EASTERN UNIVERSITY

THE EFFECTS OF COLLABORATIVE CREATIVE ARTS ON LEADERSHIP COMPETENCY SELF-AWARENESS: A SOCIAL SCIENCE PORTRAITURE STUDY

by

Michelle R. Kissinger

A dissertation submitted to the

College of Business and Leadership

in partial fulfillment of the requirements

for the degree Doctor of Philosophy

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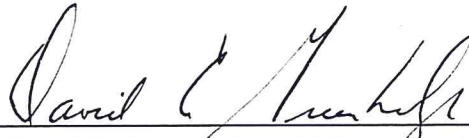
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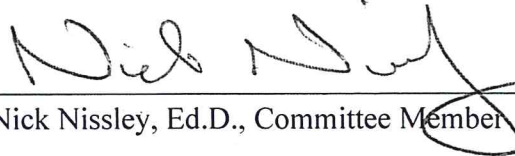
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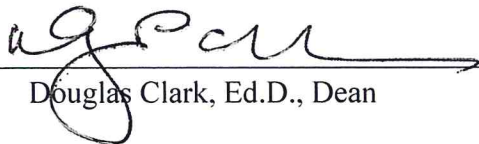David C. Greenhalgh, Ed.D., Committee Chair

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ABSTRACT

The Effects of Collaborative Creative Arts on Leadership Competency Self-Awareness:
A Social Science Portraiture Study

Michelle R. Kissinger

Doctor of Philosophy, 2015

Eastern University

Advisor: David C. Greenhalgh, Ed.D.

The purpose of this social science portraiture study is to examine how self-awareness of leadership capabilities is affected by engagement in collaborative creative art. This study included 5 co-worker participants with whom the researcher serves as Director of Organizational Development. Using a conceptual frame comprised of postphenomenology, symbolic interactionism, and objective self-awareness theory, the primary research questions that guided the inquiry was: How do the materials, creative process, and peer interactions within a collaborative arts project impact the participant's self-awareness of their leadership capabilities as compared to the program's leadership competency model? Data were collected in four stages. First, participants self-assessed against a competency model during intake interviews. Second, participants collaborated on a creative art piece during three 90-minute workshops that depicted their shared understanding of the essence of executive business management. Third, a focus group discussion occurred at the close of the final workshop. Fourth, participants reassessed

themselves against the competency model during exit interviews. A review of the literature from the fields of leader identity development, self-awareness, arts-based leader development, and emotional intelligence provided the lens through which the data were analyzed. The participant's self-assessments indicated that their self-awareness of their leadership capabilities did change as a result of the creative collaborative art project. The consensus was that interacting with peers in a collaborative art project was the most impactful element. The art materials had a significant impact although the participants did not acknowledge this impact in their exit interviews. The art materials provided a means for creating a metaphor for executive business management and helped the participants discover the concepts expressed by the metaphor. This study demonstrates the ability of the arts to contribute to leader meaning making. This study also suggests that collaborative creative arts can provide learning spaces that support deepened self-awareness of developing leaders. The disconnect between the emotional content evident in the data and the participants' self-assessments suggests that self-reflective methods that better engage learners' affective domain would be beneficial. Increased awareness of learner's capabilities on the part of the organizational development practitioner was an unexpected byproduct of the study.

Keywords: arts-based learning, emotional intelligence, leader development, self-awareness

The Act of Expression

A squeezing out, a pressing forth,
grapes crossed in the wine press,
lard and oil rendered to heat
and pressure.
                              Nothing is
except
from the raw.

But discharge of the raw
                              is not
expression
It takes the press
as well as the grapes

The volcano's outburst
presupposes
prior compression,
molten lava not merely rock
and ash — a transformation

    marble chipped,
    pigments laid on canvas,
    words put together.

Under pressure
something is born,

something at stake,
Something moments.

A gush of tears
brings relief,

a spasm of destruction
gives outlet to rage

but no shape; discharge
but no expression.

Many a person seethes
in turmoil, unhappy, tortured

having at command
no art.

"The Act of Expression" was constructed from text on pp. 62-75 of Dewey, J. (1934). *Art as experience*. New York, NY: The Berkley Publishing Group by Anne McCrary Sullivan (2000). Formatting is from the original.

DEDICATION

This dissertation is dedicated to the memory of my three mothers—Sandra Troop Houser,

Carol Trautman High, and Charlotte Wallace Kissinger. To Sandra for giving me life

twice: my birth and my enrollment into Milton Hershey School—and for modeling an

indomitable spirit despite crushing physical and economic challenges. To Carol for

giving me shelter, pointing towards a more hopeful future, and showing me that

education was the path forward. To Charlotte for welcoming me wholeheartedly into the

Kissinger clan. I've done my best to make all of you proud.

And to my brother David Andrew Troop:

Push gaily on, strong heart! The while
You travel forward mile by mile,
He loiters with a backward smile
    Till you can overtake,
And strains his eyes to search his wake,
Or whistling, as he sees you through the brake,
    Waits on a stile.

- Robert Louis Stevenson, *Consolation*

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...a short time perhaps when measured by the
calendar, but endlessly long to gallop
through, as I have done, at times accompanied by
splendid people, advice, applause,
and orchestral music, but basically alone…
--Franz Kafka*, "A Report for an Academy"*

A heartfelt "Thank You" to some of the splendid people who have accompanied me on my dissertation gallop.

Eastern University PhD Cohort 5 – Thank you all for the camaraderie as we slogged through three years of coursework together. My cohort opened my mind and heart.

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The future Drs. Bethany Davis, Karen Chamis, and Kimberly Mitchell –Thank you for your support and always apropos responses as I vacillated between glee, anxiety, dejection, and victory. I'll be cheering you on to the finish line.

My Milton Hershey School Family – Thank you for the countless expressions of support and encouragement simply because I am one of yours.

Our Children – Thank you for your quiet support. You all encourage me to live an intentional, creative, and courageous life.

My Participants – Thank you for your trust and your dedication to the success of our company.

My Dissertation Committee – Dr. David Greenhalgh, Dr. J. Nathan Corbitt, and Dr. Nick Nissley: Thank you for your time, respect, and for challenging and encouraging me in equal measure.

My Husband – Darryl Kissinger: Thank you for dreaming the doctoral dream with me. Thank you for your unflagging confidence and tolerating my long nights and book-filled weekends. Who knew this journey would take us across the country and around the world? Looking forward to our next adventure.

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CHAPTER 1

INTRODUCTION

The curtain is about to rise on the Berks Opera Workshop's production of

Giuseppe Verdi's *Aida*. The auditorium is filled to capacity and the audience is buzzing

in anticipation of the regional opera company's concert version of the grandest of grand

opera. Without the scenic spectacle and pageantry of a staged production, the audience

will be focused completely on the music, singing, and dramatic story. Seasoned

professional singers from the Metropolitan and San Francisco Operas fill the lead roles of

Aida and Rademes. Semi-professional singers fill the minor roles and the chorus. The

audience falls silent as the first note of music written by one of Italy's greatest composers

is struck.

Only two people in the audience know that the chorus includes an alto with no

formal training or operatic experience. Who is this interloper? What is she doing there

in the midst of so much experienced musical talent? That singer is the author of this

dissertation. What I was doing was pursuing my love affair with opera that began four

years earlier

In 2009 I attended a Metropolitan Opera live in HD broadcast of Giacomo

Puccini's *Tosca* at the local IMAX theater. For three hours I was transported from the

everyday by the drama (the evil Scarpia, the tragically devoted Tosca, the heroic

Cavardossi, the comical Sacristan), the lyricism, and the character-driven expressive

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music. My enjoyment of what I had always considered a high brow and stodgy art form was surprising. But not as surprising as what happened next. After leaving the movie theatre, I was overcome with what I can only call an explosion of creative energy. I drove directly to the local bookstore and bought a blank sketchbook and pen and curled up in a soft chair and started to write. I wrote and drew non-stop for almost an hour. I explored topics that were puzzling me at work, deep feelings about my personal life, and envisioned things about my future. It was as though someone had tapped a hidden vein of ideas, images, feelings, and solutions to complicated problems.

This experience was my first step towards being on stage. My next step was to get engaged behind the scenes with our regional opera house. As a part of that community, I received the invitation to participate in the *Aida* chorus. After a few vacillating weeks, I decided to attend the first choral rehearsal. My anxiety level was high; I only knew the Executive and Artistic Directors and I was painfully aware of my lack of musical skills. I had brushed up on my sight-reading and listened to an audio recording of *Aida* in preparation for rehearsal. The choristers were a mix of college music majors, music instructors, and semi-professional musicians. And the sound that they made when they sang together in the small choral room was incredible - I could *feel* the music swirling around and coursing through me. At this point, my sense of not belonging was so intense that when I sang it came out as whisper. My vocal chords were paralyzed with fear that someone would hear me singing off key and demand that the director yank my sour notes from the chorus.

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My sight-reading refresher had not prepared me for the complexity of Verdi's score and I had to learn the mechanics of reading choral music on the fly. Between rehearsals, I studied a full score of *Aida* as I listened to my recording over and over and over again. And I read up on Italian diction and phonetics for singers. I kept track of the sections of music that continued to challenge me and where I got lost in the transitions between the lead singers, the chorus, and the orchestra. Eventually, I stopped excusing myself for not being a "real" singer. And I began to hear my fellow altos more clearly for cues for my own pitch and key. Bit by bit, my whisper singing dropped away and I was contributing my full voice to the chorus.

As the house lights came up and the director took her position in front of the orchestra, I reflected on the three-month journey I had taken from opera audience member to performer. I was no longer just a consumer of opera. I was, in my small way, a creator. Two years after that experience, I can identify important personal development that occurred in the process. It was the first time in many years that I stepped into a situation where I felt profoundly ill-equipped and knew that failure was a real possibility. I considered how I typically retreat from situations where I feel confused, dependent, or out of control. Working collaboratively with musicians helped me see how a group can mature quickly by sharing information and supporting each other. I reconsidered my competitive independent tendencies as I benefitted from the generosity and support of senior musicians. And I could see how the director's artistic leadership merged with the intense work of the singers and orchestra for a high quality performance. I noted my tendency to overemphasize my contribution as a leader and to underemphasize the

contribution of my team members. Finally, learning new skills in a compacted time frame was very challenging. I could see how my focused attention on my challenge areas helped advance me quickly as a contributing member. I reconsidered my approach to goal setting and improving my professional shortcomings.

With sixteen years of on-the job learning, a bachelor, a master's, and a partial doctoral degree behind me, it was evident that my learning in the context of the opera had a different character than other forms of learning. My level of engagement and rate of change was deeper and faster. My developmental self-direction was more intense. And my self-awareness in terms of my shortcomings, opportunities for growth, and actual growth was dramatically higher.

Since beginning my doctoral degree program in 2010, I have been generally interested in connecting the humanities and management. My work and personal experiences steered me to the narrower topic of the arts and leader development. As an organizational development practitioner, my interest is quite practical. I am interested in understanding how perception of self is affected through creating works of art. Can other people experience a similar developmental boost? Can what I learn about their creative experiences improve my own practice? This study was designed to explore these questions. The remainder of this chapter introduces the rationale, significance, purpose, research questions, key terms, and conceptual framework for the study.

Rationale & Significance

Much of the leader development literature opens with declarations about 21st century leadership challenges of complexity, interconnectedness, globalization, intense

competition, intractable problems, organizational change, turbulence, and ambiguity. The response to these challenges is also in the form of a common refrain: creative, team-based leadership capable of generating new visions and innovative approaches with a sense of compassion and responsibility for all stakeholders. To close the gap between organizational needs and leaders' capabilities, leader and leadership development are identified as strategic organizational priorities (Day, 2001; Day, Harrison & Halpin, 2009; Gill, 2011; Hall, 2004; Morgeson, Lindoerfer & Loring, 2010; Purg & Sutherland, 2012; Wheatley, 2007).

Effective leadership in this environment is considered "central to organizational success" (Hernez-Broome & Hughes, 2004, p. 27) with developmental efforts best focused on accelerating the development of leadership capacity across all organizational levels (Avolio & Hannah, 2008; Day et al., 2009; Day, Zaccaro, & Halpin, 2004). Calls for contemporary leader development acknowledges the collaborative nature of leadership. The individual, heroic leader image (Manz & Sims, 1991) has been replaced by an image of leadership as a collective activity (McDermott, Kidney, & Flood, 2011) with networked leaders capable of what Helen and Alexander Astin (as cited in House & Aditya, 1997) describe as "collaborative relationships that lead to a collective action grounded in the shared values of people who work together to effect positive change."

In this networked, collective, democratic, and change-oriented view of leadership, development is freed from the confines of the classroom (Moxley & O'Connor, 1998) and formal learning programs since "leadership development is seen as potentially taking place anywhere, involving learning…in the context of ongoing work initiatives tied to

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strategic imperatives" (Iles & Preece, 2006, p. 324). Learning in the context of work exposes developing leaders to a wide array of development experiences that can be supported by formal development programming. This programming typically relies on a portfolio of standard methods: on the job learning, performance management, multi-source feedback, coaching, mentoring, job assignments, and action learning (Day, 2001; Hernez-Broome & Hughes, 2004; Iles & Preece, 2006; Van Velsor, McCauley, & Ruderman, 2010). However, if the outcome sought is leaders with the capacity to think creatively to generate innovative solutions for complex problems, these standard methods may not be adequate.

Standard leadership development methods, like traditional forms of management training, focus on rationality and rarely go to a deeper, personal, and emotional level needed to stimulate thinking, connection, innovation, and social awareness (Darsø, 2004; Purg & Sutherland, 2012). For example, Lesikew and Singh (2007) identify a framework of leadership development best practices based on their review of the literature. These practices include: 1) a thorough needs assessment, 2) the selection of a suitable audience, 3) the design of an appropriate infrastructure to support the initiative, 4) the design and implementation of an entire learning system, 5) an evaluation, and 6) corresponding actions to reward success and improve on deficiencies. Missing from these best practices are any methodologies for including affective content in assessments and development programming. According to the authors, "at the individual level, leadership involves a range of behavioral, cognitive, and social skills" (p. 454). Affect appears under the program evaluation best practice in the form of Kirkpatrick and Kirkpatrick's (2006)

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training evaluation model. Lesikew and Singh (2007) characterize the first evaluative step as "checking how [the participants] feel about the program itself" (p. 458) when, in fact, this step is actually a check of the participants' reaction to the program's subject and leader. Using prepared "reaction sheets," program evaluators are actually conducting a form of customer satisfaction research about program elements such as the subject matter, leader, facilities, schedule, meals, etc. This evaluative step does not seek to uncover the participants' emotional reaction to their learning about themselves.

Jacobs and Statler (2004) caution against the "attachment to purpose, consistency, and rationality" because "reason's 'non-rational' cousins including impulse, intuition and lived bodily experience" are helpful for navigating ambiguous situations (p. 7). The application of the arts to remedy this shortcoming is actively being explored in academic and practitioner circles. Meyer (2012) sums up the view of arts-based leader development supporters: "Valuing and validating embodied learning in the workplace makes space for individual learning and transformation and can increase organizational capacity for innovation, learning, and change" (p. 25). Accordingly, the main thrust of arts-based leader development research is to enable subjective, sensory, and emotional stimuli for enhanced critical, creative, innovative, and reflexive thinking (as cited in Kissinger, 2012, p. 3).

Reflexive thinking, self-reflection, and self-awareness are cited repeatedly as essential for optimal leader development (Avolio, 2004, 2005; Day et al., 2004; London, 2002; McDermott et al., 2011; Taylor, 2010). Higgs and Rowland (2010) list recent leadership research topics pointing to the importance of high levels of self-awareness:

managerial competence, individual and organizational performance, authentic leadership, subordinate attitudes and performance, and emotional intelligence. The underlying assumption in this stream of research is that self-awareness and accurate self-assessment are related. "If we know our self, then our self-evaluation is likely to be more accurate" (Tekleab, Sims, Yun, Tesluk, & Cox, 2008, p. 185). Another assumption is that self-awareness is necessary for leadership success particularly at higher levels of organizational leadership (Williams, Campbell, & McCartney, 2013).

This study seeks to learn how participation in a collaborative arts activity stimulates self-focus and awareness of leadership capabilities compared to an external standard. The standard in this case, is the executive leader development program competency model that is used discursively and inductively to open dialogue about capabilities rather than prescribe or measure behaviors (Bolden & Gosling, 2006). The study seeks to add to the growing body of arts-based leader development knowledge by providing an "inside out" analysis of the learning leaders' experience of art-enabled developmental experience. Will collaborative engagement in an art activity enable the participants to "see more," "hear more," and "become more conscious," of their leadership capabilities? (Thompson, 1995, p. 123). The individual leader as the research unit of analysis is fitting for this study because "the core of any arts-based training is the participant" (Beckwith, 2003, p. 207).

In 2001 David Day declared that "interest in leadership development appears to be at its zenith" (p. 581) and in 2004 Hernez-Broome and Hughes referred to the "explosion of interest in leadership development in organizations" (p.25). Despite the

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persistent interest, scholarship in the field is criticized for its lack of empirical data and theoretically guided research (Day et al., 2009). There is a comparable lack of "empirically grounded work focusing on the underlying, situated, experiential learning processes" related to arts-based methods of leadership development (Sutherland, 2012, p. 25).

In addition, organizational development research is criticized for its failure to focus on the perspective of the individual (Antonacopoulou, 1999; Hotho & Dowling, 2010). McDermott et al. (2011) suggest that the "development journey of individual leaders" (p. 358) is worthy of study and Hotho and Dowling (2010) advocate for "letting participants talk about their learning experiences" to shed light on the leader development process (p. 617).

Leader developmental methods rooted in "the industrial revolution and the philosophy of rational-positivism" leave a practice gap that is gradually being filled with more artful approaches (Woodward & Funk, 2010, p. 296). The consumption (looking and/or listening) and production of art has benefits for leader development practice. Art shifts our perception of our inner and outer worlds by opening our minds to take in more information and enabling us to absorb that information from a shifted perspective (Beckwith; 2003; Schein, 2001; Sutherland & Acord, 2007). This perspective-shifting is supported by the "qualities such as energy, imagination, sensitivity, and expression" that are enabled by the arts (Darsø, 2004, p. 149). The arts have also been shown to induce sensible knowledge—sensitivity to the material and corporeal aspects of organizational

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life—and meta-level learning processes (reflection, critical reflection, and transformative learning) (Springborg, 2012; Strati, 2007).

If we accept that "art has the ability to provoke the unconscious mind revealing the self" (Lindsey, 2011, p. 56), then art-based methods should be examined for inclusion in leader development programming especially where work is being done to support leader self-awareness, self-reflection, and self-assessment. By taking a post-positivist qualitative approach, this study aims to observe and report the "relational and invisible aspects" of the participants' experiences that would be missed with a reductionist positivist approach (Ladkin, 2010). The study also embraces the process-oriented epistemology of leadership-as-practice (L-A-P)" which accepts the real-world of practice as a suitable place for leadership research and learning (Raelin, 2011, p. 207).

Purpose

The purpose of this social science portraiture study is to examine how self-awareness of leadership capabilities is affected by engagement in collaborative creative arts. Using a symbolic interaction interpretive lens, an objective self-awareness theoretical frame, and social science portraiture as the method of inquiry, the study seeks to explore how the participants' self-assessments against a leadership competency model are affected by participation in a collaborative creative art project. The philosophical and theoretical frameworks for the study assume that developmental experiences are a type of aesthetic experience that "occur[s] within and by means of the transactions within [the] environment that situate us in time and place" (Thompson, 1995, p. 130). Elements of this environment include the organizational context, other people, the roles people fill,

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and the technologies used to organize and execute the work of the organization, including developmental programs.

The study design was based on "artful inquiry: an arts-based approach for inquiry, action, learning and reflection that has artful and arts-based learning, facilitation, and reflective practice at its heart" (Lloyd, 2010, p. 77). The collaborative creative art activity engaged the participants in the planning and building of a mixed media piece of artwork that depicts key concepts from the leadership competency model used within the company's executive leader development program. Art used in this manner is a form of analogically mediated inquiry. The creation and interpretation of the analog "mediates the inquiry process, and becomes a device through which insights can be elicited" (Barry, 1994, p. 38). Because portraiture "engages both the researcher and the participant in a human archeology that allows a co-construction of an interpretive narrative" (Harding, 2005, p. 53), the method allows for rich and creative descriptions of the learners' perceptions of the developmental experiences under study.

Research Questions

The study explored a primary research question and three sub-questions that guided participant interviews as well as the data analysis.

Primary Research Question

How do the materials, creative processs, and peer interactions within a collaborative arts project impact the participant's self-awareness of their leadership capabilities as compared to the program's leadership competency model?

Sub-question 1. How do participants assess their fit to the competency model prior to the collaborative art experience? What self-standard discrepancies (positive or negative) do they observe?

Sub-question 2. How do participants' assessments of their fit to the competency model change following the collaborative art experience? How has their awareness of self-to-standard discrepancies changed?

Sub-question 3. What element (materials, creative process, or peer interactions) of the collaborative art experience had the most impact on the participants' assessment of their fit to the competency model?

Key Terms

Art-making

A process of doing or making with some physical material, the body or something outside the body, with or without the use of intervening tools, and with a view of producing something visible, audible, or tangible (Dewey, 1934, pp. 68-69).

Arts-based Learning

Management education and leadership/organizational development approaches that instrumentally use the arts as a pedagogical means to contribute to the learning and development of organization managers and leaders, as well as contributing to organizational learning and development (Nissley, 2010, p. 13).

Art-based Research

The systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and participants (McNiff, 2008, p. 29).

Assessment

One component of well-designed developmental experiences that refers to data from the self, other people, or the environment that provides information for comparing performance against some standard (Van Velsor & McCauley, 2004).

Collaborative Art-making

Art characterized by the involvement of a number of artists who seek consensus about the work to be made and participate in the production of the final work (Manousakis, n.d).

Leadership Competency Model

Knowledge, skills, and abilities identified as fundamental for effective performance in a range of leadership positions (Hollenbeck, McCall, & Silzer, 2006).

Leader Development

The expansion of a person's capacity to be effective in leadership roles and processes (McCauley, Kanaga, & Lafferty, 2010).

Leadership Development

The expansion of the organization's capacity to produce direction, alignment, and commitment (Van Velsor, McCauley, & Ruderman, 2010).

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Leader Identity

How one thinks of oneself as a leader; the subcomponent of one's identity or self-concept related to being a leader (Day et al., 2009).

Self-awareness

The extent to which people are conscious of various aspects of their identities and the extent to which their self-perceptions are internally integrated and congruent with the way others perceive them (Hall, 2004).

Self-assessment

The learners' own perception of discrepancies between where they are now and where they want (or need) to be (Knowles, Holton, & Swanson, 2005).

