities.
- Advice, training, networking and consultancy on a wide range of issues to business and the arts through the membership programme.

Much of their work is devoted to advocacy and lobbying at both a national and international level, and the dissemination of information about the value of arts/business partnerships through leading edge research and evaluation.

**Ci: Creative Intelligence** – [www.creativeintelligence.uk.com](http://www.creativeintelligence.uk.com)

CI: Creative intelligence is a creative consultancy specializing in delivering inspiring and effective courses and workshops for people from businesses and other organizations in Britain and internationally. The founder of Ci – Tim Stockil has twenty-plus years of experience as a trainer and developer, having previously worked as a director and general manager in the theatre before joining Arts & Business in 1984.

The programmes run by Ci enable participants to address their issues and solve their problems by approaching them creatively - with Creative Intelligence.

Creative Intelligence is not just an intellectual attribute, but an emotional and practical one too. Workshops are designed around the philosophy that learning sticks when people understand the behavioral changes necessary, buy into them emotionally and can apply them practically.

### **International**

**AACORN - (Arts, Aesthetics, Creativity and Organization Research Network)** <http://www.aacorn.net/>

AACORN's intent is to develop and promote the field of organizational aesthetics (broadly defined). The mission is to provide a wide range of forums where researchers interested in connecting art, aesthetics, and creative practice within organizational and work settings can meet, exchange ideas, share resources, and experiment with new forms of thinking and practice. These forums include things like websites, conferences, joint publications, and joint action events. It consists of close to 200 researchers and began as an academic group, but recently has added many artists and businesspeople.

**Art of Management and Organization Conference -**

[http://www.essex.ac.uk/afm/emc/fourth\\_art\\_of\\_management\\_and\\_org.shtm](http://www.essex.ac.uk/afm/emc/fourth_art_of_management_and_org.shtm)

The Aesthesis Project was founded in January 2007 and is a research project investigating art and creativity in management and organizational contexts. The project has its roots in the first Art of Management and Organization conference in London in 2001, with successive conferences held in Paris and Krakow. From those events emerged an international network of academics, writers, artists, consultants and managers, all involved in exploring artistic experimentation and intellectual exploration in the context of management and organizational research. The Aesthesis Project will be developing extensive research and artistic projects internationally, with academic research fellows and associate creative practitioners, publications and consultancy.

**Dacapo Theatre** – <http://www.dacapoteatret.dk/wm108998>

The Dacapo Theatre has been working with organizations in Denmark and abroad since 1995 by linking theatre and consultancy methods to assist organizations with change management.

Their philosophy is as follows:

To enter a process of change demands courage, spontaneity and risk-taking. It requires willingness to address what is happening right now – and courage to question assumptions about management and control.

Draco's Working Live concept has emerged from a joint interplay between Dacapo Theatre, Denmark and Complexity and Management Centre at University of Hertfordshire, England. It draws attention to a way of thinking and working which brings together what is often looked at separately: how broad patterns of activity we speak of as strategy, policy, structure and culture emerge 'live' in the concrete scenes of everyday organizational life – the scenes theatre work plays with.

Organizations workshops offered by Draco include topics such as:

- **Responsible improvising** – exploring the tensions between emergence and planned outcomes.
- **Implications of power in relations.** We are dependent on others in ways that simultaneously limit and enable us. What are the experiences

from our daily praxis and how may we understand the significance of power-relations in organisations and for ourselves as leaders and consultants?

- **From a systems perspective to a focus on patterns of relations.** How may we understand the significance of the relations in which we take part? What are the implications of such an understanding for the way we approach our leader- or consultant-practice? What are the implications for the ways we communicate with others?

At the heart of the work is human interaction and sense-making with all the issues of risk, conflict, stuckness and surprise that are involved as power relations shift, histories are seen afresh, different intentions meet and new possibilities for the future open and close.

**IDRIART:** Institute of the Development of Intercultural Relations through the Arts

<http://www.borl.org>

A movement initiated by violinist Miha Pogacnik in the late 1970's, Idriart's conducts intercultural meetings in the heightened atmosphere of art-experience. In over 20 years thousands of IDRIART participants have been travelling to the specially chosen (crisis) areas of the world, creating, together with local hosts, more than 140 festivals, hereby practicing the potential "how" of the human society if developed through the powerful/gentle principles of Art.