Conceptual Framework

This study does not seek to develop or test theory through traditional, positivistic scientific methods. Rather, it seeks to use theory to frame the research topic, question, methods, and discussion of findings (Maxwell, 2005; Ravitch & Riggan, 2012). In the process of developing the conceptual framework, I have tried to reflect the "interdisciplinary diplomacy" modeled by Don Idhe in his conversations across the science and humanities domain borders (Selinger, 2006, p. 8).

Philosophical Paradigm: Postphenomenology

A philosophical paradigm is a "general orientation about the world and the nature of research" that is held by the researcher (Creswell, 2009, p. 6). The most suitable paradigm for the research topic is a pragmatic strain of phenomenology articulated by Don Ihde (1993, 2008) referred to as postphenomenology. Idhe's variation of

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postphenomenology is "a nonfoundational and nontranscendental phenomenology which makes variational theory its most important methodological strategy" (Idhe, 1993, p. 7). Mitcham (2006) describes postphenomenology as "a phenomenology of human-technology-world relations" (p. 29). Postphenomenology emerged out of Edmund Husserl's transcendental phenomenological philosophy of experience and consciousness (Ihde, 1993, 2008). Driven by a desire to apply analytic philosophy's problem-solving ethic to the phenomenological study of concrete experience and technologies, Ihde explored Martin Heidegger's hermeneutic phenomenology and Maurice Merleau-Ponty's existential phenomenology. Ihde rejected Husserl's "transcendental ego"(Ihde, 2008, p. 3), embraced Heidegger's "primacy of praxis" (Ihde, 1993, p. 3) and added his own technology-based "materiality" (Ihde, 2008, p. 3) to Merleau-Ponty's embodied phenomenology (p. 3). He was left with the problem of phenomenology's subjective (anti-science) reputation.

Richard Rorty's (1979, 1982) work introduced Ihde to a blend of Husserl's phenomenology and John Dewey's pragmatism that included a "radical 'phenomenological'" view of the "full temporality of experience" (Corrington, 1987, p. 8). This was a departure from classical phenomenology, which holds to "the irreducibility of the qualitative fullness of lived experience" (Rosenthal, 1987, p. 37). Dewey was carrying forward the pragmatist agenda of broadening the conception of empirical experience as a source of "founding knowledge" to include "philosophy, science, and ordinary human pursuits" (Smith, 1987, p. 73).

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Where European variants of phenomenology expressed a discomfort with science and technology (Mitcham, 2006; Verbeek, 2008), Idhe's postphenomenology aimed for integration

> by rejecting a transcendental ego, disembodied and viewing from nowhere, and continuing from both pragmatism and the more concrete existential and hermeneutic [phenomenological] traditions, postphenomenology emphasizes both a strong sense of *embodiment,* including perspectivalism or situated knowledges, and a sensitivity to materiality…shifts and complements the understanding of science praxis being technologically embodied and entailing human perception and action. (Ihde, 2008, p. 7)

> In practice, postphenomenology balances the experimental (empirical) with the subjective by beginning with the first person experience…[and]…includ[ing] "intersubjective checking" as part of the analytical and descriptive process (Idhe, 2008, p. 6). Thus, postphenomenology remains "recognizably 'Husserlian'" (p. 8) and retains the non-reductionist character of phenomenology as it "explicitly and…consciously takes multidimensionality, multi-stability, and the multiple 'voices' of things into account" (p. 26).

Through his engagement with Rorty and the pragmatists, Idhe (1993) developed a "deep and long lasting interest in the roles of perception and embodiment" coupled with a form of "instrumental realism" based on his view that experiences are mediated through technological instruments (p. 3) and that knowledge is "technologically dependent" (Idhe, 1997, p. 73). Technologies—"from the simplest and most primitive technologies as well

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as to the most complex and advanced technologies"—help us gain knowledge about our world while simultaneously "reflexively transform[ing] the world" (Idhe, 1997, p. 74). Human experience is, therefore, inseparable from the technologies we use to navigate and explore the world: our experiences are "technologically-embodied" (Idhe, 1990, p. 20). Hickman (as cited in Mitcham, 2006) explains that Dewey also pointed to the "technological character" of inquiry: "every reflective experience is instrumental to further production of meanings, that is, it is technological." Technologies, in other words, don't just facilitate experience; they are part of the experience and influence our perceptions of experiences and of ourselves within those experiences by simultaneously enhancing and limiting our perceptions (Goeminne & Paredis, 2011; Hasse, 2008).

Despite his desire to integrate phenomenology and science, Idhe (1993) does not assume that "structural relativities between the knower and the world" is "causal, or linear, or direct as it was in the simpler analytic theories of reference" (p. 5). Rather, Idhe sees three types of relations between technology and human experience: embodiment relations, hermeneutic relations, and alterity relations (Ihde, 1990). Embodiment relations occur when we use technology to extend the human body's natural perceptual capabilities. Hermeneutic relations occur when we use technologies to uncover knowledge about the world that would otherwise be inaccessible. "Hermeneutic relations do not amplify or replicate the body's sensory abilities; instead, they engage our linguistic and interpretative aptitudes" (Selinger, 2006, p. 5). Alterity relations occur when technologies become the focus of attention and are perceived to have a *quasi-other* and *quasi-autonomous* character (Hogan & Honecker, 2011; Selinger, 2006).

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Hermeneutic relations is the most relevant to this study particularly the way in which technology "influences our understanding of what it is to be human, that is, our self-image or self-interpretation" (Mitcham, 2006, p. 30). More specifically, I am viewing the organizational structure, developmental programming, and the creative arts embedded in the study as types of experience-mediating technologies.

Qualitative Research Approach: Symbolic Interactionism (SI)

Verbeek (2008) provides a helpful summary of the components of postphenomenology: "The philosophical analysis of human-world relations—including its technologically mediated character—and the constitution of subjectivity and objectivity within these relations" (p. 13). Of the interpretative traditions that hold human-world relations central to the development of knowledge, symbolic interactionism (SI) is best suited for the postphenomenological philosophical paradigm (Crewsell, 2013; Fine, 1993; Prasad, 2005).

SI researchers share a common understanding of the social world: "society and person are abstractions from ongoing social interaction" (Stryker, 1980, p. 2). SI shares postphenomenology's Husserlian phenomenological and American pragmatism intellectual roots. The SI school of thought was labeled "symbolic interactionism" by sociologist Herbert Blumer (1900-1987). The University of Chicago, where Blumer worked, became a hub of SI thought and publication in the first half of the twentieth century. (Fine; 1993; Prasad, 2005; Stryker, 1980). The American influence of SI is evident in the tradition's emphasis on the "development of the role of the *self* in the construction of reality" (Prasad, 2005, p. 19). Blumer, influenced by George Herber

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Mead's conception of the self as both objective and subjective (Morris, 1934; Strauss, 1977), stressed the importance of self-interaction and self-reflexive processes in the constitution of self. Self-interaction and self-reflection are vital because

> with the mechanism of self-interaction the human being ceases to be a responding organism whose behavior is a product of what plays upon him from the outside, the inside, or both. Instead, he acts toward his world, interpreting what confronts him and organizing his actions on the basis of the interpretation. (Blumer, 1969, p. 63)

According to Blumer (1969), symbolic interactionism is based on three premises:

1. Human beings act toward things on the basis of the meanings ascribed to things.

2. The meaning of things is derived through social interaction.

3. Meanings are processed (and modified) through an interpretive process used by the person in dealing with the things he encounters (p. 2).

Snow (2001) suggests expanding on Blumer's (1969) three premises by calling out four "anchoring principles" of symbolic interactionism: interactive determinism, symbolization, emergence, and human agency - summarized below.

The *principle of interactive determination* asserts that objects of analysis (self-concepts, identities, roles, practices, movements) cannot be fully understood outside of their "broader interactional context." No single object (micro, macro, actual, or virtual) is "ontologically prior but exists in relation to each other" (Snow, 2001, p. 371). The

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principle of symbolization indicates processes by which all "features of the ambient environment" accrue meanings which cause them to become "objects of orientation that elicit special feelings and actions" in people. The symbolization principle underscores the continuous interpretive work that individuals and groups engage in as we "encounter and negotiate" with the social world in our daily lives (p. 371). The *principle of emergence* is the natural extension of this continuous interpretive work and gives social life its "dynamic character" and "potential for change". This dynamism applies to how we organize ourselves, the meanings that we ascribe to objects, and our feelings about objects, their meanings, and ourselves. Emergence is the source of "new, novel, or revitalized social entities, cognitive states, and emotional states…that constitute departures from, challenges to, and transformations of everyday routines, practices, or perspectives" (pp. 372-73). Finally, the principle of *human agency* emphasizes the "willful character of human actors" to avoid the deterministic impression that the prior three principles can make. While acknowledging "biological, structural, and other factors" that "predispose or constrain" human action, "human beings are viewed neither as hard-wired robots…nor as passive social actors behaving merely in accord" with internal or external directives and constraints (pp. 373-74).

While Snow is concerned with social movements, these interconnected principles apply to the study of organizations and the individuals that make up organizations. Also, these principles are remarkably similar to the fundamental principles of social situations offered by Mary Parker Follett in 1924:

We have now, to repeat in summary, these fundamental principles to guide us in

our study of social situations: (1) that my response is not a rigid, static environment, but to a changing environment; (2) to an environment which is changing because of the activity between it and me; (3) that function may be continuously modified by itself, that is, the activity of the boy going to school may change the activity of the boy to school. Or it might be put thus: that response is always to a relating, that things which are varying must be compared with things that are varying, that the law of geometrical progression is the law of organic growth, that functional relating has always a plus value. The social sciences must learn to deal with that plus, to reckon literally with it. (p. 73)

SI's focus on the nature of interactions between and within unpredictable agents make this social psychological perspective a good fit for a study on collaborative creative approaches to leader development. Art-based learning methods introduce creative materials, creative processes, and interactions to "engage the senses as a basis for meaning making" (Woodward & Funk, 2010, p. 302). Symbolic interactionism, therefore, is a helpful conceptual frame for exploring how arts-based learning experiences contribute to the ongoing fashioning of self by the learning leader (Bruder & Ucok, 2000).

Theoretical Frame: Objective Self-Awareness Theory (OSA)

Symbolic interactionism is considered a perspective on social science rather than a well-defined theory (Blumer, 1969; Stryker, 1980). However, a derivative, objective self-awareness theory (OSA), makes a more direct theoretical contribution to the study's conceptual framework. OSA, one of the earliest theories of self, is concerned with the

"self-reflexive quality of consciousness" (Silvia & Duval, 2001; Silvia & Gendolla, 2001). Core assumptions of OSA, as developed by Duval and Wicklund (1972) were that "the orientation of conscious attention was the essence of self-evaluation (Silvia & Duval, 2001, p. 231) and "focusing on the self brought about objective self-awareness, which initiated an automatic comparison of the self against standards" (p. 231). When a component of the self becomes the object of attention, it becomes a part of psychological functioning (Wicklund, 1979). In other words, focusing on self brings about objective self-awareness, which initiates self-standard comparisons.

Within OSA theory, the two aspects of self are "*subjective self-awareness* (the machinery of our system) and *objective self-awareness* (the ability to focus attention on our selves, thoughts, actions, and feelings" (Lewis, 1991, p. 232). In the state of *subjective self-awareness*, the self is experienced as "active and agentic, experiential, and unified with the environment through the medium of activity (Silvia & Gendolla, 2001, p. 243). In the state of *objective self-awareness*, on the other hand, the person is "engaged in reflexive role taking"…[and]…the self is "seen as an object in the world distinct from others, an object with boundaries, fixed properties, and the capacity to be controlled". While attention can switch back and forth between these attentional states, they are understood by OSA theory to be bidirectional and mutually exclusive (Davis & Brock, 1975; Vallacher, 1978).

When discrepancies between the self and standards are encountered negative behavioral, cognitive, and affective consequences occur resulting in an "aversive state" which motivates the restoration of self-standard consistency (Silvia & Duval, 2001).

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Some research has challenged the invariably aversive character of OSA by demonstrating positive affect in the case of a perceived positive discrepancy (Davis & Brock, 1975; Wegner & Schaefer, 1978). Regardless of the direction of the discrepancy, there are three restorative options: change the self (actions, attitudes, or traits) to better match the standard, change what is assumed to be an unreasonably high standard to better match the self, or avoid the self-focusing circumstances and stimuli (Duval & Lalwani, 1999; Silvia & Duval, 2001; Silvia & Gendolla, 2001). OSA theory research has identified self-awareness as a moderator of the relationship between the degree of perceived self-standard discrepancy and the effort people make to adjust to conform to standards, to modify the standard, or to avoid the standard (Duval, Duval, & Mulilis, 1992). Other research demonstrates that the state of self-awareness sensitizes the individual to the implications of his or her behavior for self-evaluation (Vallacher & Solodky, 1979, p. 260).

While self-focused attention is thought to bring about conscious awareness of self, which initiates the self-evaluation process, OSA theory asserts that "self-evaluation needn't be intentional or deliberate…the self will automatically be compared to standards, and attention can be directed to self-knowledge without a conscious experience of self-awareness" (Silvia & Phillips, 2013, pp. 114-15). Despite the possibility of unconscious awareness of self-standard disparity, OSA theory assumes that self-awareness is a "primary instigator of self-regulation" (Silvia, 2002, p. 3) and that it has "important behavioral consequences" (Vallacher & Solodky, 1979, p. 254).

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OSA emphasizes objectifying self-focused attention, which makes this an appropriate theoretical frame for a study on creative approaches to leader development and self-awareness. The arts are employed in leader development because "art and artists stimulate us to see more, hear more, and experience more of what is going on within us and around us" (Schein, 2001, p. 81). The benefits of increased attention can be realized to varying degrees at different levels of engagement: active participation in the creative process or passive consumption (looking and/or listening). Therefore, it is reasonable to expect the arts to serve as "a stimulus which serves to remind an individual of his object-like nature" and induce objective self-awareness (McDonald, 1980, p. 250).

Since objective self-awareness theory guided the research questions, some of the theoretical limitations should be noted. The following is drawn from a thorough review of OSA theory and unresolved theoretical limitations provided by Silvia & Duval (2001). Acknowledged theoretical limitations of OSA theory include: 1) the nature of internalized standards; 2) how standards participate in self-evaluation processes; and 3) the role of affect in self-awareness processes (Silvia & Duval, 2001). Explanations of the organization of internalized standards are contradictory with some viewing them as a "disheveled and loosely structured system" and others viewing them as having "shared organizing categories" (p. 236). The second theoretical limitation of OSA—how standards participate in self-evaluation processes—involves the lack of understanding of how people select and resolve conflicting standards. "OSA doesn't specify how a specific standard is selected for the self-to-standard comparison process" (p. 237). Experimental studies artificially select a single standard but "complex social situations surely make

conflicting or diverging standards salient" (p. 237). The third unresolved theoretical issue—the role of affect in self-awareness processes—has conflicting viewpoints. The original OSA theory assumed that "the negative affect created by self-standard discrepancies has a motivational character" (p. 238) and that discrepancies act as an "incentive for the restoration of the preferred state of self-standard identity" (p. 238). An alternate view, informed by cybernetic models of performance feedback, assumes that "affect serves [a] feedback function by indexing the velocity of goal progress" (p. 238). And yet another position is that discrepancy-related affect has "no stated implications for later discrepancy reduction" (p. 238).

Organization of the Dissertation

This dissertation is organized into eight chapters. Chapter 1 introduced the study by providing the rationale, significance, purpose, research questions, key terms, and conceptual framework. Chapter 2 presents a review of relevant literature. Topics covered include leader versus leadership development, leader identity, self-awareness and leader identity, arts-based methods and leader self-awareness, and emotional intelligence and self-awareness. Chapter 3 explains the methodology employed in this study including the research design of social science portraiture, the role of the researcher, participants, data collection and analysis procedures, and methodological limitations. Chapters 4, 5, and 6 contain the portraits based on the company's history, the collaborative art workshops, and the research data. Chapter 4 provides a portrait of the organizational setting in which the research occurred including a historic portrait of the Owner who works closely with each participant. Also included in Chapter 4 are historic and contemporary snapshots of the

company and introductions for each participant and the art project facilitator. Chapter 5 provides a portrait of the participants' creative process in the art project workshops. Chapter 6 answers the primary and sub research questions individually with participant portraits organized into five parts: 1) a scene that informed their self-assessments and leadership learning, 2) their pre-workshop self-assessment, 3) their post-workshop self-assessment, 4) the workshop element (materials, creative process, or peer interactions) that had the greatest impact on their leadership competency self-awareness, and 5) their leadership learning from the workshops. Chapter 6 ends with a reflection on the researcher's learning during the research project. Chapter 7 answers the question, "What have we learned about collaborative creative arts and leaders self-awareness?" and discusses implications for research and practice. Chapter 8 concludes the dissertation with personal reflections on creativity and the doctoral dissertation process.

CHAPTER 2

LITERATURE REVIEW

The purpose of this study was to examine how engagement in collaborative creative arts affects self-awareness of leadership competencies. The introductory chapter provided an overview of the rationale, significance, purpose, research questions, key terms, and theoretical framework of the study. This chapter offers a review of the research literature in domains germane to the research topic and questions. Torraco (2005) describes the literature review as a "form of research that reviews, critiques, and synthesizes representative literature on a topic in an integrated way such that new frameworks and perspectives on the topic are generated" (p. 356). Equally important, the literature review situates the research topic in the existing bodies of knowledge (Creswell, 2013; Boote & Beile, 2005) and provides the "intellectual glue" that supports the conceptual coherency of the total project (Marshall & Rossman, 2006, p. 43). The literature review covers leader versus leadership development, leader identity, self-awareness and leader identity, arts-based methods and leader self-awareness, and emotional intelligence and self-awareness.

Leader Development Versus Leadership Development

Per the purpose of this study, it is necessary to clarify the usage of the terms "leader development" and "leadership development." Although the terms are often used interchangeably, there are important differences between them (Day, 2001). Very

simply, leader development focuses on *intrapersonal* development and leadership development focuses on *interpersonal* development (Day et al., 2004). *Leader* development is focused on individual-level intrapersonal competencies such as internal motivations, awareness building, and individual knowledge, skills, and abilities (Day, 2001; Hanson, 2013; Iles & Preece, 2006). The primary emphasis of *leader* development is building "intrapersonal competence needed to form an accurate model of oneself" (Day, 2001, p. 584). *Leadership* development, on the other hand, has a social, interactive, and networked character (Hanson, 2013; Iles & Preece, 2006) and is defined as "expanding the collective capacity of organizational member to engage effectively in leadership roles and processes" (Day, 2001, p. 582). Another way to distinguish these two types of development is as organizational capital: human capital (leader development) and social capital (leadership development) (Day, 2001). Human capital "emphasizes the development of individual capabilities like self-awareness, self-regulation, and self-motivation." Social capital, on the other hand, "emphasizes the development of reciprocal obligations and commitments" (Day, 2001, p. 695). The distinctions are worth noting but, from an organizational development practice perspective, the two levels of development are inseparable - increasing organizational leadership capacity is based on the ongoing development of individual leaders (Day, 2001; Day et al., 2004; Iles & Preece, 2006).

Leader Identity

Identity theory (IT) seeks to understand choice behavior through the concept of identity salience: why people select certain behavioral options when multiple options

were available to them based on multiple sets of role expectations associated with their position in a network of social relationships (Serpe, 1987; Stryker & Burke, 2000). IT "postulates that self reflects the wider social structure insofar as self is a collection of identities derived from the role positions occupied by the person" (Hogg, Terry, & White, 1995, p. 258).

The theory developed along two different but interrelated paths: structural (social/structural sources of identity) and cognitive (internal/cognitive sources of identity) with the two strands joined together behaviorally (McCall & Simmons, 1966; Stryker & Burke, 2000). Hogg et al. (1995) argue that identity theory and *social* identity theory, despite common features, were "isolated scientifically from each other" (p. 262) based on their different theoretical units of analysis (self vs. society) and that IT is not a psychological theory because it does not describe "generative cognitive processes" (p. 263). Stets and Burke (2000) disagree pointing to the "substantial similarities" between the two theories and predict an eventual merging of the two. The structural version of IT and symbolic interactionism share George Herbert Mead's phenomenological, objectified, and socially structured understanding of self (Blumer, 1969; Stryker & Burke, 2000).

Day et al. (2009) define leader identity as "the culmination of an individual's attributes, values, knowledge, experiences, and self-perception" (p. 57). Borrowing from Baumeister (1995), they expand on this basic definition by explaining that "identity is an expansive term that depicts ones self-concept—how an individual perceives the entirety of oneself in relation to the environment including relationships with others and

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assimilation into societal norms, beliefs, and standards" (p. 57). Drawing from Erikson's (1950, 1959) theory of psychosocial development, Loevinger's (1976) theory of ego development, Kegan's (1982, 1994) constructive development theory, and identity theory, the authors identify certain implications of identity development for leader development. First, identity is multifaceted "in which the self is organized into many sub-identities" of which 'leader' is just one. Leader identity is an important component of self as it influences goal setting and pursuit, and "identity processes support learning and change". Further, "a well-defined leader identity can guide leadership behavior and build trust through consistent action" (Day et al., 2009, p. 68). Finally, leader development requires a "shift in focus from individual to relational to collective identities consistent with taking increasingly inclusive world views" (p. 69).

The shift to collective identities is consistent with a "conceptualization of leadership as a broader, mutual influence process" (DeRue & Ashford, 2010, p. 627). Collectivity is also central to Haslam, Reicher, and Platow (2011) "new psychology of leadership" which is based on social identity and self-categorization theories. Tracing the theoretical and empirical challenges of "great man", "cult of personality", contingency, transactional, and transformational theories of leadership, the authors home in on "the social identity approach to group processes." Leadership, in their view, is "influence over a collectivity [and] depends on the existence of shared identity among those who constitute that collectivity" (p. 74). DeRue and Ashford (2010) expand the view of "identity work as an individual undertaking" (p. 630) and propose that "*claiming* – actions people take to assert their identity" and "*granting* – actions that a person takes to

bestow [an] identity" drive the social construction of leader and follower identities (p. 631). All of these authors are articulating what the symbolic interactionists have been articulating for decades: "human group life" is fundamental to understanding "how human beings, individually and collectively, can be changed" (Blumer, 1969, p. 116).

Callero (2003) challenges symbolic interactionism's lack of attention to power and its role in identity formation. Borrowing from Michel Foucault (1926-1984), he asserts: "the self is the direct consequence of power and can only be apprehended in terms of historically specific systems of discourse" (p. 117). More specifically, he argues that "a full understanding of self-meanings, self-images, and self-concepts requires a broad conceptualization of context" (p. 121) – including cultural contextual elements such as power. Haslam, Reicher, and Platow (2011) include power in their social psychological view of leadership but expand the conversation beyond individual power to collective power. Leader power is not independent of followers: it is derived from participation in the formation of group identity: "power through the group is gained by articulating the nature of group identity and its implications for action in context" (p. 61). The identification of things and other persons – including their social roles and the power contained within those roles – is "the key to symbolic interaction: once things are identified and their meanings for us established, we can proceed with our individual strivings" (McCall & Simmons, 1978, p. 62).

A sense of self helps people navigate the social world and identify their place in it. "Feeling that one knows oneself facilitates using the self to make sense and make choices, using the self as an important perceptual, motivational and self-regulatory tool"

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(Oyserman, Elmore, & Smith, 2012, p. 69). This study seeks to understand how creative collaborative arts can increase self-awareness so leaders can make informed choices of the leadership behaviors available to them.

Leader Identity and Self-Awareness

Day et al. (2009) note that self-awareness is usually associated with theories of identity development and that the leader development literature often describes self-awareness as being "critical for leader development and success" (p. 64). Self-awareness supports leader development by helping people "increase the fit between identity and leader role requirements" and "reflect on individual strengths and areas that need additional development (p. 65). Silvia and Gendolla (2001) explain, "self-focused attention is the fundamental mechanism that allows accurate and detailed information about the self" (p. 242). Viewing identity processes through the lens of symbolic interactionism modifies the understanding of the relationship between self-reflection on self-identity. Following Mead's (1934) argument that "one inspects oneself through the reactions of others", it becomes evident that "identity is the outcome of self-reflexive *and* social processes" (Luhrmann & Eberl, 2005, p. 117). Self-awareness also contributes to role identity salience, a central aspect of self-conception" (Hoelter, 1983, p. 147). Role identity salience is, in turn, related to "the degree to which one is committed to the role" p. 145). In other words, as leaders are more aware of the facets of the roles they fill, the more committed they may be to fulfilling those roles, which strengthens the salience of the roles. Salience of roles is closely related to leader self-concept clarity which Avolio and Hannah (2008) include as one of five constructs that constitute the "conditions to

successfully accelerate development" (p. 331). "Higher levels of self-awareness can enhance the leader's ability to make meaning of relevant trigger events and how they contribute to the individual becoming a more effective leader" (p. 338).

Art-based Methods and Self-Awareness

Self-awareness is considered a meta-level learning process—where metacognition is understood to be "cognition that reflects on, monitors, or regulates first-order cognition" (Kuhn, 2000, p. 178). Springborg (2012) provides a more accessible definition for meta-level learning: "changes in processes of perception, reasoning, and ways of experiencing that shape our current experience and learning" (p. 117). Springborg conducted a systematic review of the literature (89 publications spanning 1934 through 2011) for the following topics: phenomenon of meta-level learning, means of arts-based methods, and the context of managerial education. The review was guided by the question: "What are the unique contributions of art-based methods for facilitating meta-level learning to management education?" (p. 119). Based on the review, the unique contribution was the ability of art-based methods to "facilitate the meta-level learning process of making and expressing more refined perceptual distinctions" (p. 121). This conclusion is consistent with Woodward and Funk's (2010) positioning of leader development "in the realm of perception, in the use of all senses to create a cogent whole…to become more fully aware by changing their perceptual boundaries and creating new attentional space" (p. 3). Springborg's findings are consistent with the larger arts-based management and leader development conversation. The assumption is that arts-based methods provide a unique learning experience that supports non-rational

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aesthetic and self-awareness (Adler, 2006; Barry & Meisiek, 2010; Darsø, 2004; Sutherland, 2012). Art functions in this way through its holistic, idiosyncratic, and implicit" symbolic rules (Csikszentmihalyi & Schiefele, 1992, p, 171).

Schiuma (2011) takes an admittedly "instrumental and utilitarian approach" (p. 46) to the use of the arts in management and leader development. He describes arts-based initiatives (ABIs) as "management initiatives that employ and exploit art forms" (p. 47) to create organizational value. His "arts value matrix" "identifies and classifies the potential benefits of an ABI" in nine areas: entertainment, galvanizing, inspiration, reputation, environment, learning and development, investment, networking, and transformation (p. 100). Learning and development is the most popular area for applying ABIs because of the critical business "soft skill" development they enable: "creativity, imagination, risk-taking, improvisation, observation, criticism, awareness, flexibility, and energizing themselves and others" (p. 122). Regarding the development of awareness, Schiuma says,

> the arts support the development of people's awareness of their emotional
> response to situations. This helps individuals to become more aware of
> themselves and to gain control of their actions. This also concerns the refinement
> of people's perception. Through art forms people can be made aware of the reality
> around them and of the transformations taking place in reality. This helps to
> improve the capacity of enquiry about possible futures. (p. 123)

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Emotional Intelligence and Self-Awareness

In addition to his ABI classification system, Schiuma (2011) also emphasizes that human thinking and acting is governed by a "synergetic integration of two minds: the rational mind and the emotive mind" (p. 252). Referring to neuroscience research (Damasio, 2006; Ekman & Davidson, 1994; LeDoux, 2000), he describes the interconnected emotional and cognitive mechanisms of the brain. These two complementary "minds" are integral to all leadership actions: "The rational and emotive minds usually operate in a coordinated manner, with feelings supporting the functioning mechanisms of the thinking mind, and the rational mind controlling the dynamics of emotions" (p. 252). Kets De Vries and Korotov (2007) affirm this view by asserting "affect and cognition go hand in hand in contributing to behavior patterns" (p. 378).

Although Schiuma doesn't reference Daniel Goleman's emotional intelligence work, their thinking is quite similar. Goleman, Boyatzis, and McKee (2013) also base their emotional intelligence argument on neuroanatomy noting that "the neural systems responsible for the intellect and for the emotions are separate, but they have intimately interwoven connections" (p. 27). Based on their research, Goleman et al. (2013) observe that emotional intelligence is evident in leadership "stars" who have "the drive to achieve results, the ability to take initiative, skills in collaboration and teamwork, and the ability to lead teams" (p. 36). They have developed a set of four emotional intelligence competencies identified as either personal competencies – how we manage ourselves -- or social competencies – how we manage relationships. The personal competencies include self-awareness, self-management, social awareness, and relationship management. The

personal competency upon which the others are developed is self-awareness. The self-aware leader exhibits *emotional self-awareness, accurate self-assessment, and self-confidence* capabilities.

Emotional Self-Awareness

Leaders high in emotional self-awareness are attuned to their inner signals, recognizing how their feelings affect them and their job performance. They are attuned to their guiding values and can often intuit the best course of action, seeing the big picture in a complex situation. Emotionally self-aware leaders can be candid and authentic, able to speak openly about their emotions or with conviction about their guiding vision.

Accurate Self-Assessment

Leaders with high self-awareness typically know their limitations and strengths, and exhibit a sense of humor about themselves. They exhibit a gracefulness in learning where they need to improve, and welcome constructive criticism and feedback. Accurate self-assessment lets a leader know when to ask for help and where to focus in cultivating new leadership strengths.

Self-Confidence

Knowing their abilities with accuracy allows leaders to play to their strengths. Such leaders often have a sense of presence, a self-assurance that lets them stand out in a group (Goleman et al., 2013, pp. 253-54).

Emotional self-awareness capabilities matter because the self-aware leader is better able "to act with the conviction and authenticity that resonance [with followers] requires" (p. 40). Emotional self-awareness is highly relevant to leader development

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because the emotional influence of other people is central to contemporary understandings of leadership (Popper, 2005).

Summary

The literature reviewed in this chapter, along with the theoretical framework, provided the analytical lens through which the study's data were examined. First, leader development was distinguished from leadership development. This study focuses on intrapersonal leader capabilities through the increased self-awareness of leadership competencies. This study assumes that intrapersonal capabilities are the foundation upon which interpersonal leadership capabilities are built. Next, leader identity was explored through identity theory, the multifaceted sources of leader identity, and the collective nature of identity formation and action—including the role of power. Next, the importance of self-awareness as an essential ingredient of leader development and success was discussed. The usefulness of the arts for developing leader meta-level learning, including self-awareness, was also explored. Finally, the interplay of rationality and emotionality was covered including the role of emotional self-awareness in leader development. The next chapter presents the participant selection, data collection, and data analysis methods used to conduct the study.

CHAPTER 3

METHOD

This chapter presents the research procedures for the study. Social science

portraiture, the qualitative design used for the study, is described. The role of the

researcher in portraiture is discussed and the procedures for participant selection, data

collection, and data analysis are explained. The chapter closes with a description of the

research design limitations.

Research Design: Social Science Portraiture

The study used the social science portraiture methodology to examine the effects

of collaborative creative arts on leader competencies self-awareness. Methodological

choices should be governed by the fitness of the method for the research topic, context,

and questions (Creswell, 2013; Prasad, 2005). A qualitative approach is appropriate for

complex phenomena (Creswell, 2013) that require contextual sensitivity (Denzin &

Lincoln, 2005; McDermott et al., 2011) and where an idiographic orientation—a focus on

"the individual as a unique, complex entity"— is appropriate (Ponterotto, 2005, p. 128).

Further, a study about leader self-awareness calls for a method that captures participant

"narratives that define, assert, or expand notions of identity" (Hotho & Dowling, 2010, p.

617).

Hall (2004) declares that "self-awareness is a 'messy' variable to operationalize" and concludes that more and better quantitative approaches are needed for the study of identity issues (p. 2004). Avolio (2004) asserts that without validated models and instruments our research "GPS system is broken" (p. 94). And Day et al. (2009) integrative leader development theory embraces the "the goal of science to understand, predict, and control phenomena of interest" (p. 7). In other words, the industrial paradigm with its rationalistic and scientific character (Rost, 1993) is alive and well in the leader development field. However, there is a strong contingent that challenges the reductionist positivist approach to leadership research because of its limited ability to examine aspects of leadership that are not easily identified, isolated, and quantified (Ladkin, 2010; Lawrence-Lightfoot & Davis, 1997; Rost, 1993). Alexander Clark (as cited in Racher & Robinson, 2002) explains that qualitative methods answer this challenge by acknowledging the presence of unobservable phenomena that influence observable phenomena.

Social science portraiture, developed by Sarah Lawrence-Lightfoot and rooted in phenomenology, is a "creative qualitative approach to engaging in research of leaders and groups in action" that meets these needs (English, 2000, p. 21). Portraiture seeks to record and interpret the perspectives, "voices, and visions" of study participants (Lawrence-Lightfoot & Davis, 1997, p. xv). The method intentionally joins rigorous social science with art by combining empirical and aesthetic description (p. 14) in order explore and render "the messy chaos and illogic of reality" (p. 5) and "complexity of the natural environment" (p. 12) while capturing "an insider's view of the scene" (p. 25).

Context is essential for portraiture because it is assumed that "human experience has meaning in a particular social, cultural, and historical context" (p. 43). Emphasis on natural settings and the perspective of the participant echoes symbolic interactionism's insistence that the social world should be studied "from the position of the actor" since "action is forged by the actor out of what he perceives, interprets, and judges" (Blumer, 1969, p. 73). Blumer also argued for social science investigations within in subjects' natural settings because "'reality' for empirical science exists only in the empirical world, can be sought only there, and can be verified only there" (p. 22).

Five modes of thematic analysis are employed by portraitists: 1) listening for receptive refrains; 2) listening for resonant metaphors; 3) listening for themes expressed through cultural and institutional rituals; 4) data triangulation; and 5) thematic development (Lawrence-Lightfoot & Davis, 1997, p. 193). Portraiture thematic development can be mistaken for Husserl's eidetic reduction—a descriptive delineation of "the invariant characteristic(s)" of the subject matter (Wertz, 2005, p. 168). Eidetic reduction involves combining textural descriptions (what the participants experienced) and structural descriptions (context or setting details that influenced the participants' experience) into "a composite description that presents the 'essence' of the [shared] phenomenon" (Creswell, 2013, p. 82). Portraiture also deals with textural and structural descriptions but does not strive for a composite description of invariant characteristics (or essences) that blurs the particulars of the individual participants' experiences. Rather, portraiture uses thematic development to "reveal patterns among perspectives" (Lawrence-Lightfoot & Davis, 1997, p. 193) without concealing "the complexity,

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dynamics, and subtlety of human experience and organizational life" (p. xv). The portraiture researcher is further challenged to produce a portrait that has the mark of authenticity—"synergy of context, voice, relationships, and emergent themes"—that resonate with the researcher, participants, and readers (p. 260).

Portraiture is distinctive in its "pursuit of goodness" (Lawrence-Lightfoot & Davis, p. 141) as opposed to the social scientific focus on "pathology" and the "scrutiny of failure" (p. 8). With that said, portraiture is not pollyannaish with an unreasonably optimistic view of the research context. On the contrary, "portraits are not designed to be documents of idealization" (p. 9). While the portraitist looks for sources of "goodness," she understands that "flaws, weaknesses, and inconsistencies" accompany these characteristics and that the inquiry and resulting narrative portrait will "leave room for the full range of qualities to be revealed" (p. 142).

Role of the Researcher

All qualitative researchers are a "key instrument" (Creswell, 2013, p.45) and social science portraiture heightens the instrumentality and centrality (Finlay, 2002a, 2002b) of the researcher. Portraiture "admits the central and creative role of the *self* of the portraitist" (p. 11). Portraits aim to "capture the richness, complexity, and dimensionality of human experience…[and] are shaped through dialogue between the portraitist and the subject" (Lawrence-Lightfoot & Davis, 1997, p. 3). The manner in which portraitists collect their data adds complexity to the researcher role. In the introduction to her book *I've Known Rivers* in which she reconstructs the lives of six middle-class African-Americans, Lawrence-Lightfoot describes her multiple roles:

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I am a mirror that reflects back their pain, their fears, and their victories. I am also the inquirer who asks the sometimes difficult questions, who searches for evidence and patterns. I am the companion on the journey, bringing my own story to the encounter, making possible an interpretive collaboration. I am the audience who listens, laughs, weeps, and applauds. I am the spider woman spinning their tales. Occasionally, I am a therapist who offers catharsis, support, and challenge, and who keeps track of the emotional minefields. Most absorbing to me is the role of the human archeologist who uncovers the layers of mask and inhibition of a more authentic representation of life experience. (Lawrence-Lightfoot, 1994, p. 12)

The multiple researcher roles implied by the major elements of the portraiture method—emergent themes, relationships, contexts, voice, and the aesthetic whole—are indeed complicated (Dixon, Chapman & Hill, 2005). Also, the degree of intimacy between researcher and participants demands the portraitist to be vigilant about maintaining awareness of her contribution to the data. As the internal organizational development practitioner and development coach for each of the participants, our professional intimacy is intensified. Balancing this intimacy with analytical objectivity requires a "self-reflective and self-analytic" stance about my own reality (p. 149) including the "political role" I play in "shaping the story to be presented to the world" (Chapman, 2005, p. 48).

Bias and Power

Like all researchers, regardless of their methodological paradigm, the portraitist "needs to manage the tension between personal predisposition…and rigorous skepticism" (Lawrence-Lightfoot, 2005, p. 11). The portraitist strives to maintain a deliberately open investigative mind that reflexively brackets out and restrains pre-understandings (Finlay, 2008; Willis, 2001). An acknowledged pre-understanding and potential bias is my positive view of arts-based developmental activities based on personal experiences, reading, and interactions with other arts-in-business scholars and practitioners. Entering into the data collection and analysis phase, I was vulnerable to Miles and Huberman's (as cited in Lawrence-Lightfoot & Davis, 1997) "seduction of plausibility" where data that matched my own experiences would be more apparent. The requisite critical reflexive skepticism was supported by the use of impressionistic records throughout the research project. These personal, reflective writings served as a "tool of synthesis, reflection, and analysis" (Lawrence-Lightfoot & Davis, 1997, p. 189).

An obvious power issue is my organizational role as Director of Organizational Development. While none of the participants report to me, I am a member of the executive leadership team, which gives me considerable influence over strategic and personnel decisions. Another political factor is my relationship to the Owner. I met the owner 17 years ago when I was hired to run the company's software training programs. We were married in 2007 and I was rehired in 2010 as Director of Business Development. During my doctoral program, my role transitioned to a part-time Director of Organizational Development position. As described in Chapter 4: A Portrait of the

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Organizational Context, there are multiple familial relationships within this small, privately-held company so all of the participants are accustomed to working professionally with members of the Owner's family. Also, the Company is intentionally governed and managed as a "professional family firm" with a commitment to and systems for monitoring the performance of all employees, including family members (Dyer, 2006).

Lawrence-Lightfoot and Davis (1997) places the responsibility for managing these kinds of complex researcher/participant roles with the researcher and recommends making explicit the "structure, boundaries, and commitments of the relationships" (p. 155). These relational and boundary issues are partially addressed since my role as an internal development consultant, facilitator and mentor/coach is well established. However, this didn't fully mitigate the risk that my political power tempered the openness of the participants and affected the character of the data (Coghlan & Shani, 2008). It is impossible to say how the participants filtered themselves during their private intake and exit interviews but it was obvious that our familiarity lead them to assume I would understand the internal jargon and shorthand they used to answer questions. Follow-up questions and gentle reminders to "pretend that you don't know me" helped them go deeper and "express, elaborate, strengthen, defend, and/or repair" their self-assessment identity statements (Alvesson, 2003, p. 13).

I also noticed participants glancing over at me during the workshops to check for my reaction to jokes, suggestions, or disagreements. I did my best to remain neutral and non-reactive, but there was no denying that they were sensitive to the presence of an

executive manager and the Owner's wife in the room. With that said, I feel confident that I attended to the "explicit, self-aware meta-analysis of the research process" suggested by Finlay (2002a, p. 531) to minimize my personal impact on the study. However, even with the best of intentions and diligent efforts to define the researcher's role, it is impossible to be fully aware of role boundaries and their impact on research participants. Sinclair (2010) reminds us that the leadership researcher's role is a multifaceted construction that includes the meanings attached to our social group identities as well as our embodied experiences and emotions about those roles that have accrued over time and continue to evolve.

Participant Selection

Five research study participants were drawn from the custom-designed executive leader development program (XLDP) described in Chapter 4: A Portrait of the Organizational Context. Participant demographics are listed in Table 1. Four of the five participants are European-American and one is Mexican-American.

Table 1

Participant Demographics

Descriptor	A	B	C	D	E
Age	28	41	31	33	45
Gender	F	F	M	M	M
Years	1	4	1	5	10
Manager	Y	Y	N	N	N

Note: Participants D and E were promoted to Management positions one month after the study ended.

On the surface this appears to be a simple convenience sampling strategy (Creswell, 2013) but that doesn't fully represent the participant selection rationale. The research question is best pursued in the participants' natural workplace habitat where learning is "grounded in the more informal, everyday ways of sense making and learning that are the essence of management practice" (Cunliffe, 2002, p. 36). Additionally, the research setting supports the portraitists' goal of "referential adequacy" that "depends, in part, on the expertise of the researcher, and on her familiarity with the setting to be studied" (Lawrence-Lightfoot & Davis, 1997, p. 246). Creswell (2013) discusses referential adequacy in terms of "illuminating the subject matter and bringing about more complex and sensitive human perception and understanding" (p. 246). Conducting the research within the organization where I serve as Director of Organizational Development is also a way to achieve the contextual immersion recommended by Mowday and Sutton (1993) that make empirical research more relevant "to the well-being of organizations and their members" (p. 225).

The context for this social science research study was a collaborative art project embedded in an in-house executive leader development program with participants accustomed to working with each other and the researcher. The participants were a heterogeneous mix of staff and managers who voluntarily agreed to participate in a developmental program facilitated by the researcher. This is the type of dynamic context that provides the portraitist with "a rich resource for the researcher's interpretations of the actors' thoughts, feelings, and behaviors" (Lawrence-Lightfoot & Davis, 1997, p. 59).

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Data Collection Procedures

To shield the project from the criticism that portraiture is "basically descriptive accounts of the phenomenon under study that contain little analysis or interpretation" (Merriam, 1988, p. 127), rigorous qualitative data analysis protocols were followed. With careful attention to methodology, the ideals of portraiture and social science research are quite compatible (Dixson, Chapman, & Hill, 2005). Data collection occurred during the research events listed in Table 2.

Table 2

Data Collection Events

Event	Timeframe
Intake Interviews	February 2015
Workshop 1	March 2015
Workshop 2	April 2015
Workshop 3	May 2015
Focus Group	May 2015
Exit Interviews	May-June 2015

The participants had three 1.5 hour workshops — scheduled from 12:00-1:30 with lunch provided — to imagine a creative art piece that would depict the essence of executive business management as they understood it from their year-long engagement with the XLDP leadership competency model. The competency model selected for the XLDP is a slight modification of the "The Twelve Roles of the Enterprise Leader" produced by Barnett and Davis (2008) (Appendix B: The 12 Roles of the Executive Business Manager). The modifications were minor grammatical changes to make the role

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descriptions more meaningful for managers in a small business. Barnett and Davis's executive manager roles are based on Mintzberg's (1973) work on defining managerial roles. After thirty years of managerial role research, Mintzberg (1998) was dissatisfied the "disconnected list" approach to managerial role definitions and developed an integrated model in which "managerial roles unfold on three successive levels: information, people, and action with each level having an internal and external component. Mintzberg's integrated model is evident in Barnett and Davis' twelve roles of the enterprise leader. In addition, Barnett and Davis' executive role descriptions include measurable outcomes language (i.e. aligns vision of their area with corporate vision, creates accountability for results, leads in the execution of plans, builds a cohesive team). This helps overcome the criticism that leadership competency models focus more on discrete behaviors than on organizational results (Intagliata, Ulrich, & Smallwood, 2000) and do not acknowledge situational variables in leadership (Hollenbeck et al, 2006).

The collaborative creative art project was intended to serve as a catalyst "for individual and collective inquiry into an aspect of work or life that can be interpreted and reflected on" (Lloyd, 2010, p. 88). The artwork itself is a form of analogically mediated inquiry. The creation of piece of art that depicts the essence of shared organizational experience "mediates the inquiry process and becomes a device through which insights can be elicited" (Barry, 1994, p. 38). Finally, the collaborative creative process was prioritized over the actual art objects produced (Clover, 2000).

Participant self-assessment against the leadership competency model occurred during the intake and exit interviews. The questions asked during each interview are

listed below followed by the questions the participants discussed together during the Focus Group.

Intake Interviews

Participants answered the following questions in semi-structured intake interviews before the collaborative creative art workshops:

1. Describe your role in the organization.

2. Which of the 12 Roles of the Executive Business Manager do you think you excel at today?

3. What specific things do you do or not do that demonstrate your strength in this role?

4. Which of the 12 Roles of the Executive Business Manager is the biggest challenge for you today?

5. What specific things do you do or not do that demonstrate your challenge in this role?

Exit Interviews

Participants answered the following questions in semi-structured exit interviews after the workshops and focus group:

1. What did you think of the collaborative art project?

2. During the in-take interview you noted that _____ was the Executive Business Manager role that you excel in today. Thinking about your collaborative art making experience, how would you answer the same question now?

3. During the in-take interview, you noted that _____ was the Executive Business Manager role that was the biggest challenge for you today. Thinking about your collaborative art making experience, how would you answer the same question now?