One of the main events initiated by IDRIART is the Art and Business conference at Castle Borl in Slovenia. This event draws a large network of artists, business people and academics.

**NyX Forum** - <http://www.nyxforum.dk/>

Nyx – Forum for culture of business is the Danish culture and business organization established in 2002 on the initiative of the cabinet of Culture and Business in Denmark. Nyx - Forum is an independent organization that works to:

- create and maintain relations between businesses, artists and culture in general
- create a forum for partnership, sponsorship and exchanges between culture and business
- engage businesses in supporting and maintaining cultural life

Because they believe that partnerships strengthen artists and the arts in:

- creating more outlets
- creating better economic opportunities
- marketing and image branding

Because culture and arts benefits from:

- promotion in economic life
- Strengthening of competences in economic life
- Visualizing results and benefits from cooperation and sponsorships

- Seeing business life as an audience for culture
- Increasing the export of Danish culture abroad

**Orpheus Chamber Orchestra** –[www.orpheusnyc.org](http://www.orpheusnyc.org)

Critics, audiences, and musicians describe Orpheus concerts as a beautiful, passionate, and intimate. The secret is the Orpheus Process, Orpheus' unique method of preparation and performance. Instead of one person taking on the orchestra's artistic responsibility and leadership, leadership is shared throughout the membership of the orchestra. Each piece sees a different concertmaster, rotating principle musician chairs, and a sharing of ideas and inspirations. This empowering formula creates a dynamic setting where each musician takes artistic ownership of the performance, not just his or her own part.

Widely recognized as a valuable tool for a broad range of institutions, the Orpheus Process has been employed effectively by the business schools of Harvard, Columbia, Dartmouth, Stanford, and the Universities of Chicago, Pennsylvania, California at Berkeley, among many others; corporations like Morgan Stanley, Goldman Sachs and Novartis; and management organizations like the Arthur Page Society and the Peter Drucker Foundation. Through its unique seminars, Orpheus has been able to forge unprecedented links between business, music and humanities, along with corporations, community groups and government agencies.

The Orpheus Process: Sample Seminars

- Team Building Techniques
- Self-coaching Techniques
- Enhancing Performance Through Dialogue and Evaluation
- Maintaining Team-Commitment During Challenging Situations
- Strategies For Negotiation and Conflict Resolution
- Role Playing and Modulation Techniques
- Techniques for Trouble-Shooting and Handling System Breakdowns

### **Research Unit on Learning, Knowing, Organizing – Learning Lab Denmark**

The unit consists of the former research consortia "The Creative Alliance", "Workplace Learning" and "Tools for the Knowledge-Based Organization".

It carries out research within the field of competence development, work life learning, organizational learning and professional development and collaborates on research projects, both nationally and internationally. Artful approaches in organizational and leadership development is one of the current research initiatives.

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## APPENDIX G

Hadfield, C. (2000). A creative education: How creativity and the arts enhance MBA and executive development programmes. 31-35.

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The arts and creativity in Business Schools and Management College	MBA postgraduate management Programmes	Executive and Open programmes	Research & Consulting	General comments & Notes
<b>Ashbridge Management College</b>	MBA and executive programmes Theatre workshops- for team building amongst students	Also use memorable analogies for managerial life (1) Gospel singers on partnership and contrasting "form" and "flow" approaches ans (2) a string quartet to illustrate shared leadership	Ashridge Consulting use the arts in consultancy	Arts & Business led workshops on postgrad prog. Open minds and helps integration of international intake of students.
<b>Bath School of Management</b>				Interested in developing for "softer skill" and personal development
<b>School Of Management Queen's University Belfast</b>			Gen for Management Knowledge	
<b>Bolton Business School</b>	MBA in Small Business Management and Project/Dissertation Creative techniques are also included in Personal Development module.			MBA Students work on Strategic management problem within organization and develop creative conceptual framework for analyzing and developing solutions. "Tomorrow's problems require creative solutions"
<b>Bournemouth University Business School</b>			Centre for Organisational Effectiveness	Research into innovation
<b>Bradford Management Centre University of Bradford</b>	Masters Elective in Marketing the Arts – Also aim to unlock creative and human potential Emotional intelligence at work			Music, film, writing, publishing, painting, theatre, fashion and dance. Creativity in many organization is limited - e.g brainstorming. The potential for arts-work is enormous but depends on corporate mind-set being loose enough.