4. What was most stimulating to you: working with the art materials, the creative process (planning and executing the art project), or interacting with your peers in this setting?

5. What new things did you learn about yourself and your ability to lead through the project?

Focus Group

Participants discussed the following questions during the Focus Group conducted at the close of the third workshop:

1. What did you enjoy most about the collaborative art project?

2. What was the most difficult part of the collaborative art project?

3. How was the collaborative art project similar to routine work projects?

4. How was the collaborative art project different from routine work projects?

5. How did you observe leadership of the project handled between the collaborative artists?

Per the informed consent letters accepted by the participants, the intake and exit interviews were audio recorded (Appendix A: Consent Form for Research). The workshops and the focus group were audio and video recorded. 8.27 hours of audio recordings were submitted to Tech-Synergy, a confidential transcription firm located in

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Irvine, California. The Tech-Synergy transcripts were compared against the original audio recordings for accuracy before coding commenced. The videos were used to supplement the transcription auditing. At times, it was helpful to see the total set of group interactions to fully understand the tone, emotion, and intent of certain participant statements.

Data Analysis Procedures

Like grounded theorists, portraitists are engaged in a persistent "dialectic—between data gathering and reflection, between description and analysis" throughout the research process (Lawrence-Lightfoot & Davis, 1997, p. 188). Portraiture, however, differs from grounded theory in its intentions towards the data. Where grounded theorists work at "fracturing the data" (Strauss, 1987, p. 33) to derive abstract theoretical concepts from the empirical data (p. 25), portraiture has a different agenda. Rather than reducing the parts of the whole, portraiture seeks to make "complexity more comprehensible" and to "clarify ways in which the parts of the whole fit together" (Lawrence-Lightfoot & Davis, 1997, p. 215).

Coding occurred after the exit interviews were concluded. The nine coding categories listed in Table 3 were used to analyze the data and took approximately 60 hours over two weeks. Each coding category was applied to each data group (intake interview transcripts, workshop transcripts, focus group transcript, exit interview transcripts) in succession. This approach enabled the triangulation or "layering of the data" for the portraiture thematic analysis thematic analysis between the participants. (Lawrence-Lightfoot & Davis, 1997, p. 204).

Table 3

Data Coding Categories

Codes	Description
EMO	Emotional affective content
VAL	Values-based affective content
EBM	12 Roles of the Executive Business Manager
PTD	Portraiture thematic development dimensions
RQD	Research question dimensions
SAS	Participant self-assessments
ENJ	Expressions of enjoyment
AVW	Comparisons to routine work
SRW	Self-reflection worksheet

Note: The participants were given the Self-Reflection Worksheet in Appendix C but only one of them, Participant C, used the form during the study.

An additional source of research data was my research memos that were written before and throughout the data collection and analysis phases of the project. Research memos document the researcher's thinking about the coding and analysis process including ideas and questions (Saldana, 2009; Strauss, 1987). Memos also help the researcher make sense of the raw data; enhancing the analytic exploration by providing "continuity of conception and contemplation" (Birks, Chapman, & Francis, 2008, p. 68). In portraiture, memos are replaced with "impressionistic records" which are "a ruminative, thoughtful piece that identifies emerging hypotheses, suggests interpretations, describes shifts in perspective, points to puzzles and dilemmas (methodological,

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conceptual, ethical) that need attention" (Lawrence-Lightfoot & Davis, 1997, p. 188). Impressionistic records also capture the researcher's "voice of preoccupation" the help make her analytical "lens more lucid, less encumbered by the shadows of bias" (p. 186). Memos (impressionistic records) were a "generative means of engaging in systematic reflection, analysis, and overall meaning making" throughout the project (Ravitch & Riggan, 2012, p. 156).

Post-coding analysis involved examining the coding results in relation to the research questions. ATLAS.ti, a qualitative data analysis software package published by ATLAS.ti Scientific Software Development GmbH, supported the code-level analysis. ATLAS.ti provides code-querying tools that support a "systematic way of going through the research questions and thinking about how to find the answers for each question *in the data*" (Friese, 2014, p. 173) (emphasis added). Using the ATLAS.ti Co-occurrence Table tool, I calculated the groundedness values for codes as well as coding frequencies by participant. ATLAS.ti defines groundedness as the number of links to quotations selected from the data. The participant counts differ from the groundedness rankings because the rankings are a result of co-occurrence calculations using operators such as WITHIN, ENCLOSES, OVERLAPPED, BY, and AND (Friese, 2014). See Appendix D: Coding Analysis Results for the coding analysis results grouped as follows:

1. Research Question Coding Analysis

2. Portraiture Thematic Coding Analysis

3. Affective (Values and Emotions) Coding Analysis

4. Miscellaneous Coding Analysis

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Coding, data querying, and categorization are techniques for transforming raw observational, interview, and other data into material that is useful for answering research questions (Wolcott, 1994). However, to meet the authenticity and referential adequacy standards of social science portraiture, careful thought needs to be given the organization of the research report (Lawrence-Lightfoot & Davis, 1997). Portraitists are advised to develop a "schematic structure" to guide the selection and coordination of content that will provide the research report with "cohesion and integrity" (Lawrence-Lightfoot & Davis, 1997, p. 247). The portraitist is further advised to exclude extraneous or ambiguous contextual information, self-indulgent autobiographical information, information that betrays the actors' trust, and emergent themes "that do not play out within or across relevant dimensions" (p. 268).

The coding analysis results, along with the research questions, were instrumental in forming the portraits presented in Chapters 4, 5, and 6. For instance the participants' reference to institutional rituals such as "the war room," "company meeting day," and "strategic goals" along with business-oriented repetitive refrains such as "objectives," "projects," and "non-work interactions" revealed a "bundle of contextual elements" that formed a set of nested stories (Porter & McLaughlin, 2006, p. 573). These stories include the broader organizational setting, the participants' professional movement in the organization, the research project activities, the participants' individual movements in the project, and the participants' self-awareness (communicated by their self-assessments) before and after the research events. Representing these nested stories was achieved by providing a series of portraits that begin with the historic and contemporary

organizational background along with introductions to the participants (Chapter 4). The next portrait provides a condensed presentation of the participant' creative process during the workshops (Chapter 5). Chapter 6 provides individual portraits of the participants framed by the research questions. The coding analysis also revealed rich emotional content in the data that was not explicitly referred to by the participants during their pre-workshop and post-workshop leadership competency self-assessments. This meant that the literature review needed to expand to include emotional intelligence and this disconnect between the data and the participants' assessments needed to be included in a discussion of the findings.

Finally, immersive insider research analyzed and described through portraiture benefits from clarity between content generated from the consciousness of the writer and that generated from the consciousness of the participants (Witz & Lee, 2013). Wherever possible, direct quotations from the transcripts were used so that the participants are represented in their own words. Where their words are synthesized with my own, I have attempted to make that clear through the portraiture structure and clear attributions.

Methodological Limitations

Not all qualitative researchers embrace portraiture as a sound research method. English (2000) criticizes portraiture for it's lack of "an external capability of independently assessing truth" (p. 23) and insistence on a centralized meta-narrative. "Though not directly stated as such, the resulting portrait is a literal, encompassing, and stable truth. And that truth is singular, unequivocal, and transcendent. By transcendent what is meant is that the summative portrait is beyond reproach" (English, 2000, p. 876).

Bloom and Erlandson (2003) disagree with this characterization of portraiture. The method is based on the "the guiding metaphor of [artistic] portraiture" in which the artist strives for "the expression of truth, insight, or beauty" without aiming for a piece of art that is an exact and unquestionable representation of the model (p. 876). The admitted "partiality" of social science portraiture erodes "the notion that the researcher is the only knower and expert on the lives and experiences of the participants" (Dixson, Chapman, & Hill, 2005, p. 17).

A more focused critique might be about portraiture's "pursuit of goodness" (Lawrence-Lightfoot & Davis, p. 141) in a leader development study. If the portraitist is overly committed to finding the "good," there is a risk that negative attributes of the participants might be overlooked or glossed over. This would be a loss since the "dark side" of leader traits such as self-defeating behaviors like hostility, perfectionism, and procrastination play an important role in leader effectiveness (Harms, Spain, & Hannah, 2011; Williams et al., 2013).

English (2000) also expresses concern that researcher's "assertive and interactive process" via portraiture (p. 22) degrades the classic objective stance of the social scientist. English argues that the portraitist inappropriately uses her power by controlling the information that is included and excluded from the portrait and by failing to "interrogate what it conceals" (p. 21). Hackmann (2002) considers this critique misguided "since any qualitative researcher would make similar decisions related to inclusion or exclusion" of data (p. 53) and asserts that portraiture adheres to the same standards of authenticity as other research methodologies. English (2000) also contends

that the portraiture's pursuit of the centralizing narrative necessitates the marginalization of alternative narratives. Anderson (2011), however, highlights the power of portraiture to give voice to the marginalized through "a compelling, inclusive, humanizing tale that resonates with broad audiences" (p. 116). In addition, "the portraiture method rejects flat, stereotypical explanations" (Chapman, 2005, p. 28).

Another methodological limitation focuses on the presence of the researcher in the research process. Bloom and Erlandson (2003) highlight the risk that, because the portraitists' "presence is manifest in the assumptions and preoccupations that he or she brings to the task, in the questions he or she asks, in the data he or she gathers, and in the stories he or she chooses to tell", the portrayal "may reveal more about the artist than about the subject" (p. 875). In order to honor the portraiture principle that "the story belongs to the actor" portraitists' use "the voice of the actors themselves" wherever possible (p. 881).

The presence of recording devices during the interviews and workshops presented another limitation. A digital voice recorder was visibly present during the interviews and it was partnered with a digital video recorder during the workshops and focus group. Following Speer and Hutchby's (2003) advice to "turn the participants' observable orientations to the presence and relevance of recording devices into an analytic topic" (p. 315), the recorders became a topic of conversation in each research event. During the interviews, if I sensed that the interviewee felt anxious about not talking fast enough, we would simply turn off the recorder until he gathered his thoughts. If someone stood in front of the video recorder during a workshop, I asked him or her courteously to move

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out of the way so I could capture the whole group on film. Eventually, the participants began reminding each other and, at one point, a participant reminded me to reposition the camera when the group moved to another area of the room.

A final methodological limitation is the structural and tonal incompatibilities between doctoral dissertation writing and portraiture's creative (literary) writing. As explained earlier, portraitists are advised to develop a "schematic structure" to provide "cohesion and integrity" of the research report (Lawrence-Lightfoot & Davis, 1997, p. 247). This structure is further described as "a scaffold for the narrative" that reflects the portraitist's "overarching vision of the aesthetic whole" of the research setting, participants, and findings (p. 252). The doctoral dissertation, however, demands that this narrative scaffolding fit within a recognizable form. Czarniawska (2004) explains that the traditional structure of a thesis can result in a type of "mechanical structuring" that doesn't allow for a more organic "emplotted" research narrative (pp. 124-125). This limitation is dealt with more fully in Chapter 8: Creativity and the Dissertation Process.

Summary

This chapter described the social science portraiture methodology used to explore the research questions. The research topic called for a methodology that captures contextual richness and the perspectives of the participants. The qualitative research approach, symbolic interactionism, calls for social science research to be carried out within real-world settings. The participants were co-workers who had voluntarily joined an in-house executive leadership development program created by the researcher who works within the same company as Director of Organizational Leadership. A group of

five participants was appropriate for a deep, exploratory study that does not attempt to develop or verify theory. Data was collected through a series of research events (interviews, workshops, and a focus group) over a four-month period. Using qualitative data analysis software, the data was coded using nine coding categories. The coding was further analyzed using software-enabled data querying tools to identify themes for the construction of the research portraits. Methodological limitations were met with rigorous data collection and analysis protocols coupled with persistent researcher reflexivity through research memos. The following chapters present the research findings in the form of an organizational portrait (Chapter 4), a collaborative creative art project portrait (Chapter 5), and individual participant portraits (Chapter 6). Chapter 7 includes a discussion of the research questions and recommendations for practice and further research. Chapter 8 concludes the dissertation with a personal reflection on creativity during the doctoral dissertation process.

CHAPTER 4

A PORTRAIT OF THE ORGANIZATIONAL CONTEXT

This chapter provides the organizational setting in which the participants work
and the research project occurred. This review describes the founding of the company,
pivotal events in the company's history, recent organizational changes to adapt to market
changes, a peek into the emerging future, and introductions to the study participants and
the creative art facilitator.

The Company's Founding

The Owner gazes into the crystal clear waters of a shallow spring-fed pond in the
Chihuahuan desert in New Mexico. Roundnose minnows and green throat darters swim
peacefully among the pond vegetation while a Western Painted turtle suns himself.
Rattlesnake Springs is produced by groundwater seeping through the bedrock of the
nearby Guadalupe Mountains. It is also the location of Civilian Conservation Corps
(CCC) project number BR-82 launched on July 12, 1938 (CCC Camps, 2014). President
Franklin Roosevelt started the CCC in 1933 in response to national economic and
environmental issues. During the decade that it operated, the CCC "put more than three
million young men to work in the nation's forests and parks, planting trees, building
flood barriers, fighting fires, and maintaining roads and trails". The men were recruited
by the Department of Labor, trained by the War Department, and paid by the Agriculture

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Department. $25 of their $30 monthly wages was sent home to their families. (CCC, n.d.). The Owners father and his five siblings were fostered out to neighboring farm families. Escaping a harsh foster home and to help support his impoverished mother, he hitch hiked from Pennsylvania to New Mexico, concealed his age, and enrolled in the CCC at Rattlesnake Springs where he contributed to the preservation work and taught English as a second language.

The adventurous spirit and sense of personal responsibility was passed from father to son. After graduating high school in 1966, the Owner served as an army radio traffic analyst in Middle East for three years analyzing the dense transcripts created by the radio intercept operators for counter intelligence data. With a love of electronics and a terrific fear of heights, his first job out of the army was installing television antennas on houses. Frozen with fear at the top of 50-foot antenna, he thought, "I'll do anything to get out of this job!" and persuaded his employer to switch him the TV repair apprentice program. His fascination with electronics grew and he decided to pursue an electronic engineering degree. In 1975, Bell Labs recruited him where he worked on circuit board designs and mini computers for telephone systems. This is when he became fascinated with computing languages and processing. At Bell, he was promoted from technical associate to circuit designer, and finally, to programmer. His growing programming knowledge lead him to the computerized energy management and telecommunications fields. Upon his return to Pennsylvania, he was hired as the Controller for a local telecommunications company. The owner was interested in his programming knowledge to help solve a problem with their accounting software. He uncovered the software

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problem: an accounting calculation error that caused their financial reports to indicate profits when, in fact, they were incurring losses. The company had lost millions in unreported dollars, which culminated in a declaration of bankruptcy. A competitor bought out the company and the acquiring company fired all of the managers. Rather than apply for another position, he decided to blend his programming and accounting knowledge and start his own company. Started in 1985 as a sole proprietorship, the company provided programming services to regional buyers of a popular accounting software system. That was the germ of the company that exists today. His quest for professional challenges continues as he steers the company into new competitive waters in preparation for the second-generation owners to take over.

The Company Yesterday

In 1988, the software publisher for whom the company provided customization services announced the retirement of its accounting software product. The Owner sought to replicate his successful business model by aligning with another accounting software publisher. The best fit in terms of coding language, programming logic, and target market was MAS 90/200 enterprise resource planning (ERP) software released in 1985 by State of the Art. The company became a MAS90/200 Master Developer in 1989, which allowed them to modify the publisher's product source code to provide customization services to end-user customers. State of the Art was acquired in 1998 by Sage Group, plc., a United Kingdom-based business management software firm. Sage entered the US market via the acquisition of another accounting package, DacEasy in 1991 (The Sage Group plc, 2011). Sage rebranded the MAS90/200 product as Sage 100 ERP in 2012. The

company also became a Sage Software Authorized Partner and opened a Sage Authorized Training Center and a Sage Authorized Certified Support Center in 1995 and 2000 respectively.

A pivotal point in the history of the company was the 1998 acquisition of an electronic data interchange (EDI) software product that was designed to integrate exclusively with Sage 100. They realized significant revenues by selling an enhanced and rebranded EDI product through the Sage Software North America Authorized Partner channel. Sales were so brisk that the annual subscription revenues from EDI product sold between 1998 through 2008 sustained the business when sales fell precipitously in response to competitively priced alternatives. This business also fueled an employment high point for the company of 45 employees. Today, Sage 100 buyers encounter a saturated EDI integration solution market. Also, Sage Software has a well-established "endorsed product" program that complicates the competitive environment. Sage not only endorses select third party products by business function (i.e. EDI, document management, field service management, credit card processing, etc.) they financially incentivize their partner channel to resell endorsed products rather than to present alternatives to their clients advise on the best option for the client's needs.

Competition against the Company's flagship EDI product is just a part of the environment in which they currently find themselves. National economic conditions have directly impacted the firm. 2009 was the first time that economically driven employee layoffs occurred. Low interest rates on company assets weakened the financial position of this non-leveraged firm. Clients and prospects aggressively trimmed software and

technical services expenditures. Pricing negotiations became the norm where buyers view software and services as interchangeable commodities. Price point, rather than business results, became the key purchasing decision criteria. Weil and Stoughton (1998) noted that mature technologies with low rates of innovation are both the cause and the effect of commoditization – "a competitive environment in which product differentiation is difficult, customer loyalty and brand values are low, and sustainable advantage comes primarily from cost (and often quality) leadership" (p. 3).

Commoditization of the company's products is comparable to the commoditization of ERP products for other mid-market US companies. According to n, Inc., a leading information technology research and advisory company, "the mid-market ERP market is very fragmented, and is served by hundreds of vendors covering every conceivable geography and industry...in 2007, the top five vendors in market share were SAP (28%), Oracle (14%), Sage (7%). Infor (6%) and Microsoft (4%)" (Hestermann, Anderson & Pang, 2009, p. 2)." Mid-market firms, as defined by Gartner, have 100-999 employees and annual revenue of $50 million to $1 billion (p. 1). Sage Software, reported 43 major international acquisitions between 1991 and 2010. 28% of these acquisitions were US-based products or companies (The Sage Group plc, 2011). This aggressive acquisition strategy competes with ongoing research and development for their established product lines such as Sage 100. The glut of mid-market ERP vendors and resulting downward price pressures has negatively impacted new software sales for Sage Software across North America. Sage explained to Authorized Partners during a 2011 sales strategy review session that it would realize approximately 70% of their revenue

from existing customers in the form of software subscription fees and occasional new product or user license purchases. This is a dramatic change for Authorized Partners who have historically relied on new ERP system sales for software margin and professional services revenues.

Finally, business relationships within the Sage Software North America Authorized Partner channel have undergone considerable change as well. The economic downturn spurred a flurry of Partner mergers and acquisitions. The result is a significantly different channel with four extremely large, multi-location Partners competing against independent, small Partners. This transition has permanently altered the competitive landscape with established customers now vulnerable to extra-regional competitive bids. The customer perception that "bigger is better" makes otherwise stable accounts at risk of a competitive grab from a wider range of competitors.

From its inception, family has been at the heart of the business. The Owner's mother handled back office tasks until 2000. His former spouse filled multiple roles before health issues took her out of the workforce in the early 1990's. His brother was the first full time technical services employee and retired in 2014 as Director of Engineering after 26 years of employment. His older daughter began working for the company as a teenager and, after earning her Masters of Business Administration, assumed the role of Director of Marketing. The daughter's husband, a Certified Public Accountant (CPA) and Participant E in this study, joined the company in 2006 as a software consultant and support analyst. And, as stated earlier, I have worked for the company since 2010 and currently serve as Director of Organizational Development (Kissinger, 2013).

The Company Today

In 30 years, the company has evolved from a sole proprietorship fueled by the personal efforts of a risk-bearing entrepreneur into a complex matrix organization to support its three lines of legacy business (Sage ERP sales and services, Sage ERP enhancement products sales and services, including custom programming) and its emerging web integration line of business. The Sage ERP sales and services line of business is focused primarily within the Mid-Atlantic region of the United States. The Sage ERP enhancement and web integration lines are sold through the Sage North America Partner channel, giving them access to a nationwide client base.

The company has matured past the "simple, informal structural arrangement" that served it well as a "small, entrepreneurial organization" (Bolman & Deal, 2003, p.58). A vertical/bureaucratic approach was intuitive when the company was young and small because the founding owner/operator was personally involved in "making decisions, resolving conflicts, solving problems, evaluating performances and output, and distributing rewards and sanctions" (p. 51). But as the complexity of the organization increased in terms of size and number of offerings, the limitations of this approach became apparent.

High walled silos of separate activities formed which hampered the company's attempts at diversification because they were unable to leverage human resource skill and technology commonalities (Ulrich & Brockbank, 2005, p. 134). Employees also learned to become passive rather than actively engage in problem solving and other innovative activities that would increase the capabilities and competitive positioning of the

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company. The result was more than 7 years of "declining software revenues, declining new customer acquisitions, shrinking customer base, and declining average price per [software] module" (Company President, 2013, p. 3).

Beginning in 2010, the company initiated deep organizational structure changes in an attempt to resolve their differentiation and integration design conflict. The goal was to integrate the work that was divided into specialized roles, functions, and units in order to 1) expand their technical services offerings, 2) speed their time to market for new product offerings, and 3) empower the mid-level management team with increased responsibility and autonomy. The Owner's overarching aim was to nurture "an entrepreneurial culture in which teams, creativity, initiative, flexibility, open communications and long-term thinking prevail" (Kreitner & Kinicki, 2008, p.517).

In 2013, the Owner set the ambitious strategic goal of becoming the leading supplier of web-enabled products for mid-market ERP systems by 2018. In the last few years, the company has implemented a variety of changes and programs and made critical staffing decisions to advance toward this goal. In 2014, they partnered publicly— including a co-brand—with the supplier of a component part. The business goals of the partnered companies were not in alignment so the company opted to develop a competitive product and reorganize in order to remain viable in the web integration market space.

A highpoint in their journey towards their 2018 strategic goal was the Sage Summit annual business partner and customer trade show at the end of July 2015. Summit included over 80 exhibitors with products that enhance Sage Software's

products. Sage also unveiled their product development plans. The exhibitor team for the company was comprised of the Owner, Participant A, Participant C, and the company's senior software programmer. At the event the company unveiled their own new, independent web integration offering. New Orleans, site of the worst civil engineering disaster in American history, was a fitting place for the company to launch a competitive offering into their market. Like the citizens of New Orleans who rebuilt after the devastation of Hurricane Katrina, the company is rebuilding from the ravages of a struggling national economy, competitive threats to legacy products, tough competition in new markets, and organizational changes to remain relevant and competitive.

In addition to the organizational and strategy changes described above, the company added three programs that have been central to their improved business performance since 2010: 1) profit sharing; 2) formal project management process; and 3) leader development programming.

Profit Sharing

Designed by employees with the Owner's input and approval, the company's innovative performance-based compensation plan is meant to encourage each employee to think like a business manager and to nurture self-governing teams and self-managing team members. The plan interlocks individual and team productivity measures that are tied to department financial results and has mechanisms for cross-department collaboration. The profit sharing plan for employees and managers runs on a rolling 13-week reporting cycle. If the 13-week financial and team productivity targets are met, a profitable department retains 50% of the period net income and distributes it to

department team members based on their personal productivity measures. The executive management team is prohibited from participating in the 13-week profit sharing and must wait until the company closes a profitable fiscal year. In 2014, the company distributed $47.9K in profit sharing to employees.

Project Management

Between 1989 and 2005, the company published six software products. In 1989, they released two software products. Seven years later in 1996, they released three software products including their purchased, enhanced and rebranded EDI product. Nine years later, they released an EDI product for another version Sage ERP and eight years later, they released a product to integrate Amazon Marketplace to Sage 100 (Company President, 2013). In 2013, they confronted their product development weakness, and challenged themselves to dramatically increase the rate of new product introductions to replace legacy products with declining sales revenues.

As part of their efforts to close the multi-year gaps between new product introductions, the company created a product development process The process includes a stage-gate approval methodology for a controlled development approach that supports interdisciplinary (marketing, sales, services, development) collaboration. The process also provides company executive management with "go/no go" decision points to manage the investment of company resources. Today, the product development process phases (Exploration, Design, Production, Preview, Release) are used to organize all New Offer (product and services) and Retooling (product, services, or internal systems) projects and select client projects. To support continual improvement efforts, each project

concludes with a Post Mortem meeting of all project participants to review the team's performance to project goals. The company currently has multiple product development projects underway.

Leader Development

As part of the company's goal of strengthening the mid-management team and preparing for an eventual chief operator transition, the company initiated two layers of in-house leader development: Leader Development Program (LDP) and Executive Leader Development Program (XLDP) (©2014 Kissinger Leadership Consulting). The purpose of the LDP is to increase the leadership capabilities across the company. It is a three-year program that blends instruction, team learning, individual learning, mentoring, and on-the-job application to develop the leadership knowledge and abilities of the volunteer participants regardless of the organization position. The program includes content within three domains: Self Management, Business Management, and Change Management. The program aims to develop reflective, strategic, and transformative leaders who can analyze their organizational mission, values, target markets, competencies, value-generating systems, resources, and competitive threats to create and execute growth-oriented change plans (LDP, 2014).

The XLDP is an extension of the LDP and has a two-fold purpose:

1. Strengthen the firm's ability to leverage revenue-generating and operational improvement opportunities.

2. Provide leadership continuity for senior management (executive) positions.

The XLDP is based on self-directed action learning that directly links participant developmental activities with the strategic objectives of the firm. Action learning combines self-development with action for change and concentrates on helping people solve real-world problems. Action learning is a means of development that requires responsible involvement in real, complex and stressful problems to achieve intended change and improve observable behaviors for future problem solving and execution. (Coughlan & Coghlan, 2004; Donnenberg & De Loo, 2004; Dotlich & Noel, 1998; Pedlar & Burgoyne, 2008; Revans, 2011).

Action learning was selected as the basis of the program because of the need to develop individuals leaders, improve collective management capabilities, and nurture the predictive decision making abilities of future executives (Eisenstein & Hutchinson, 2006). The future executive leadership needs of the company and a volatile market presents the aspiring executives with complex issues with unknown solutions.

The XLDP includes peer review sessions, coaching, and self-reflection activities (XLDP, 2014). During the peer review sessions, the focus is on asking questions to stimulate ideas, uncover new ways of doing things, solve problems, and test underlying assumptions. The XLDP participants have begun to experience the learning acceleration power of questions and how questions to and from others "invigorate thinking, learning, action, and results" (Adams, 2010, p. 119). At the time of the study, 9 of 14 employees were enrolled in the LDP and 6 of the 9 LDP participants were enrolled in the XLDP. The Owner and the Director of Organizational Development served as facilitators and

mentors/coaches for the programs. 5 of the 6 XLDP participants agreed to participate in the research study.

Participant Introductions

The participant introductions, with the exception of the Facilitator, were developed using the Hero's Journey metaphor (Campbell, 2008) as interpreted by Woodward and Funk (2010). The first phase of the journey is the "departure" or "call to adventure" that is often accompanied by resistance, confusion, bewilderment, and uncertainty. The second phase of the journey "provides a series of tests, tasks or ordeals specific to the individual artist-leader — a set of deeply rich experiences." Confusion may persist as the hero attempts to make sense of her experiences. When experiential connections are not made, the hero may "wander, uncertain and unsure" but this, too, is part of the journey. The artist-leader works through this phase with a "connection with self — a connection with [his] own embodied knowing" and "begins to make sense from an internal place, through imagination" until he reaches his point of discovery. During the third and final phase, the hero reflects on what was discovered and bringing this learning back into his community. Woodward & Funk (2010) recommend the metaphor for encapsulating the "artist-leader's progress of self-discovery" (p. 7). In this case, the metaphor serves to introduce the reader to the five participants in terms of their professional hero's journey at the time of the research project.

Participant A

At the beginning of the research project, Participant A had been in her Services Management role for under a year. Coming from the banking industry, her customer care

sensibilities and process-orientation were attributes needed for supervising the work of six software technicians. In addition to coordinating schedules, monitoring productivity, and handling customer billing, she also handled customer complaints and helped manage the customer support queue to ensure response timeliness. As a member of the Management Team, she also lead internal improvement projects such as bringing the web-based project management system on line and fine tuning the disjointed recruitment process. A has a hybrid work arrangement, splitting her hours between her home office and the corporate office. A joined the company as a single mother of two children and proud coach of her daughter's elementary school cheerleading squad. She has since gotten married and is expecting her third child in early 2016. She was hired with no industry knowledge with the endorsement of the Sales Manager with whom she has had a life long friendship. Their friendship has generally been a source of support and encouragement as she has battled a very steep learning curve.

In May 2015, the Sales Manager gave birth to her third child — the fifth in her blended family with her husband with plans to return to full-time in July. In mid-June she requested to extend her part-time through August to delay putting her baby into full-time childcare. Since A was providing coverage for certain sales activities during the Sales Manager's maternity leave, the request affected her personally. Shortly after making the part-time extension request, the Sales Manager submitted her resignation with plans to continue working through July 31. Her resignation five weeks before the Sage Summit distribution channel and end-user trade show was potentially catastrophic and the company quickly made changes with current staff to eliminate the need to hire a new

Sales Manager in the immediate future. In the wake of the Sales Manager's resignation, A was given a lateral promotion to Sales Operations Manager for two of the company's divisions. Two other participants — D and E — were also given promotions meaning that these two participants started the research project reporting to A and, one month after the research project, they were her management team peers.

In the last year, A has experienced an epic Hero's Journey. As she steps into her new job as Sales Operations Manager, she is simultaneously reflecting on the prior year's discoveries and accepting her new call to professional adventure. She has expressed confusion and uncertainty about her new role and worries that she might not have the same level of success in sales operations as she did in services operations.

Participant B

B has been the company's Internal Operations Manager for about two years. She is responsible for core business administration functions such as accounts payable, accounts receivable, payroll, financial reporting, taxes, benefits administration, recruitment administration, and building maintenance. B works from the Corporate office and prides herself in being an empathetic and supportive manager. She has one full-time and one part-time (12 hours per week) administrative positions reporting to her. She started with the company four years ago as an accounts payable administrator. When her manager resigned, she was promoted to the Internal Operations Manager position based on her company administrative experience and prior work in the employee benefits administration. All has not been smooth sailing. Her current full-time administrator has complained forcefully about her laissez faire approach to managing the department. For

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this employee, having a close and comforting relationship with her manager is much less important than getting practical, problem solving helps and training so that she can be successful. It took quite a bit of coaching for B to see that her report wasn't being unreasonable and that it was essential for her to make adjustments to her management style.

Single with no children, B is heavily invested in the ancestral home that she maintains on her own. She expresses some of her deepest values in through her tattoos but defies the tattoo stereotypes with her gentle but persistent demeanor. She rarely expresses her opinions about controversial topics like politics or religion and has proven to have the discretion needed for an effective human resources manager. Of all of the managers, B pays the most attention to important cultural events like the annual holiday party, employee retirement celebrations, and celebrating corporate achievements. For example, B commissioned a commemorative plaque for the Owner in honor of the company's 30th anniversary.

It is difficult to pinpoint where B is on her leadership Hero's Journey because she isn't vocal about her internal life. She is even-tempered and tolerant of stress so it is difficult to know when she has experienced moments of profound learning. It is evident, however, that she has accepted the responsibilities that come with her current position. She seems to be in the second stage and, at times, struggling to make sense of new experiences in a way that helps her adapt with new ways of thinking and behaving. Her initial defensive reaction to her complaining employee is an example of this struggle.

Participant C

C emigrated from Mexico in 2014 to take a Web Software Engineer position with the company. He is involved with new web product software development as well as service delivery for legacy products. Working from the Corporate office, he provides technical support to customers and also serves as the project manager for internal development projects. His biggest challenge has been engaging with colleagues and customers in a second language. He diligently tries to incorporate industry and corporate vocabulary into his conversations but, at times, doesn't always seem to fully grasp the concepts represented by the words. His humility and willingness to ask for help has been very helpful. For example, during the research exit interview, he referred to himself as being compliant but sensing it wasn't quite the right word, simply asked for help. On the other hand, C is one of the most expressive technicians at the company often sprinkling his comments with unpredictable and humorous analogies.

C is in a period of transition that causes him a great deal of anxiety. His 12-month non-immigrant NAFTA professional work visa is due to expire. With help from his manager (Participant A) and the Internal Operations Manager (Participant B), he returned to Mexico in late June 2015 to complete the visa renewal process. Unfortunately, there was an administrative mix up between the American and Mexican governments and he was turned away. In addition to the work disruptions and mounting legal fees, he is chronically worried that he will not perform well enough to retain the company's endorsement that he is an essential staff member. Once his visa is renewed, he plans to complete his Bachelors degree and, possibly, continue on for a Master's degree.

Fortunately, C has family in the United States and has their support and help. He has begun building social connections including finding a church and joining a Forza class, a workout program based on Samurai Sword maneuvers. His great hope is to move his girlfriend to the United States, become a citizen, get married, and start a family.

It might seem like C is on the most ambitious Hero's Journey as he works at recreating a life in another country and confronts all of the immigration uncertainties. But, in terms of his career with the company, he is nearing the end of a journey: his first product development project. He accepted the project management role even though he knew very little about the company and didn't fully understand product development strategy. He also assumed the responsibility when the project management process was in flux. As a result he encountered many frustrating and potentially demoralizing tests, tasks, and ordeals. He is preparing to conduct a project post mortem and has actively invited the participants for their feedback on his performance as a project manager. In other words, he is in the third stage of this smaller scale journey and is already reflecting on how he has changed and what he would like to do differently as he returns to the first stage of the journey with a new development project.

Participant D

At the beginning of the research project, D was a Senior Business Consultant reporting to Participant A and organizational peer to Participant E. He was responsible for servicing and supporting software products produced by others. His role was to help clients select the most appropriate software for their business needs, and then assist with product implementations, user training, and ongoing support. D works remotely with

occasional trips to client offices and once-a-month mandatory trips to the corporate office on Company Meeting days. Prior to the joining the company in 2009, he worked for a competing company doing similar work. With dual undergraduate degrees in Computer Science and Computer Security, he has a level and range of technical capabilities that are highly sought after. He is driven, focused, and very disciplined in his work habits. He has grown in his people and project management skills, which help him maintain consistently high productivity measures.

Since joining the company, his role has changed from a purely technical services position to including direct selling to managing strategic internal projects. He observed the web services strategy forming as early as 2011. From the beginning, he contributed ideas and inputs to this area and, in 2014, was tapped to lead the web services solutions team. In the meantime, he and his wife had two children, he has participated in multiple competitive sporting events, and earned a Master's Degree in Computer Securities. He developed a concept for his Master's thesis that was courted by Microsoft. In June 2015, following the Sales Manager's resignation, he was promoted to Web-Stor Solutions Manager — the first management position of his career — which legitimized the leadership he had been giving to the new division for the prior eight months including hiring, team formation, multi-project management, product development, partner negotiations, and competitive selling.

D has a clear personal vision for his career trajectory that he has pursued during his six years with the company. In that light, his Hero's Journey is quite mature with multiple cycles through the three phases. But from another perspective, he can be

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positioned within the second phase. There is no clear path forward when opening a new line of business. There are no tried-and-true formulas for success in this area and the broader market is quite volatile with competitors — including the 2014 supplier partner — jockeying for position. He has already encountered and navigated some of the tests, tasks, and ordeals of this particular journey, which have increased his confidence and those of his teammates.

Participant E

At the beginning of the research project, Participant E was a Senior Business Consultant reporting to Participant A. Like D, he was responsible for servicing and supporting software products produced by others. His role was to help clients select the most appropriate software for their business needs, and then assist with product implementations, user training, and ongoing support. E works remotely with occasional trips to client offices and once-a-month mandatory trips to the corporate office on Company Meeting days. Prior to the joining the company in 2004, he worked as a certified public accountant. He prides himself on helping clients build their business or increase their revenues. His ethical approach engenders the trust that is the foundation of financially fruitful business relationships.

He is married to the Director of Marketing (Owner's oldest daughter) and aspires to be the next company President but that succession path has not been confirmed. The Owner's advice to him is to start from his core capabilities and grow a segment of the business to build his business management expertise. He has two children and is very active in his church and his children's extracurricular activities including hands-on

homeschool learning such as raising their first brood of chickens. In June 2015, following the Sales Manager's resignation, he was promoted to ERP Solutions Manager position. In this role he is responsible for the profitability of the department, customer services coverage, customer satisfaction, and staff supervision and development. Today, his staff includes himself, approximately 50% of the Participant D's time, and an administrator. The administrator position was his first significant management challenge. The resigning Sales Manager asked to be considered for the open Sales Administrator position but requested a salary that significantly exceeded the salary budget. He wrestled with balancing his fear of losing her knowledge, valuing the position objectively, and the impact on his hiring decision on the morale of other employees and opted to hire a new administrator.

E has a personal vision for his career trajectory that he has not yet been able to realize. He can be viewed as idling in the first phase for the last five years. He sees himself as the next President of the company but has missed opportunities to begin building his executive credentials. Because of his prolonged period in the first phase of the Hero's Journey and the tests, tasks, and ordeals problems he is just beginning to grapple with as a newly appointed department manager, he is positioned at a transition point with one foot in the first stage and one foot in the second.

Facilitator

The Facilitator is a mid-career artistic and marketing management hybrid. She has her own marketing consulting firm and is a practicing (exhibiting) artist. Her resume is littered with impressive client names like Ringling Bros. and Barnum & Baily Circus,

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Walt Disney, Radio City Music Hall, Madison Square Garden, Andrew Lloyd Webber, and Wharton Small Business Development Center. I met her in early 2014 at the conclusion of a local Chamber of Commerce presentation I gave. A year later, we crossed paths unexpectedly at a Friday evening opera lecture. She was warm and engaging and we quickly uncovered the possibility of her serving as the project Facilitator. Her fine arts undergraduate degree in intaglio printmaking, continued art practice with collage, and her marketing management expertise made her a great fit for a study of arts and leader development in a business setting.

CHAPTER 5

COLLABORATIVE ART PROJECT CREATIVE PROCESS PORTRAIT

Chapters 5, 6, 7, and 8 form the research report. This chapter provides a review of

the three participant workshops framed by the five-stage creative process. Chapters 6 and

7 answer the research questions and discuss implications for research and practice.

Chapter 8 reflects on the challenges of creativity within a formal dissertation process.

At the beginning of the first workshop, the Facilitator provided a "crash course"

in creative processing.

Figure 1. Workshop scene 1: Creative processing.

The starting point is "an initial idea or feeling that you're trying to convey." The

participants were tasked with agreeing on a concept that represents the essence of

executive business management. Once they identified their idea, "there is a sort of

incubating and noodling period" where sketching and prototyping with materials can help

with decisions about "how you are going to convey that idea." The next step is "choosing

materials and sort of playing around with things…putting your hands on things and seeing how you might manipulate them." She also emphasized the iterative nature of the creative process:

> Part of that noodling, incubating, choosing your materials, and playing, you could have a couple of different things, a couple of different ideas in the works. And then you start to figure out what's [going] to be either the strongest or what's [going] to be the one that you choose that's going to either be the easiest or the best way that you can convey it.

She then organized the creative process to fit the three-workshop format. During the first session, she suggested they focus on defining the essence of executive business management through "brainstorming, planning, sketching, and just playing with the materials." During the second session, they could "refine the ideas, sketching and creating the different prototypes" with the expectation that their ideas will "evolve over time so that you may have multiple [project concepts]." During the third session, they would have time for "formalizing" and "refining" and "really getting to a finished piece."

The facilitator was indirectly referring to the five classic steps in the creative process. There are numerous explanations of the process available but I prefer James Taylor's (2015a) interpretation because of his clear language and applicability to the non-art world. Taylor is an entrepreneur, creativity expert, marketer, and musician. A summary of Taylor's (2015b) creative process is included below followed by the overview of the collaborative creative art project structured around these stages.

Preparation

During the Preparation stage, you are "immersing yourself in the domain" and "trying to absorb as much information as possible because this information will go into your sub-consciousness" where it will feed the other creative stages.

Incubation

During the Incubation stage, the information gathered during Preparation "churn[s] in the back of your mind, in the sub-consciousness" and can take "days, or weeks, or months or sometimes years". Creative insights emerge from the Incubation work being done behind the scenes by your mind while you are busy doing other things.

Insight

During the Insight stage, the creative person receives a "signal or sign" that their subconscious, which has been "bubbling away" with the Incubation phase information, has generated a new idea that has been brought "to the forefront of your mind." Insights are commonly referred to as the "Aha" or "Eureka" moment.

Evaluation

During the Evaluation stage, you start selecting from the various options generated in the prior stages. It is a difficult period because you are often facing time constraints and "because it requires "self-criticism and reflection" to identify the ideas "that have the most merit."

Elaboration

During the Elaboration stage, "is where you are actually doing the work". Elaboration includes: "testing the idea, working on the idea, those late nights in the

studio, working at your desk, those hours in the laboratory if you are a scientist, those days testing and micro-testing products. True creativity is taking the 'Aha' moment and putting in the hard work to bring the creative idea to life.

Figure 2 matches the research study workshop activities with the creative process stages described above to help orient the reader.
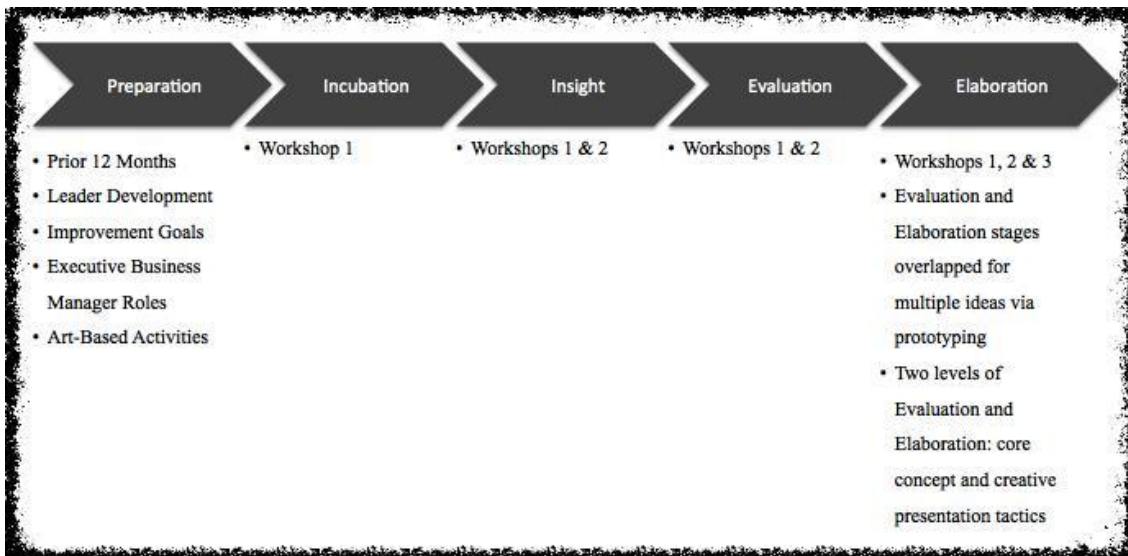
Figure 2. Workshop sessions and the creative process.

The participants had been preparing for the collaborative creative art project for more than a year. They had been working with the 12 Roles of the Executive Business Manager for a few months and had engaged in leadership learning, coaching, and self-improvement goal-setting beginning in 2014 (Appendix B: The 12 Roles of the Executive Business Manager). In addition, they had been exposed to a handful of art-based developmental activities. One activity involved teams of two deciding on a picture that depicted the essence of their work relationship. Then they worked together on an acrylic painting of the picture and presented it together to the rest of the company.

Figure 3. Company development activity: Acrylic painting.

The Incubation phase for the collaborative creative art project commenced at the start of the first workshop because the activity had not been explained to them in detail when they consented to participate in the research project. The collaborative creative art project Incubation was compressed since the participants had 4.5 hours spread between the three 90-minute workshops to identify their essential concept, determine a way to represent the concept artfully, and to build their piece.

Insights began to emerge quickly with C offering the first idea—a set of interlocking gears—that was quickly transformed free-association-style by the others into a puzzle, octopus, thought cloud, DNA, marathon race, Jesus and the 12 disciples, and a

solar system indicating that the compressed Incubation period did not interfere completely with this stage of the creative process.

Figure 4. Workshop scene 2: Brainstorming.

Their Evaluation and Incubation stages overlapped as they discussed and discarded some ideas immediately. Other ideas, such as the solar system, survived multiple rounds of Evaluation. During the last half hour of the first workshop, the participants entered the Elaboration phase for their solar system concept.

Figure 5. Workshop scene 3: Solar system elaboration.

When they began assembling a solar system during the second workshop with Styrofoam balls, a paper towel tube, and other materials, they unexpectedly looped back to the Incubation stage and emerged with a new concept for the essence of executive

business management: a palm tree. The tree emerged out of a conversation about the color green, which had been suggested as a color for the base of the solar system sculpture. This recommendation was a pivotal point in the project.

Figure 6. Workshop scene 4: Choosing green for the base.

E: "The base should be green, I think, like grass. Because when you start out you're green. And then you have all these things that get piled on top of you and then you lift up and you become the base."

B: "Like a tree."

A: "I don't see why it has to be green. When you start out you're green. Why are you green when you start out?"

B: "They say that when you're green when you're new."

E: "Yeah, when you're new you're green."

A: "Why?"