<b>Business School University of Cambridge Trumpington Cambridge</b>	MBA programme – General management elective in Creativity and Design				The arts encourage acceptance of diverse values
<b>Business School, University of Central England</b>	MBA in Design Management - cross over into other core programmes and draw on facilities.				
<b>City University Business School</b>	Elective on full time MBA on "Managing Creativity" for many years. Also residential weekend on part-time MBA				Expands ideas and approaches to problems. Helps students to work more creatively themselves and with others. Weekend prog includes practical exercises – also use professional musicians and advertising creative designer. F/t elective creativity workshops.
<b>Cranfield School of Management</b>	MBA – Shakespeare and roleplay used to analyse and develop leadership skills (Richard Olivier, Nicholas Janni). Also on EMP – Strategy/marketing/elective creative encouraged by Prof Simon Majaro – who believes every module could benefit	and Exec Man progs.* Also run open progs. E.g. currently The Power of Inspiration – speech writing and making. Using speech writer and renowned actors' voice coach, Stuart Pearce	Praxis Centre* Cranfield also has artists in residence – "Wihau Quartet Chamber Ensemble "is the quintessence of teamwork Prof Simon Majaro		A different perspective on leadership. Objective also to management skills. * <i>High Performance leadership, The Alchemy of Leadership</i> (integrating imagination, reason and creativity), <i>Stepping into Leadership (through Henry V) Emotional and Political Intelligence</i> (through Julius Caesar), <i>Presence and Peak Performance and The Power of Inspiration (speech writing and speech making, using voice coach and actors).</i> Prof Simon Majaro stresses personal view that he feels strongly that very cogent synergy exists between the arts and business effectiveness.
<b>Durham University Business School</b>			Centre for Arts & Humanities in Health and Medicine in Business School)		Multidisciplinary involving academics, health professionals, arts administrators and other interested parties committed to study of promotion of arts and humanities in health and lives. Promotes use of the arts in training of doctors / parallels in training of managers.
<b>Henley Management College</b>	MBA - personal development module – mixture of exercises and lectures - creativity.				Uses the arts. Encourages new ideas and to think outside normal environments.

<p><b>University of Herts Business School</b></p>	<p>MBA Strategy – approached through complexity theory, story telling, conversational themes analysis etc. Encourage students to think creatively, question validity of unquestioned beliefs, experience curiosity, meaning beyond theoretical interpretations.</p>	<p>Also full Masters programme designed to address needs of media industry – understand own industry and enhance creative approaches to management and to creativity.</p>	<p>Professor Ralph Stacey promotes the arts in complexity theory. Piers Ibbotson</p>	<p>Various modules focus on creativity and others to contexts encouraging creative processes. Allow to see things from different angles, loosen up, generate different thought processes. For individuals arts enable to say the 'unsayable' and influence more amenable working environment.</p>
<p><b>Kingston Business School</b> Kingston University</p>	<p>Strategy and two day module called Creativity and Innovation. Parallel experiences could promote lateral thinking</p>			<p>Centred on business experiences and strategies and ways in which managers can think 'out of the box'. Philosophy of elective could be expanded by making it compulsory and reviewing other modules in this light.</p>
<p><b>Graduate School of Management</b> <b>Lancaster University</b></p>	<p>MBA – Currently under development for a more integrated approach. Nuffield Theatre programme for post MBA professionals from which we will learn and spread to MBA.</p>	<p>Current Back to Business School programme for alumni, managers, MBA graduates – Improvisation and Management - AMBA</p>		<p>From Shakespeare to Tom Peters : Leadership from the bard. Paul Corrigan – Henry V – leadership and emotional intelligence. Improvisation and Management – workshop led by Adrian Harris and Kate Newey – Nuffield Theatre. How performing arts help with management and director development.</p>
<p><b>Liverpool Business School</b></p>	<p>Music Industry MBA</p>			
<p><b>London Business School</b></p>	<p>MBA There is some creativity element in the organisational behaviour course and some opportunities when students specialise in second year, but most innovative work is in executive education</p>	<p>Senior Executive Programme 21 day programme includes 3 days using creativity: 1. <i>Leader as Performer</i>, using the metaphor of acting and theatre skills, enhancing . *</p>		<ul style="list-style-type: none"> <li>• image and presence as leader</li> <li>2. <i>Leader creating climate for innovation</i>, using the art metaphor (with the Creative Knowledge Company) including visits to art galleries and drawing themselves.</li> <li>3. <i>Leader as conductor</i> – using the metaphor of a conductor and orchestra teamwork</li> <li>4. Programme Director, Dr Liz Mellon emphasises the experiential nature of the work (appealing to the activist learners).</li> </ul>