E: "It's like a ripe banana. You're not ripe; you're green first. And then you become a yellow banana."

A: "I don't think I've ever heard that."

B: "I also think of, like, trees."

A: "I think of the grass is not greener on the other side. That's what I think of."

E: "Green means that you're not right, you're not ready to yet, you're still working on it.

C: "Immature or something like that."

E" "Yeah. That's why I think that should be like the base. At first you're green, then you have all these things that you could pile on top of you…"

A: "Are we away the Solar System right now?"

B: "Yeah."

D: "Oh, yeah. That's long gone."

The group continued to cycle through the Insight, Evaluation, and Elaboration stages as they reconsidered theirs sculptural materials and how to represent the 12 roles of the executive business manager. Some of their representations were quite literal: an eyeball for the visionary, a race car for a performance driver, and a chess board for a strategist. They discovered that some of their representations needed representations. For example, what kind of captain could represent a team leader? Captain Crunch? Captain Morgan? Captain Jack Sparrow? It turned out that a third representational layer might be needed: Could an eye patch represent Captain Jack Sparrow?

As time slipped by, someone said that "failure is not an option" and they began prodding each other to make faster decisions and divide up construction tasks. Someone needed to paint, someone else needed to cut leaves, and someone also needed to figure out how to attach the leaves and to keep the treasure box open.

Figure 7. Workshop scene series: Building the palm tree.

As the tree began to take shape, the Facilitator said that it reminded her of something the American sculptor, Alexander Calder, would produce.

The palm tree that they created (Figures 9 and 10) served as metaphor for their new understanding of executive business management as a process of growth. This growth is nourished by the tasks, responsibilities, and pressures related to the 12 roles of the executive business manager competency model that is part of their executive leadership development program.

Figure 9. Completed art project.

Figure 10. Completed art project: Team photo.

See Table 4 for the items the participants selected and placed in the treasure chest next to the palm tree to represent these roles. Participant C provided a summary via email to me on behalf of the group. His summary is recreated below in table form.

Table 4

12 Roles of the Executive Business Manager Treasure Chest Objects

#	Role	Item
1	Visionary	*Eyeball (Disney/Pixar character Mike Wazowski)*: A vision can be interpreted many times [for] a picture of the future.
2	Strategist	*Chess Piece*: Chess is a game where the only thing required to win a game is the correct strategy. A strategist must be able to perform all their tasks in the same fashion as moving chess pieces in order to win or have success.
3	Business Performance Driver	*Race Car*: A business performance driver takes care of leading their area to financial results as would a car getting people from point A to point B.
4	Team Leader	*Pyramid*: The pyramid is only as good as the foundation. The same thing can be said about a team leader; they are only as good as the team itself.
5	Change Sponsor	*Chameleon:* A chameleon changes according to its environment and the change sponsor relates to this as they engage in supporting necessary change and overcoming resistance.
6	Internal Influencer	*Flowers:* Flowers relate to peace. An internal influencer creates commitment and motivation with company personnel, which brings balance to a company. Peace can be seen not only as a passive state, but also as a balanced state.

7	Coach	*Baseball:* Baseball is the clear representation of coach, as the coach cannot engage in playing the sport. Instead, they have to train the players and provide individual development for them.
8	Talent Manager	*Microphone:* There is no better example of talent in the present than singing with many shows in the media such as *American Idol*. The microphone represents talent, many people can sing but not all of them are good singers. A talent manager knows which is the right talent and were to put it to work.
9	Cultural Leader	*Gandhi:* Culture is the characteristics and knowledge of a group of people and it is set by that group of people. A cultural leader commits to the values in the organization so they can be part of the characteristics of the group of people in the organization. Gandhi is a famous example of a cultural leader as he led his people in a struggle for Indian independence using his values of non-violence and non-cooperation.
10	Executive at Large	*Bridge:* The executive at large bridges the gap between internal and external customers, as well as departments within the company, and management to employees.
11	External Influencer	*Safari Hat:* The external influencer can be seen as guide for the critical stakeholders who are external to the organization. The safari hat represents a tour guide.
12	Market-Oriented Executive	*Billboard:* Marketing is seen all over the country and worldwide through billboards.

CHAPTER 6

PARTICIPANT PORTRAITS

The primary research question was: How do the materials, creative process, and peer interactions within a collaborative arts project impact the participants' self-awareness of their leadership capabilities as compared to the program's leadership competency model? This chapter searches for answers to this question by answering the three research sub-questions with participant portraits organized into five parts:

1) a scene that informed their self-assessments and leadership learning,

2) their pre-workshop self-assessment,

3) their post-workshop self-assessment,

4) the workshop element (materials, creative process, or peer interactions) that had the greatest impact on their leadership competency self-awareness, and

5) their leadership learning from the workshops.

Refer to Appendix D: Coding Analysis Results, Research Question Coding Analysis for a summary view of the data that informed this section. Refer also to Appendix B: The 12 Roles of the Executive Business Manager for the role definitions referred to in the participant self-assessments.

Chapter 6 ends with a personal reflection on my learning during the research project. Chapter 7 answers the question, "What have we learned about collaborative creative arts and leader self-awareness?" from a group perspective and presents

recommendations for practice and research. Chapter 8 concludes the dissertation with personal reflections on creativity and the dissertation process.

Portrait of Participant A

You're Such a Show Off!

"What do you think? Awesome?" asks E. Smiling and laughing, his teammates concur. Reveling in their sense of "mission accomplished", they all autograph the artwork. While materials are cleared in preparation for a group photo, some take their own pictures of the piece while others check their email on their smart phones. After taking the group photo, everyone migrates to a semi-circle of chairs for the Focus Group discussion. We decide we should have the artwork in the middle of the circle so I gingerly carry it over careful to avoid tripping over one of the chairs scattered across the room. We discuss what the artwork communicates about Executive Business Management.

B: "It represents a tree so it grows. And the treasure chest is all the things you need, all the treasures you need to become an executive leader."

E: "It represents the twelve roles of executive management that we have in our XLDP project."

D: "I think, as B stated, that we used the treasure chest to show that the items inside of the key components to each of the twelve roles represented on the leaves of the tree. Those are the critical pieces to be able to achieve the overall success."

"What did you enjoy the most about the collaborative art project?" I ask.

A and B mention that they liked the painting. C says he like the laughter and jokes. E enjoyed the brainstorming. "Ugh," groans A as E continues, "I thought it was cool like how it started completely different and then it just shifted and went all around all over the place and then we settled on this."

D, who has not yet spoken, says, "I think as we were going through that interaction every person here was exhibiting some kind of these [executive business management roles] traits and it was cool to see that taking place…" A, D's manager at the time, sighs loudly as D continues, "…going through what we were putting in a model form."

"You're such a show off!" A says and laughter erupts in the group.

B, laughing, says to D, "How would you like to respond to that?"

D says, calmly, "Thank you."

B probes further, "How does that make you feel?"

E questions, "What trait is that A?"

B answers, "That is not in the humble area."

"Just kidding," A concedes in the face of peer corrections.

Pre-Workshop Self-Assessment

During the intake interview, A felt that she was strongest in the executive business manager coach role. She exhibits this strength by "letting [her team members] know that they're supported, setting goals and confronting the challenges" She also works hard at giving helpful feedback, and when she has to give negative feedback she tries to "bring it around to a positive point or building them up with a [the] positive

feedback they deserve". She thought that her strength as a coach is a combination of her natural abilities and coaching she has received in this area of management. She specifically mentioned her manager (the Owner) and the coaching guidance he has given her. "When I was first brought on in this position, I don't think I was comfortable as I am today, especially with more of the negative feedback, but it's all about the way that you present it to them that makes the difference, and I had to learn that, and my boss helped me with that."

She identified talent manager as the role that is her biggest struggle. She associated this struggle with the nature of the work that the team does on a daily bases, much of it is unscheduled responses to customer requests and technical issues. She explained, "I feel like I struggle [as a talent manager] because in my position, it's more about putting out fires". This reactive "fire management" mode means that her priority is typically about finding the person that "can put out the fire the fastest, not necessarily who's the best for that job". With that initial explanation, she then turned the focus on herself and her lack of knowledge about the capabilities of each team member. "If I took the time to learn who is best for that job, I would have them ready if there was a fire." She has fledgling performance management initiative started. The purpose of the initiative is to increase the capabilities of the company's services team in two areas: services coverage for current offerings and the introduction of new offerings. In addition to added skill depth, she feels that this initiative will help the group shift from a reactive to more proactive mode.

Post-Workshop Self-Assessment

During the exit interview, A felt that that she was strongest in the team leader when she considered her contribution to the collaborative art project. At first, she affirmed her pre-event self-assessment and felt that she behaved as a coach because she tried to "support other people's opinions…[and] include everyone so that there wasn't somebody out in [left] field that wasn't participating". After we reread the coach definition that emphasizes individualized developmental inputs, she reconsidered her participation to identify coaching behaviors. After some discussion about the differences between "challenging" and "confronting" — she felt challenging was encouraging and confronting corrective — she concluded that "the way I acted, behaved and spoke, I was acting more like a team leader than a coach."

"Yeah, and I think because it talks in here about builds a cohesive team where they trust and challenge each other, so it's not just about doing what everybody wants. It's about challenging and making sure 'Does that sound right to everybody,' and I tried to do that. If somebody had an idea, 'What do you think? And what you do think?' I needed to get…we all needed everybody's opinion instead of one person just taking it and rolling with it…So sometimes, for some who don't speak out much, you have to kind of say 'What do you think of that? Let's talk about it.' Make sure that it's what everybody wants…"

When we revisited the executive business manager role that she identified as her biggest challenge before the workshops — talent manger — she determined that talent management wasn't really needed for the project. "I don't think anybody ever said during

the whole process, 'Are you the right person that should be doing that?' I think we all just said, 'I'll do this, I'll do this, I'll do this,' and we did it. We didn't ever think about, 'Am I the right person to do that,' or 'Who could do this better?'"

In place of the unnecessary talent manager role, she identified the visionary role as the one that she struggled with during the creative collaborative art project. She called out this role as her challenge because she "had a really hard time with continuing to brainstorm on [the] vision instead of starting to build, and that showed even in this project." She agreed that she saw her difficulty more clearly in the creative art workshop setting.

> I think I knew it about myself because I like to get things done, so I may talk about them for an hour and then I just start doing it. But when I'm in a place where I can't just start doing it because everybody else is still talking about it, and I'm getting frustrated that we're still talking and not building, that was more obvious for me in that situation.

She was empathetic towards others who needed time to think things through carefully before taking action and acknowledged that her action orientation was the source of frustration. "I'm like 'All right, let's stop talking about it. Let's start doing it and if it doesn't end up that way, we'll deal with it when we get there.'" She would have preferred to do more prototyping as suggested by the Facilitator. She would have been very comfortable with more experimentation with the materials. "Yes, to see it, and then if there was something that we didn't like about it, we can still change it. There was plenty of time to do that rather than still talking about what we were going to do."

Most Impactful Project Component: Peer Interactions

A felt that peer interaction was the most stimulating component of the collaborative creative art workshops. She revisited her challenge with the creative process — particularly brainstorming. She was actively engaged with the materials — both selecting and manipulating them in the construction of the tree — but she didn't experience the materials themselves as being meaningful to her. She was, however, quite enthusiastic about the benefits of working with her peers in this unique setting:

"I think that because of my position outside of this environment, I don't get to have casual conversations about simple things as often as I would like to, because with the timing and the work that we're doing, it gets hard. So being in that situation and being able to see them outside of work, although they're still working because they're in this workshop, they're not working. So it was nice for me to see everybody, and most of them are on my team, so it was nice to…not have to say, 'When is this due? When is that due? How are you doing with that over there?'"

Leadership Learning: The Sting of Sarcasm

Throughout the research project, A was a vocal team lead and coach often cloaking her inputs with humor. After listening to selections of the workshop and focus group audio recordings in the exit interview, she expressed disappointment in herself for her sarcastic humor during the focus group. She explained that when she quipped, "You're such a show off" to D, what she was actually thinking was, "That is exactly what we should have heard following the three different sessions; it was that we all exhibited all of these leadership skills." She also noted that her sarcastic response was her way of

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saying, "You're answer is better than mine". In addition, she was aware that two of the other participants, B and E, gave her playful constructive criticism:

B: "How would you like to respond to that D?"

D: "Thank you."

B: "How does that make you feel?"

E: "What trait is that A?"

B: "That is not in the humble area."

A: "Just kidding…"

She also acknowledged that her sarcastic comment redirected the conversation and "nobody even acknowledged [D's] comment." She also began to differentiate between a personal preference for sarcastic humor and its appropriateness when working with a direct report. When asked what she thought D might have been thinking and feeling during the focus group exchange, she said, "I don't know. He probably didn't like it. Well, I think…it has a lot to do with our work relationship [where sarcastic humor is the norm], but it doesn't make it okay, if that make sense." Later in the interview she delved deeper in the negative impact that sarcasm might have on team members. "…it doesn't make it okay, because I'm sure that if I want to be a team leader and I want to do what I'm doing right now in my position, I can't do that because I'm not going to build trust that way. I'm just going to make people shutdown. They won't speak out and they won't tell me how they really feel because they're afraid that I'll make comments like that."

Additionally, she began to think about being more thoughtful about what she says and how she says it. "I think just that I'm very vocal. You can hear me in all of three of [the recordings]. Sometimes I just need to zip it." We revisited her executive business manager team leader strength and I asked her if there were things that she heard herself say that made her think, "I really should 'zip it' because that wasn't helpful?". She referred back to her sarcastic comment to D during the focus group. Before listening to the recording she "didn't know how bad it actually sounded. You know what I mean, like I remembered saying that and I remembered us laughing about it, but when you rehear it and I heard the sigh coming, I knew that my mouth is opening very shortly. Here it comes. It makes you cringe when you have to think about it and hear it again. Sorry D." She referred back to this event multiple times; it troubled her because it did not fit her personal image of herself. After the interview was officially over, she said to me with tears in her eyes, "I didn't know I was such a mean person."

Leadership Learning: Keeping an Open Mind

A expressed repeatedly during the research events that holding multiple potential solutions in her mind simultaneously while refraining from taking action an any of the ideas was very difficult for her. During what first workshop while multiple ideas were being discussed, the group moved to the art supply table and continued their discussion. It the midst of an apparently directionless conversation, A said to her peers, "This is where my weakness comes in. I'm like, 'Just do it! Throw it together and show me what you've got, just do it!'" It was premature to build anything because the group had not reached consensus about how they thought about the essence of executive business management.

At the conclusion of the first workshop, after the Facilitator gave them positive feedback on their progress, A said, "Yeah. It's hard for me because I just want to do it. I don't like thinking through all this stuff."

Her hunger for getting things done and drive towards goal accomplishment makes it difficult for her to sustain an open mind about alternative approaches and the exploration of the implications of each. This often causes her to steam roll through decisions rather than patiently waiting for a range of ideas to emerge and for the best option to be negotiated. However, through the collaborative creative art workshops, she was able to identify and publicly declare this personal challenge. In addition, she was able to demonstrate for herself that she could, in fact, keep an open mind during the brainstorming period that precedes strategizing and executing plans.

During the exit interview she explained, "Yeah. I think if you remember, even in the beginning of this discussion, I had said I struggle when there are so many different visions…but I think I handled that well. I actually enjoyed it. I think in my head, I think I struggle so much with it, but when I'm put into that situation like I was, I don't do that bad…If I have my mind set on something, I tend to get people on board with me…instead of keeping my mind open to what other people are talking about. [Normally] it's more of me pushing my vision onto everybody else instead of taking a step back and listening to others, which I did [during the workshops], although, originally I was pushing [my ideas] and then other [ideas] started jumping out. I was like, "Yeah, that's awesome! Yeah, that sounds great!"

"You felt yourself adjust?" I asked.

"Yeah, which normally I have a hard time doing."

"Good. So you can do it!" I affirmed.

"I can," she smiled.

Portrait of Participant B

How Does that Make You Feel?

Ideas are bouncing around the table like ping pong balls — A wagon wheel! An octopus! A chameleon! A Puzzle! — and B is blithely bouncing along with them, smiling encouragingly and occasionally extending an idea but never arguing her point or preferring one idea over another. The only time she asserts herself is when she senses that someone is uncomfortable or embarrassed. She did this during the focus group discussion after A made her sarcastic comment to D and she inquired with D, "How does that make you feel?"

In the first workshop, E said, after noticing C wasn't participating, "C froze. What's up?" While the others laughed, A joined in, "He just completely stopped." B deflected the teasing from C saying, "My mind is working." That's what that means." "Yeah," C agreed.

In the third workshop, the group realized that they forgot an object to represent the Coach role. In the second workshop they had discussed including either a soccer ball or a whistle but no one brought either of the objects to the final session. They considered how they might make something with the art materials in the room.

D: "Well, if we do a soccer ball, we can make one real quick with that white Styrofoam."

E: "Let's do the black -- there you go. Anybody want to draw the soccer ball?"

B: "I'm not good at soccer balls."

E: "We have 12 chances to mess it up!"

C: "Does anyone remember which was the hexagon and which was the pentagon? Anyone have a cellphone with internet?"

D: "Hexagon."

E: "It's six."

C: "No, no. I mean, there's -- on the soccer ball."

E: "It's six."

C: "Wait, we're talking about soccer ball or…"

C struggled to understand how the group would reate a soccer ball and B was the only one to perceive his cross-cultural confusion. "Your football," she noted which got him back in alignment with the others.

Pre-Workshop Self-Assessment

During the intake interview, B felt that she was strongest in the executive business manager executive at large role. She exhibits this strength through a variety of back office and human resources administrative functions that she personally handles or manages through her staff. She feels that her administrative management puts her in a unique position to provide connections between the different company functions.

> because I overlook the company and I see the big picture. I always think of myself more of building the bridges between the functions more like an executive at large. Because I think that I'm kind of the one that holds -- I can't say that I

hold all the pieces together, but I help glue them. I kind of help tie the departments together — that kind of thing where we (the Internal Operations Team) are kind of the spine of the company…I run the financial reports…for the entire company. I make sure that everything gets invoiced that's supposed to get invoiced and I also make sure that we have accounts receivable functions…and we pay the bills and utilities for the company…So we're keeping all of that revenue coming in. I also follow the bank accounts…without any cash flow you don't have a company. There's our spine. I also do building maintenance. I make sure…that we have a place to come to.

She felt that she was most challenged by the market-oriented executive role. Because of her internal operations focus, she does not attend to the external competitive environment, which she associates with marketing. "I don't really deal with any kind of the marketing…I don't really know what's out there in the marketplace. I don't know what we're up against as far as our competitors. I mean I hear names being thrown about…but I don't know exactly what it is that they do…I mean I know they have competitive products to us, but I'm not sure how they compare to what we have."

I asked if she saw any relevance between the market-oriented executive role and the work she does for the company. She associated that role with her contribution to recruiting for and negotiating salaries with employees that she felt was more aligned with the talent manager role. She feels it is her responsibility to have her "eyes and ears on what kind of job positions are in the market…what the salary ranges are, if we could afford to so, or if we would need to outsource."

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Post-Workshop Self-Assessment

During the exit interview, B felt that that she was strongest in the visionary and strategist roles, which are different from the role (executive at large) that she selected during her intake interview. This shift was due, in part, because she felt that the executive at large role did not have a bearing on the project. Similarly, the talent manager role wasn't applicable "because everybody was just doing everything."

As evidence of her visionary capabilities during the project, she explained that she could "picture in my head what we were doing and how we were going to do it and strategize around what objects [could be used] for what." Her strategic contribution focused on the selection of representative items for the treasure box and figuring out how to place the leaves on the tree. During the selection process she felt like acted like a strategist and as a visionary. "I could have been agreeing with somebody else and helping others see what they're seeing and then I was trying to come up with items on my own at the same time."

During the workshops, she felt that she struggled the most as a team leader, a role that she didn't discuss during her pre-event self-assessment. "I was struggling more with being a team leader because in [the role descriptions] it's saying that [the team leader helps people] trust and challenge each other. I really wasn't challenging anyone. I was just kind of trusting… and going with the flow of ideas." We explored the challenging idea a little further and she concluded that, in this context, challenging others wasn't necessary because "everybody had ideas" and what was needed was supporting comments and questions "for an elaboration versus challenging."

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Most Impactful Project Component: Peer Interactions

When asked which of the project components was the most stimulating, she selected working with the art materials. She explained that she loves being creative and, in her personal life, enjoys writing, crafting and playing games. She also "tries to put a little bit of art in everything" but doesn't get to do that at work which isn't a regret because she sees a difference between "work time" and "play time." When I asked her what she thought the benefits of being playful with co-workers were, she said, "I think it would cause people to feel more relaxed. It would build teamwork…When you have fun time with your coworkers, I think it builds bonds and relationships so you have a better chance to, you know, work better together especially if you find that you're not working well with somebody." So, while she didn't mention peer interactions as being the most stimulating part of the research project, her rationale for selecting materials is quite similar to A's explanation for why she enjoyed interacting with her peers in the creative collaborative art project.

Leadership Learning: Work Vision vs. Artistic Vision

B explained that it was easier to be a visionary within the art project than her business administration work. She thought that visioning programs, processes, or information flows is much harder than visioning an artistic product. "It's just a vision, a vision you have it in your head and you have the imagination [to] paint the picture." This would have been a stronger leadership learning moment had she made a stronger connection between her ability to "see" the unfinished tree, strategize options for creating the tree, and execute on those creative ideas. She didn't go there in her own explanation

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but, because she is currently struggling with developing and executing department change and improvement plans, there may be an opportunity in the future to revisit this topic. This would be better labeled a leadership learning opportunity where she may be able to improve her professional visioning by transferring her artful visioning abilities into the workplace.

Leadership Learning: Trust Building and Performance

B concluded that she wasn't an effective team leader because she didn't challenge the other participants. I asked her during her exit interview if she felt that the support she showed her teammates helped generate openness and trust within the group. She didn't address this question in terms of the group, instead, she focused on her own attributes. She explained that, because she is a "naturally reserved person," she is sensitive to other people who might be hesitant to speak up so she tries to be open to everyone. "I am very reserved when it comes to throwing stuff out there and I don't want other people to feel that way. I'm more like, 'Talk, feel free, open up!' I guess I'm more of a supportive person. So I will support you and your goals and achievements and ideas."

A very public example of her commitment to supporting others in their work are the inspirational quotes that she posted in the meeting room used by the Management Team - referred to as "The War Room". Participant C referred to these quotes during the first workshop when E suggested that they "go around and say one thing that defines leadership."

C: "I'm thinking it would also be decision making. There's a good phrase down in the conference room -- no, in the War Room. It says the workers are the doers. In the

jungle they slice all. And the team leaders keep the edge of the knives sharp. And the directors, or in this case, the leaders climb the tree and tell everyone if we're in the right jungle or we need to make a decision to go to the other jungle."

A: "Where was that?"

B: "On one of those pink papers?"

C: "In the War Room, yes."

A: "It's in the War Room?"

C: "Yeah."

A: "I don't think that I've ever seen that in the room."

B: "Yeah, but you have to read these little pink clues all over the War Room. I've put them there as encouragements."

She seems to have a clear understanding of who she is (reserved, encouraging, supportive) but either didn't comprehend or was too self-effacing to point out how her supportive style contributed to the performance of the research project team. This is also better labeled a leadership learning opportunity for B.

Portrait of Participant C

We'll Have a Little Hammock

The imaginary solar system is being mentally disassembled and reassembled as a tree - more specifically a palm tree in paradise. A tree to represent the growth of executive business managers. A colorful tree to represent the magical quality of leading. A palm tree in a seaside paradise to represent refreshment needed for the arduous

leadership journey. And a chest to hold all of the treasures needed to become an executive leader. What else can they add to communicate their ideas?

C: "I was thinking about this. Sometimes on the beaches you can find sea shells.

B: "And like pebbles."

C: "We could put two skewers with the burlap thing on the side and we'll have a little hammock."

A: "Someone needs to start executing."

B: "This is where we start going on vacation now…"

A: "Because we're all like, "Oh, the beach."

Work begins on the assembly of the tree: blue and green paint for the land and sea, burlap for the paper towel tube trunk, blue paint for the ball forming the top of the tree but no hammock.

As the paint dries and the group contemplates the best way to attach the leaves to the palm tree, C makes another run at his hammock vision.

C: "I was excited about thinking about a hammock. We put one of this and the other kind of piece and that will be like a little carpet. And then a couple of skewers or burlap or whatever you call it, and you have a hammock."

E, either not hearing C or ignoring him, asks: "Does anybody want to help with this part over here?"

Still no hammock.

As the third workshop nears the end, the Facilitator encourages the group, "Everybody is creative in some way shape or form. [Looking at] your palm tree, [is

there] anything that you want to do to make it look more palm tree-ish or your treasure chest to look more treasure chesty?"

B suggests, "Jewels in the treasure chest". E jokes, "You just want the project to cost more!" Moments later E says to C, "Oh, you want astro turf."

"Astro turf?" B asks.

"Fake grass," E clarifies.

A joins in, "Fake grass, like the football players play on."

C, says quietly, "Uh, huh. The other thing I could do is a hammock on the beach."

E says, "Yeah." without further inquiry.

Playful banter between A and B gets louder: "Stop it!" A says to B, "What's wrong with you today?"

B retorts, "I'm all kinds of sassy today."

A replies, "I see that."

C's hammock vision is lost again.

The group is looking proudly on their tree discussing what the components signify, what they liked and disliked about the experience, how it compared to their regular work, and how they observed leadership shared among them. As the conversation wrapped up, the Facilitator inquired if, looking at their finished piece of artwork, any of them would have approached the project or parts of the project differently.

A, B, and E agree that what they created is "awesome" and "better than any of the other ideas [they] came up with." C contributes, "Anything that I would try and add would not be on the 12 roles topic."

B inquires, "You mean you would add stuff to just make it look different?"

C waffles a bit over the appropriateness of anything not directly associated with the 12 roles of executive business management and then persists, "Yeah, we could do something different, but…"

B returns to the astro turf idea and E echos her, "Yeah, like astro turf."

C: "AstroTurf, maybe a hammock, maybe a coconut."

B, laughing, "A little banana tree on the side."

C: "Well we have the roof there. We could put a moon, like a coconut something like that. But that's not related to the 12 roles. It doesn't say anything. It would be just -

B: "Decoration?"

C: "Decoration, yes."

Deemed a mere decoration, C finally abandons his hammock idea.

Pre-Workshop Self-Assessment

During the intake interview, C felt that he was strongest in the executive business manager visionary role and that he was actively improving in the strategist role. In fact, he felt he is "exceptionally strong as a visionary" and offered that he might be "too much of a visionary sometimes" because he doesn't do as well with strategy or change management. He described how he is able to see in his mind's eye how the company's web-enablement strategy will look in the future.

"For example, if we get the first piece of a software, I can see how we would like to see the full piece of the software would be and from there, what else can be developed, what else can be used, what else we can sell, what else will be part of that web market

and being one of the leaders in web solutions. Not just having one or two products…instead of being some company that sells one or two things, we want to be a company that sells E-commerce solutions…one thing develops another and from there a ton of different stems or branches."

His difficulties in the team leader role seemed to be the source of his strategic and change sponsorship challenges. He understands the team leader role is "a crucial spot" and "there are times that I'm struggling being a team leader because I have certain functions." It is these functions that he sometimes "do[es] not understand correctly or completely." When asked about specific things that demonstrate his challenge in this role, he mentioned communication and establishing a process for a project along with team tasks and action items. He explained that he has difficulty facilitating team conversations.

"Instead of being silent," he thinks he should be giving more direction about project work and that he should interpret what "the big chunks" of a project mean in terms of actual tasks to be completed by each team member. More focused communication and specificity will help him say, "Hey, we need to do this and this and [its] expected by this time."

Despite his self-criticisms, he emphasized that he is still learning many things about the job he started last summer. He tries to keep himself from focusing too much on his successes or his failures to maintain a balanced perspective. "If I dwell on those things, I think it would be either being too perky from one extreme to being too dramatic [like] a Mexican soap opera."

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Post-Workshop Self-Assessment

During the exit interview, D felt that that his pre-event self-assessment that the visionary role was his greatest strength was reinforced, including his sense that he could improve on the execution of his visions. When he reflected on his visionary behaviors during the workshops, he noted that his commitment to his vision was affected by how he was received by the other participants. "Well, I did speak my ideas. I always try to contribute with my ideas up to a certain point. I didn't follow through with all of them. [My ideas] changed a lot, depending on the feedback…I stayed back between getting the feedback from other people and…my comfort zone…It's really easy when trying to describe a vision…if you really love and hope the other person [will agree], that's easy. But my comfort zone ends when that person starts -- not questioning the thing inside the vision -- questioning the vision itself."

He recalled that he was the first person to contribute a concept for the essence of executive business management. He attempted to articulate to the other participants his vision of a gear that rotates and brings the different roles together. The "gear keeps working and going around" and that there is a set of gears of varying sizes and characteristics. The gears are activated based upon the needs at the time.

"Think about a transmission of a car, it works in similar way. First gear is the smallest one the one with the most power and the last one, the fourth or fifth gear is the biggest one. It doesn't have enough power, but it gives more motion. So imagine the 12 roles [as] different gears that work together and one takes priority over the other."

When I asked him if he felt the other four participants understood his vision he said, "No, I failed communicating with that…whichever part of the message they got of my idea, they took it and transformed it…" He recalled that E took his idea and started talking about a wagon wheel even though he had talked about "a mechanical gear with teeth." "E transformed my gear into a wagon wheel and…everyone contributed from there." The only element of his original concept that he felt survived the group's collaborative decision making is the treasure box. "In a very general way, the items in the box are similar to the gear with multiple teeth to engage smaller gears."

He recalled being very quiet yet still mentally engaged in the first workshop brainstorming activities. "I think I was engaged, but more following the flow, instead of making a point or challenging." I inquired about what made him stop being so talkative in the first workshop. "I do remember the feeling of not being able to express [my vision]…and that moment I thought [the feeling] made me stop." When I suggested that his original idea for the interlocking gears, while not fully articulated, stimulated ideas in the other participants, he said, "Okay. Well, that feels good!"

He felt the team leader role was still his biggest challenge because he "wants to keep working on it" to improve his job performance which includes leading product development projects. During the workshops he felt he behaved as a team lead by taking action on tasks, checking with others on ideas, giving examples of ways to solve building problems. He struggled with communication and giving direction. "I didn't express myself on some things that could be coordinated better…I struggled to take charge sometimes."

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After reading through the team leader description, he commented, "What I didn't do is challenge in certain cases." He explained that his vision for the palm tree was different than the group vision. "I thought about it a different way and I didn't challenge that and I thought maybe my idea, my vision, my design could be good." When I asked him why he didn't advocate more for his idea he explained that challenging other people, "even it it's something simple and not important," is not in his comfort zone. Rather than promoting his own or others' ideas that he acted like an "agreeable person that yes to anything."

Most Impactful Project Component: Peer Interactions

C felt that interacting with his peers in the collaborative creative art setting was the most stimulating for him. He works full time from the corporate office along with two co-workers with whom he works on client software projects on a regular basis. However, his manager at the time (Participant A) is in the office three days a week. The other web software programmer and the web services team leader (Participant D) are only in the office one day a month. From his perspective, "most of the people work outside the office -- that's how it is." He enjoys the monthly company meeting days because "there is so much noise…and I can see everyone and talk with them, interact with them…I really, really like working with others face-to-face. It helps a lot. Emails and [other types of] communication will never be face-to-face."

I asked if the workshops reminded him how much he likes being face-to-face with people. "Yes, because…one of the things I'm working on is being open. Not being available, but being open…to new things, to working with others — well, basically being

open". We agreed that is easier to be open to other people when we can see them and relate to them more personally than we can through the phone, email, or videoconferencing.

Leadership Learning: Being Open

C recognized his own tendency to shut down and withdraw when his vision is challenged. His visioning comfort zone ends when anyone questions him about his ideas or offers a competing idea. His vision can also be discredited when unanticipated practical application problems present themselves. "If I get my vision, if I explain my vision, if I have that, let's say, that cue, you come to me and you want something new and you have an idea, a vision, and if I get there, hook my idea, explain it, give all the rationale, all the logic, all the past, present, future related with all, with my vision…I can give my vision really well. But if my vision is questioned from the start, that's where it falls flat sometimes…[and]…my vision doesn't leave space to change or to recheck the requirements or ground itself…"

He summarized these visioning challenges as "two flaws": Failure to ground his vision in reality and not using feedback to flesh out his vision. He thinks of a visionary as the single person who comes up with the great idea that others act on. His workshop reflections helped him see that this might be off base. "I'm giving an attribute. I'm thinking that it satisfies all of the requirements or needs and by itself it will have a result…I've been thinking about that and that sounds like magic. It doesn't work."

Using feedback from others to co-create visions requires that he be open to other people in a way that he normally isn't. He explained that he is working on "being open to

new things [and] to working with others" and recognized that his abandonment of his original gear concept when it was challenged was not an example of being open. "I know that, well, I'm working on that and I think also [being open] has to do with a [being] a team leader [and contributes to] their attitude towards their peers and the people they're working [with] and situations"

Interestingly, C did not comment on the team's lack of openness to his hammock idea that he brought up multiple times. During the exit interview the hammock came up and he confirmed, "I thought I would like to make a hammock and I can make one real quick but that's nothing related to the 12 roles." His persistence during the workshops with an idea that wasn't explicitly related to the 12 roles suggests that something else might have been going on. Rather than shutting down when his idea wasn't embraced, he continued to bring up the idea. But he didn't advocate strongly for it. Since no one encouraged the idea, he let it drop repeatedly. As he said earlier in the exit interview, "I always try to contribute with my ideas up to a certain point. I didn't follow through with all of them. They changed a lot, depending on the feedback [from the other participants]. He did not explore the topic of being too open and overly influenced by the inputs from others as a leader so this could be labeled a leadership learning opportunity.

Leadership Learning: Creating vs. Being Creative

During the exit interview, C suggested that the composition of the research project team would have changed the collaborative creative art experience. He considers himself, a software programmer, to be more technical than any of the other participants. A and B are managers who do not produce or service software products. D and E provide

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software application consulting and support analysis services, but they do not build software products. They also work directly with their clients to sell products and services, which C does not do. C views D and E as "a blend between consultants, management, and technical people."

If the group were comprised of people with comparable skills as him, he thought their total approach would have been different. This difference would have manifested in both their problem solving process and the "rhythm" of their work.

"Senior Programmer has a rhythm, [a] Support Analyst has a rhythm, [a] Programmer has another rhythm. So if any of those three would be there, it will be fun but it would be different in some ways." And at the end of the first session, "the art project would be defined, completely defined" with a technical team.

"Why? Because…there is a way of thinking, a way of working that there is planning. So let's take all the rest of the things that are not necessary, forget it. So let's focus. What are we going to do? What does this represent? What ideas do we have? Okay. So we need to focus on one of those and we will get it."

We talked about the creative process that the research team followed and how that might compare to a team made up of more technical people or all technical people. The research team brainstormed for a very long time — well into the second workshop — and came up with wildly different ideas. "The difference is that the technical team wouldn't be so creative. Why? Because the objective of our group…was to be creative, try to make that artwork, while the technical team would be — the objective [would be] to make an art piece, not to be creative…So, instead of passing through all that creative time that was

part of first and second session, we would narrow it down to the first session and get it done through all the rest of the sessions…"

C brings up a vital point for intellectual property industries like software development. The traditional technical approach to identifying requirements first and building to those requirements is the source of tension between sales and engineering. Sales is tracking a moving target called "the market" while engineers prefer a static target in the form of specifications. C identified the difference between creating and being creative but didn't question if his technical cohort might benefit from taking a more creative approach to software product development. This represents another leadership learning opportunity.

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Portrait of Participant D

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Trying to Keep Things Quiet

Like the tourist who witnesses James Bond "emerging from the sea in his submarine car, driving through Venice in a land-based gondola, or escaping assassins in the Alps whilst on skis" (Listverse, n.d.), D seemed to be an uninvolved observer of the creative collaborative art project. Fifteen minutes into the first workshop, D spoke for the first time. Multiple questions were floating: the Facilitator wanted to know if she should take notes for the group, E wanted to know what the "big picture" will be if they assemble a puzzle, C questioned how they will structure the puzzle pieces, E asked if anyone wanted the last Coca-Cola. In the midst of this chatter, D says, "That would be good." What would be good: the facilitator taking notes, the puzzle concept, the drawing C's structural plan, or E enjoying a soft drink?

His next contribution was an inaudible comment to E. Five minutes later, while the group hovered over the art supply table, A challenged him about his level of participation.

"D, what have you got? We're doing all the talking over here."

"Scoping out my tools," he replies.

"Scoping out your tools?" A asks skeptically.

"Yeah."

After this interaction, he began to contribute to the materials brainstorming banter. He mentioned making a "tough motor racer", liking anything in 3-D, and suggested using the smaller Styrofoam balls for small heads. He connected his Styrofoam-headed people idea someone else's thought bubble idea. "And then we could do something with your thought bubbles if we had those be smaller people in the background." For the next ten minutes, D occasionally repeated something someone else says, indicated his agreement by saying, "Yeah." or joining in on a joke.

As the team focused on the tree, D's participation ramped up with tactical ideas like fashioning a tree trunk out of a paper towel tube and burlap. However, his manner was so mild and unassuming that, despite his increased involvement, the impression that he wasn't contributing persisted. During the second workshop he expressed uncertainty about what he should be doing and the Facilitator, cajoled, "He needs a job. Everybody has got to have a job. He needs some project."

A replied, "I said he could make leaves but he didn't want to make leaves."

D protested mildly, "Oh, I wanted to make a leaf."

The Facilitator didn't let him off the hook. "Try again. You've got to be part of the process. It's a group process."

His resistance to ideas was also practically undetectable. When E explained that, as he listens to the discussions about leadership, he thinks of Jesus and the 12 disciples, D asked, "Are we at 12 yet?" without acknowledging E's contribution. When E explained why he was bringing up a religious topic despite presumed prohibitions, D said flatly, "You're taking a risk." "Yes," E agreed, "I'm taking a risk." Without any indication from D what he thought about using Jesus and the 12 disciples as a model for the essence of executive business management, the conversation moved on. When the group was joking about adding the Owner's face on the ball instead of Jesus', E distanced himself from the suggestion. D said, under his breath, "He took his one risk for the day."

As group consensus formed around the tree concept, the Facilitator encouraged the group to remain open to alternatives. "Probably, what you need to think about between this session ending today and the next session is, are you doing a tree, are you're doing the Solar System, or are you doing a pyramid?"

D states, "Tree." and E follows, "Tree."

A questions D and E, "Are we all sure? Because we all said solar system and a race!?

E is sure. D insists, "Tree - final answer."

The Facilitator tried to encourage them again not to rush to a decision. "You don't have to decide right now."

D shakes his head, "We'll end up back at religion."

Shortly afterwards, A asks the group, "Well, hang on, hold on. Let me ask another question. Why do we need 12 balls?"

B and E note that there are 12 objects related to the executive business management roles.

"The Apostles, Disciples," D cracks quietly.

As the workshop wrapped up, A revisits the changes they have passed through. "Yeah, we were ready to build our solar system and then it ended up being a tree." Other participants mentioned the other concepts that were discarded: wheel, puzzle pieces, a race.

"The last supper," D deadpans.

Staying off the radar seemed to be his modus operandi. While the group worked on cutting and assembling leaves, D said quietly to E, "There's a bug crawling in my salad…it's freaking me out."

E stopping what he is doing, says, "What?"

D repeats, "There's a bug crawling in my salad…it's freaking me out."

"It's protein!" E jokes.

"It gives me chills." D grimaces.

A calls across the table, "There's a bug in your salad?"

B is curious, "What?"

"I was trying to keep it quiet," D sighs.

"What kind of bug?" A wants to know.

"I don't know," D whispers, "that's why I'm freaking out."

A asks, "Is all this on film – that we're discussing this bug?" She laughs, "It's all on film guys!"

"That's why I was trying to whisper to him, out of everyone's hearing," D says as he blushes.

Pre-Workshop Self-Assessment

During the intake interview, D felt that he was strongest in the executive business manager business performance driver role and that he was actively improving in the internal influencer role. He felt that he is a strong business performance driver because he is "a stickler for meeting deadlines and keeping track of [his] goings on." When leading, he feels comfortable "giving them information and trying to stick to deadlines" although he is less certain about his ability to get "the rest of the team to commit to the same deadlines." Not one to give up easily, he explained that when he meets resistance to project outcomes and deadlines, he has uses his manager for help "getting us past the hurdles." He also attributed his success as a performance driver to the project kick-off group conversations where they "talk about the project we're working on and what we think is going to happen." Recapping meetings with a document or email "confirms everything that we talked about and got everybody's agreement on." Recurring project review meetings also help.

"And then, from that point on, we'll just have weekly recap meetings and say, "This is the status, this is where we are, this is where we're supposed to be." If we're not meeting that deadline, we try to figure out why and if we need to either push that deadline out or see if there's something we can do to make it happen." So we're having that

conversation, but also following up with the physical document that says, "We all agreed to this."

Despite his initial improvement note, he felt that he was most challenged by the internal influencer role. His thought he is challenged in this area because of his historic technical services line position where he "kept to myself…and just did what I was supposed to do." Moving into a team leadership position has been a significant change for him. "But now, to step well above that and try to bring other people in and get them to do what I want them to do or what we should be doing as a team - I'm finding that to be a little difficult."

He distinguished driving business performance from internal influencing as "the facts behind where I know what needs to be done to get us…to our end result" and "get[ting] other people onboard to make them want to achieve that same goal." When I asked him what demonstrates his challenges as an internal influencer, he referred again to his use of the manager to help him problem solve team and project problems. Keeping track of successful techniques and applying them to future problems has been helpful and reduced his need to lean on his manager. He felt that his ability to influence his team members has improved significantly in a short time. Evidence that he provided for this improvement was his increased level of verbal contribution to meetings. "I've been a lot more outspoken and I'm saying what the team needs to do…In the beginning I would say, I would let them talk basically for me and now, I'm starting to talk a lot more."

Post-Workshop Self-Assessment

During the exit interview, D felt that that his pre-event self-assessment that the business performance driver role was his greatest strength was reinforced. "I knew the ultimate goal of the project and what it needed to look like and represent at the end and I kept that in the back of my mind the whole time and everything I contributed was with that goal in mind."

He was aware that his involvement at the beginning of the project — when the group was brainstorming ideas — and the end of the project — when they had stabilized their idea and started building — was markedly different. "I think when we got closer to the end and we were working on that final day, I was just putting in a lot more input and trying to make sure that we were able to finish the project on time….I feel like that it was just kind of the way I'm used to working…I'll sit back and listen…and I don't really give much input until the end of it once I feel, 'Okay, I think all of this will work, but we might want to try this instead.' I think it almost just fell right into place the same way I listen to what everyone's ideas were and I just said yes or no, if I agreed."

He felt that his approach — "getting the input from the team first then coming with mine at the end" — was working well for him until we listened to workshop and focus group recordings. He had not realized that his quiet, restrained approach appeared as being non-participative. "I was aware in the back of my mind that I didn't participate as much [in the first workshop] but to hear it on the recording, I didn't hear my voice at all. It made it very clear that that was the case."

He also felt that his capabilities as an internal influencer improved during the collaborative creative art project especially as the group moved into building their tree concept. He acknowledged that he was "kind of keeping to myself [and] doing what other people were asking me to…but I think it got better as we got towards the end of the project…once we were getting towards the middle of the last day, I knew what we had to do so I was able to influence people a little more there, where I could say this is how we can get this done. They seemed pretty receptive to that. I know one of the ideas with the treasure chest, we wanted to keep open and I jumped in and made a suggestion of using the dowel to hold open the hinge."

He felt that this pattern — being reserved during the visioning stage and more vocal as it transitions to execution — was consistent with how he works with clients and with his understanding of being a business performance drive. "I feel like it ties into it because that business performance driver basically keeping that short and long-term goal in mind and doing everything you need to do to meet that. Even though I didn't really participate as much in the deciding what to do, once we had the vision in mind, I was pretty vocal on how to get it done."

I probed a little deeper and asked if there were other potential creative paths the group could have gone down that he felt strongly about but didn't voice his opinion.

"I actually think I remember specifically the puzzle idea that came up in one of the recordings. I was leaning more towards that until we really talked through everything and I envisioned what they were talking about in my mind. Then at the end of that first

day, I was kind of in between the puzzle idea and the idea we went with. But I didn't really make it clear that I was leaning more towards the puzzle at first."

I pushed him a little further and asked if he thought the other participants knew which of the concepts he was in favor of.

"No, I don't think they did. There is a chance that I probably nodded my head for the puzzle idea but I don't know for sure, but I definitely didn't make it vocal…I don't even know if they realized that it was me that made the suggestion because they're probably so used to working with me and being quiet."

Notably, D was the only participant who used the self-reflection worksheet that was provided to the research study participants (Appendix C: Self-Reflection Worksheet). He also didn't just use it solely in relation to the research project events. He explained during his exit interview that he keeps a copy by his home office phone for self-reflective reference before and after meetings. "I would glance over before I have the meeting and say, "Hey, if want to get better at this, I should do this." After the meeting, I kind of follow up and say, "Did I improve on any of these at all?"

Most Impactful Project Component: Peer Interactions

D explained that interacting with his peers in a collaborative creative art project was the most stimulating because it forced them "to think outside of what we do on our daily routines." The main benefit was discovering that "they could work together and get something done that's completely opposite of what we normally do. It was nice." He was clear that this benefit was connected to working with his work peers. Had the project

been off-site with strangers he was certain he "would have participated even less probably because I didn't know the people."