<b>Loughborough University Business School</b>	Elective problem solving module on MBA course.			Emphasises importance of creative (divergent) phase before analytical (convergent) phase
<b>Manchester Business School</b>	One week induction on creative approaches at beginning of MBA		Creativity Research Unit *	<ul style="list-style-type: none"> <li>to be revamped as Creative Leadership Unit</li> </ul> <p>"Manchester has promoted creativity in management since MBS established"</p> <p>Prof Tudor Rickards</p>
<b>Middlesex University Business School</b>	MBA specialist module on arts and creativity – 'Innovative Management'. Releasing creativity. Drawing on the creative arts and theatre practice. Includes a creative journey in pursuit of problem solving.	Creative influence in other postgraduate management courses. MA in Personnel and Organisational Development MA in HR Management uses the 'Theatre of Change' and many influences from the arts MA in Management Practice Uses		<p>Our students need challenges, not to be clones. Help develop intuition. Expand minds about what is possible. Challenge assumptions.</p> <p>Think beyond the obvious...and release your potential</p> <p>Working on two streams – personal and management effectiveness.</p>
<b>School of Management and Finance University of Nottingham</b>			Centre for Innovation Creativity and Change	<p>Professor Lampel editing book on arts, culture and management.</p> <p>Also Professor Starkey is Professor of Management Learning. Jazz metaphor</p>
<b>Dept of Business and Management, Univ of Wales Newport</b>	MBA module – Innovation – also integrated into other modules.			<p>Students encouraged to take creative approach to problem solving, new product development, design etc.</p> <p>Brief lecture inputs, case studies, role play etc.</p> <p>Creative individuals are valued as managers and leaders in small/large organisations.</p> <p>'Thinking out of the square, discover new skills, learn about themselves.</p>
<b>Open University Business School</b>	Creativity, Innovation and Change module in MBA. Approaches at individual, team, organisational and extra-organisational level.			<p>Very popular with students and sponsors.</p> <p>Insights into own thinking skills.</p> <p>Most students find course inspiring and empowering.</p>

<b>School of Business Oxford Brookes University</b>			Dr Peter Case Senior Research Fellow in Organisational Theory	Uses tools from literary and performing arts to understand management practices and organisational behaviour. For example, he interprets organisational life as akin to theatrical collaboration. Widely published.  Short residential programmes for managers, professional developers and individuals. Encourage individuals to enjoy and embrace different way of learning to benefit themselves, colleagues and organisations.  Looking at problems differently, think differently, see things they didn't see before.  Discover creativity and how it may be useful.
<b>Roffey Park Management Institute</b>		Innovative open programmes involving the arts. For example <i>Dramatic Impact</i> , a one day open workshop to explore how the arts add value to business.		
<b>University of Salford Faculty of Business and Management</b>	MBA – compulsory skills course- candidates select from wide range of learning aids, which they would find useful.			
<b>UWIC Business School University of Wales Institute</b>	MBA – Special consultancy project. Visualisation and team building exercise relying heavily on images.			
<b>Warwick Business School University of Warwick</b>			Centre for Creativity Strategy and Change	Sees arts and creativity as strategic issue rather than soft behavioural issue. Anticipates integration into mainstream in same way as human resources moved from personnel to integrated HR policy. Not bolt on but integrated.

## APPENDIX H

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