Leadership Learning: Quiet Leadership

As described in D's Post-Workshop Self-Assessment section, he gained a fresh perspective on how his preferred quiet approach to leadership might appear to others. What isn't evident in that section is how firmly he resisted modifying his style before the research project. This resistance was present during the exit interview as well. After hearing his thoughts about how he acted as a business performance driver (his pre-workshop strength) and an internal influencer (his pre-workshop challenge), I asked him about how he saw his preferred laid back style to fit with being a leader especially when his is the one with the vision and has to influence others to get on board. Despite feeling that he was "get[ting] a little better at it" he explained that he's "not really deviating from how I did work, I'm still sitting back and getting everyone's opinions but now offering my opinion at the end…it seems to be working in the groups I'm working with more recently." He insisted that he gets good results by "getting input from the team first and then coming with mine at the end".

D's preferred quiet and non-confrontational approach belies his intense focus on objectives and business results. Once he had a clear picture of the intended end result—a palm tree—his demeanor and level of participation changed noticeably. He was physically and verbally more engaged. Where E had been the dominant task-oriented voice during the brainstorming period, D matched him during the execution phase offering ideas, solving problems, and encouraging next steps toward completion. "The

ultimate goal of the project and what it needed to look like and represent at the end…I kept that in the back of my mind the whole time and everything I contributed was with that goal in mind."

Later in the interview we discussed his use of the self-reflection worksheet and, after looking at his notes, he described the improvements he is seeing in himself as an internal influencer. "Instead of just listening to what everybody else is saying, I'm asking questions to gather their opinions. And as they're talking if it's matching what I'm saying, then it helps me drive that point home at the end to get what I'm looking for. And if there's something I disagree with, I'll let them know what my idea is and see what their opinion is on it." In other words, he was already making strides in being a more communicative leader and his reflection on the collaborative art project made the need for continued growth clear to him. As noted in his participant introduction, he was promoted to a management position a month after the close of the research project. With helps from the Owner, he has accelerated his growth in this area and is emerging as vocal leader.

Portrait of Participant E

A Hush Went Over the Room

Trying to provide some order to the chaotic brainstorming conversation, E suggests, "So why don't we go around and say one thing that defines leadership from each person just to get a general idea and make sure that we're not missing something since we're brainstorming?" He answers his own conversation prompt by restating relationships as key to leadership.

D: "Positive attitude because everyone that you're leading is going to follow that kind of thing."

C: "Communication."

B: "Coaching and positive reinforcements."

B: "An executive should also be creative…"

A: "Well, just a leader in general."

E: "A leader has to have respect for themselves and from others and also respect others that are out there too…the ethical portion of it is important too."

C: "Something similar that could be commitment, what they say, when they give the word they go to it. "

A: "Knowledgeable?"

E: "Also, you have to be willing to fight for your cause…Sometimes you have to take the hard road."

A: "Yeah, take risks. A risk taker."

C: "I'm thinking it would also be decision making."

D: "They accept responsibility – do not place blame on others."

A: Yeah.

 After jotting down notes from the conversation, E says while forming an X with arms, "I'm probably going to get X'd out of here like the Family Feud or whatever, but I'm going to go to a spot that probably should not be discussed at work but I'm going to it anyway. When I hear all these words and I see 12 roles, I think of Jesus and the 12 disciples. That's what I think." Then he leans back in his seat and looks around the table.

D asks, "Are we at 12 yet?"

E, not looking at D, answers, "No, I'm just saying there are the 12 roles here and I think of, you know, a perfect leader. In my eyes to me is Jesus."

B says something inaudible then a few of the participants laugh.

Raising his voice over the laughter, "No, I'm just saying. I don't know where everybody is, that's why I said it's probably not supposed to be talked about but I'm doing it anyway, so. But I don't know how anybody feels about this."

D offers, "You're taking a risk."

"Yes, I'm taking a risk," E agrees.

A chimes in, "You're taking a risk in making that decision!"

E, justifying his suggestion, "Anyway, that's what I see when I hear this. I hear relationships, positivity, communication, coaching, positive reinforcement, creativity, ethics, respect, knowledgeable, risks, decision-making, and accepting our responsibility. So I don't know, it could be Gandhi or it could be whoever…"

"The Dalai Lama," B adds.

"But there is some ultimate source," E clarifies.

C, attempting to comfort E, says, "Yes, that's okay. Don't dwell on that idea or being worried about the idea. That's okay, that's a good example."

Without responding to C's overture, E concludes provocatively, "I don't know. That's where I'd go. A hush went over the room."

A, trying to lend support to E, "Well, I'm just…I hear ya and I think I agree with you. So how do we -- are we going put Jesus' face on the wall?"

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E, stepping over A's question, says, "I'm just saying as a team, if we think about it and if we think about…if everybody agrees. If not, I mean, we can go back to one of those other ideas we have. I'm trying to throw out examples that we could possibly use."

A: "Yeah."

E: "So, anyway…"

Pre-Workshop Self-Assessment

During the intake interview, E felt that he was strongest in the executive business manager cultural leader role. He attributes this to his "personal commitment to living my values and having them be a part of the organization." He also thinks that the core values of the company — integrity, respect, hard work, competence, reliability, personal responsibility, and saying "Yes!" whenever possible — are very similar to his own. He believes that he is "consistent in what I do and how I treat others and how I [honor] the ethics in what I do."

He enacts his cultural leadership inside the company by "going back to our corporate values" when there is team conflict or doubt. He tries to be the one "trying to get people back on target instead of complaining." He also thinks that cultural leadership helps him build trust with clients, which makes it easier to do his software consulting work. "It's very easy to be honest with them and build relationships because I keep my ethics forefront. They know that I'm not going to sell them something that they don't need. If I recommend something, they usually go with it because I am recommending it."

He felt that he was most challenged by the strategist role, specifically "the formulation of the plans and communicating those plans" to others. After some thought,

he reconsidered and decided this was more related to being a change sponsor. I suggested that planning and executing changes, building commitment to overcome resistance are both strategic and change sponsorship functions and that trying to separate the two might not be realistic. "Yeah," he agreed, "I would say, it's a mixture of both of those, because the smaller projects go under change sponsor, but keeping in mind overall organization-wide strategy [for things] like support plans [go under strategist]."

The practical difficulty he experiences is moving from coming up with a vision which he feels is easy, to "putting together a plan that says, 'How we're going to do it.'" Also challenging for him is "getting everybody onboard [with the vision] and communicating why we need to go that route" and helping the team work through the realization "that maybe it's going to be a little harder than what we talked about." He confirmed, "Those are the areas that I need to improve on from that initial thought that, 'Hey! This is a great idea.' to execution."

Post-Workshop Self-Assessment

During the exit interview, E felt that there was no change to his pre-event self-assessment that the cultural leader role was his greatest strength. He thought this role will always be his strongest because "I try to live my life…ethically in everything that I do so if I do something that doesn't seem right that would not be good for me." He reemphasized "articulating…the values of the organization and demonstrating a personal commitment to living those values" as the key attributes of cultural leadership. He thought that he was demonstrating cultural leadership when he suggested that Jesus and 12 disciples reflected the essence of executive business management. He acknowledged

that his Christian faith is a important part of his life and that bringing a spiritual angle was "kind of hard in that project because I think we all wanted to work together and [no one] wanted to not be overpowering [but] there wasn't any conflict really."

We also discussed his cultural leadership when someone in the group jokingly suggested that they put the Owner's face on a solar system planet. E recalled taking a stand and saying, "No, I don't think that's appropriate." E knows that the Owner "likes to be more in the background and that's his idea of how he wants to be" and that speaking up for him was representative of the corporate core value of respect.

He identified two other roles as strengths that he did not mention in his pre-event self-assessment: visionary and team leader. He felt he provided visionary leadership during the first workshop by "grabbing component pieces and [asking the team], 'Okay, how about this?'" to prototype ideas. Upon reflection, he wavered and thought that prototyping might actually be a type of strategizing. But, because they hadn't yet settled on a concept for the essence of executive business management, we agreed that the prototyping was a vehicle for putting some substance to the visions that were being explored. He concluded: "The visionary part at the beginning was 'Okay, we have some ideas here. Let's start messing around and seeing what will take.'" He thought that he provided team leadership "behind the scenes when we didn't have all of the [treasure chest] parts…I was sending out emails to the group and trying to get them to say what they were going to contribute." He also tried to "align people where they wanted to be" during the workshops. Surprisingly, he didn't mentioned the many times that he prodded the team to stay on task or move ahead with their next steps so that they would complete

their project within the three workshop sessions. Along with Participant A, E was a very visible task level team leader prompting the group for their thoughts, suggesting brainstorming methods, confirming consensus, and suggesting next creative process steps.

He abandoned his pre-event self-assessment that the strategist role was his biggest challenge. In its place, he selected the market-oriented executive. He did agree at the end of the discussion that his change of thinking was influenced more by his personal career planning then from the collaborative creative art project. Nonetheless, he was giving serious thought to his ability to fill that role. He explained that his tries to provide some market-oriented leadership by pursuing personal skill development around specific software products but conceded that he would not have identified or known how to capitalize on web services market opportunity "because it's not part of what I normally work with." He admitted that another reason he didn't have a competitive future-oriented view was that "I wasn't thinking outside the box…I was thinking within the products that we currently [sell and service]." Figuring out how to "extend the capabilities of what's going on" or strategizing for new business opportunities is not a focus of routine work and hasn't been for his 10 years of employment with the company. We briefly discussed the challenge of pushing beyond current job responsibilities to think like the kind of business leader he aspires to become.

Most Impactful Project Component: Creative Process

E felt that the creative process was the most stimulating component of the collaborative creative art workshops. He particularly liked the brainstorming that was

done to come up with the tree concept. "I like sitting down, throwing ideas across and figuring out how to solve a problem." He didn't mind the chaotic feeling of cycling between concepts either. "I don't get all worked up about a lot of stuff so when there's something that needs to be done, I can figure it out…I just need time to think and when I have the thought in my head, I go, "Oh, yeah. I can do that." Unlike Participant A who felt compelled to start building to help her think through her creative options, D needs brainstorming time. "If I start doing before I think, then I don't know what I'm trying to do."

Leadership Learning: Influencing Through Openness

E expressed some delight at observing his ability to influence others during the collaborative creative art project. "I think that there were certain areas where I could convince people to go a certain path, and I can't do that a lot of the times." When I asked him what he thought was different he said, "I think that I was probably more open to others' ideas because it was a group project" and there was no one over them saying, "Hey, you need to do this." He confirmed that he was able to be more influential then he usually feels in normal work settings. Connecting openness to others with being influential and helping move a group towards a goal is a significant leadership learning moment for E who was recently promoted.

Leadership Learning: Cultural Leadership – The Total Package

E highly values his self-image of being a cultural leader and doesn't foresee that changing. "I would say that a cultural leader will probably always be the top one because I try to live my life…ethically in everything that I do so if I do something that doesn't

seem right that would not be good for me." The intrapersonal focus of this definition became more apparent as we discussed his presentation of his idea of Jesus and the 12 disciples as representative of the essence of executive business management. "I was trying to be transparent with my beliefs, which was probably cultural leader, that even though it's not supposedly politically correct to say stuff about your religion or your spirituality at work, I don't know, I feel that it's good to let people know where you stand, and they can agree with it or not but at least they know that you stand for something."

I inquired about the conflict statements that he used to bookend his idea and asked if he had experienced conflict on faith-based topics within the company during his 10 years of employment. He said he hadn't but qualified that by saying that he hadn't "brought it up that much." He knows, however that it is commonplace in the general culture. "There's so much all over the place about, 'You can't say this at work. You can't do that at work.' I don't know, I think that there are some things that go so over the top about it. Everybody can sit there around the water cooler and talk about the latest TV show and mindless stuff but then you can't talk about real stuff which is the thing that brings you all together as a team and so…" He explained that he mentioned getting "X'd out of here like the Family Feud" because he "didn't want anyone to be offended" and it was his way of saying, "That's where I stand on it but I understand you might not feel that way." He noted that one of the participants did react to his statement by saying, "Why did you look at me?" When I mentioned that the participant was Wiccan

and likely sensitive about her unconventional belief system, he said, "Yeah, so I didn't know that."

He restated his intent to communicate that he didn't want to offend anybody but also wanted to challenge the overriding cultural message that spirituality is taboo at work by saying "I'm probably going to get shut down" or "I'm probably breaking the rule." He didn't seem to realize that he had injected a combative tone that actually didn't exist. He did however observe that he "probably could have done a better job stating it" when I queried him about tone he thought he had set in the minds of the other people by alluding to presumed conflict. He also didn't seem to realize that faith-based values are not what bring this particular group of people together. While there are a number of Christians on staff, we are not a faith-based organization and work to make people of all faiths feel welcome and a part of the company "family". With that said, there was some leadership learning in the form of his increased awareness that he might be projecting a cultural norm on his colleagues that doesn't exist and that his choice to combat that norm actually undermined his intent of making a conciliatory statement. This is best labeled a leadership learning opportunity since the conversation was driven by my questions; I don't think he was considering the topic before the exit interview.

Researcher Reflection

This chapter focused on the participants' self-analysis and my analysis of them. The following reflective section switches the analytic focus to me. Specifically, I explore how the research project influenced how I view my relationships with the participants in my role as the company's Director of Organizational Development.

During my final doctoral degree course, Consulting Practice, I completed a capstone project in which I explored my relational values in the context of consulting (Kissinger, 2014). I created a mixed media collage to explore and express my thinking on this topic. In the paper, I deconstructed the mixed media art project to discuss the relational values that I thought were central to my work as a developmental practitioner. Producing the artwork helped me access my emotions and deepen my self-knowledge (Schyns, Tymon, Kiefer, & Kerschreiter, 2012; Sutherland, 2012). I also found that incorporating creative arts into an academic assignment helped me honor Block's (as cited in Kissinger, 2014) prioritization of "depth over speed [and] consciousness over action."

Figure 11 is an image of the collage followed and is followed by Table 5 that summarizes the key ideas from the accompanying paper.

Figure 11. Consulting relationship values collage.

Table 5

Consulting Relationship Values

Value	Description
Be Patient with Beginners	I strive to be patient with clients who are young or inexperienced and value their effort.
Provide a Safe Space for Exploration	I attempt to match my consulting and supports to the developmental readiness and maturity level of clients.
Sprinkle in Some Color	I try to support my clients in colorful ways to support them emotionally and make learning fun.
Expect Growth and Blooming	I want to increase my sensitivity to client capabilities, gifts, and strengths to maintain an expectant state of mind about their eventual growth and development.
Check Your Perspective	I want to maintain a view of my clients that demonstrates reverence and respect and honors their souls.
Honor Differences	I want to honor the differences between my clients – especially when I am working with a group within the same organization.
Seek Solitude and Silence	I am committed to keeping myself emotionally and spiritually healthy through reflective retreats so I can be of better service to my clients.
Nurture Intimacy	I want to honor and support the intimate partnerships and relationships of my clients.
Enjoy the View	I aspire to a "life of unhurried serenity and peace and power" (Kelly, 1941, p. 92) and hope that the manner in which I interact with my clients nurtures the same in them.
Be an Emotional Composter	Borrowing from Sewerin's (2009) concept of a coach (or consultant) serving as compost for clients by absorbing negative emotional content in order to "hold it and detoxify it and pass it back as nourishment" (p.155), I want to be a safe place for clients to express all of their thoughts and feelings and be a source of negativity conversion to support their

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	growth.
Work Hard	Consulting work requires difficult intellectual, emotional, and spiritual effort. I am committed to doing my share of the difficult work of developing people and organizations.
Mind Your Boundaries	I want to be deeply respectful of the boundaries that clients erect and only proceed with consulting supports when the invitation is extended.
Remember Your Roots	Recalling my own history will enhance my empathy for the difficulties and challenges my clients face.
Create Conditions for Growth	I want to work with clients in a way that provides the space, freedom, and organizational supports for reflection, experimentation, and monitoring their growth over time (Berger, 2012, p. 156).
Protect the Vulnerable	I want to be realistic in my consulting relationships by observing and protecting (where I can) my clients' vulnerabilities and weaknesses.
Keep Your Tank Full	I have an obligation to my clients to practice self-care and healthy lifestyle choices so that I bring my best and most energetic self to our engagements.

Note: From Kissinger, M. (2014). *MNGT880: Consulting practice: Major application project.* Unpublished manuscript, Eastern University.

The consulting value that was enriched during the research project is "Expect Growth and Blooming". Here is how I described this value in my original project:

These photos are of lilies and hydrangeas in the flower garden in front of our house. I treasure the slow growth and eventual blooming of each plant. I even feel kindly towards my flowering perennials when they are dried up during the winter because I anticipate the beauty they will provide in the spring and summer. On the other hand, it is hard for me to break free from the problem-oriented approach to consulting. As a result it is much easier for me to spot (expect?) deficiencies and problems in others than it is for me to spot strengths and positive change. I want

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to increase my sensitivity to client capabilities, gifts, and strengths, so I can

maintain an expectant state of mind regarding their eventual growth and

development. (Kissinger, 2014)

This dissertation research project involved intensive observational and analytical

work for five months. These five months were part of four-year continuum of

development work with the participants and the larger company. Much of my

professional time is spent considering program content, delivery methods, assessing

results, coordinating developmental work with other organizational events, company

process improvements, performance and personnel issues, competitive capability

concerns, and related topics. As a result, my internal orientation is naturally problem-

oriented. Lawrence-Lightfoot and Davis (1997) might say that my work is characterized

by the "relentless scrutiny of failure" (p. 8).

My inclination to critically spot the errant or deficient became more apparent to

me after completing the project. What I learned about myself was that, despite preparing

myself to be an open and unbiased observer, my propensity to look for and find problems

initially limited what I observed about the participants. Thinking back to my conversation

with the Facilitator at the end of the first workshop, it is clear to me that I was blind to all

of the positive things that had occurred during that first session. I was overly focused on

the participants' apparent inability to move from literal to abstract representations

because of their decision to include items representing the 12 Roles of Executive

Business Management in their art piece. We also talked about their willingness to

participate in something unusual, their acceptance of her as a facilitator, and their

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respectful collaboration. But these positive observations paled in comparison to my negative observation that I felt was the most important.

After completing my data analysis work, I was able to see the richness of the participants' thinking and interactions during the first workshop. They cooperatively explored and debated many different ideas that might represent the essence of executive business management (interlocking gears, puzzle, octopus, thought cloud, DNA, marathon race, Jesus and the 12 disciples, solar system, palm tree). Their collective ability to have a generative and respectful conversation on an unfamiliar topic was actually quite phenomenal but I couldn't see or appreciate this group ability at the time. It took months of analysis, writing, and reflection for me to make these additional observations and to understand how my limited original view impacted my understanding and appreciation for the full range of abilities they were demonstrating.

Finlay (2002b) colorfully describes the challenges of researcher reflexivity:

However, this process of engaging in reflexive analysis is difficult, and its ambiguous nature is contested. Taking the threatening path of personal disclosure, the researcher treads a cliff edge where it is all too easy to fall into an infinite regress of excessive self-analysis at the expense of focusing on the research participants. In the face of external criticism, researchers might become furtive, sanitizing their accounts of research, or they might retreat, avoiding reflexivity altogether. (p. 532)

While I agree with these challenges and risks, I think the bigger problem is that the researcher can't see the boundaries of the cliff edge they are treading because of their

blindness. In addition, they can't see themselves or their participants clearly due to their personal blinders. Completing a doctoral degree is heady stuff but this personal learning is quite humbling. It has served as a reminder that I am not superior to my clients: I simply have access to tools and knowledge that they do not. This personal learning is also very sobering. My work has a direct impact on our employees' quality of work life and their corporate success. If I continue to be limited in my view of my clients, I am handicapped in my assessments and developmental recommendations. This handicap could result in a form of consultative malpractice where I do not fully understand the source of problems or the presence of potential resulting in misdiagnosis and mistreatments.

McCarthy and Carr (2015) remind us of the goal of management educators, which I think applies equally to organizational development practitioners:

> Management educators are charged with the task of helping students learn to become competent, effective, ethical leaders in an increasingly complex, global, and diverse world, This is an incredibly challenging endeavor, and one that is best achieved by engaging the learner intellectually, socially, and emotionally such that the individual is able to develop new behaviors and competencies for decision making under ambiguous and uncertain conditions. (p. 33)

My personal learning through this research project drove home the truth that this is not a one-way proposition. Educators (practitioners) need to be equally engaged intellectually, socially, and emotionally in their own growth to meet the challenge.

CHAPTER 7

DISCUSSION AND RECOMMENDATIONS

Where Chapters 6 answered the research sub-questions from the individual

participant level, this chapter answers the primary research question from the group level.

More specifically, this chapter seeks to answer the broader question, "What have we

learned about collaborative creative arts and leader self-awareness?" The first section

answers the research question based on the experiences of all of the participants. The next

three sections focus on key observations from the study that relate to leader development

practice and future research. The first topic is the usefulness of collaborative creative arts

for the creation of learning spaces that enable deepened self-awareness of learning

leaders. The next topic discusses the need for alternative self-reflection methods for

emotional engagement. The third topic discusses the benefits for the organizational

development practitioner who employs collaborative creative arts as a developmental

methodology. The chapter concludes with suggestions for practice and future research

and comments about creativity and the dissertation process. Chapter 8 concludes the

dissertation with personal reflections on creativity and the doctoral dissertation process.

Revisiting the Research Questions

This study was designed to explore how collaborative creative arts affect

leadership competency self-awareness. The topic was framed philosophically by

postphenomenology, which holds that all experience is technologically mediated. The

project assumed that creative arts, developmental programming, and organizational structures are all types of human technologies. The broad qualitative approach adopted for the study was symbolic interactionism, a perspective on social theory that emphasizes interactions between people and the meaning making processes that occur within the individual as a result of those interactions. Symbolic interactionism also emphasizes the agency of human beings and views them as acting on the world rather than being (solely) acted upon. The final component of the study's theoretical framework is objective self-awareness theory, which posits that the self can be viewed objectively. When attention is focused on the self in this manner, the self is automatically compared to relevant internal or external standards, which triggers a limited set of mental self-standard consistency options. With that theoretical refresher, we can approach the primary research question.

The primary research question asked how the materials, creative process, and peer interactions within a collaborative arts project impact the participants' self-awareness of their leadership capabilities as compared to the program's leadership competency model. Tables 6 and 7 summarize the executive business manager role strengths and weaknesses self-assessments of the participants (research sub-questions 1 and 2) that were described more fully in Chapter 6.

Table 6

Executive Business Manager Role Strengths - Self-Assessments

Participant	Pre-Assessment	Post Assessment
A	Coach	Visionary, Team Leader
B	Executive at Large	Visionary, Strategist
C	Visionary	Visionary (reinforced)

D		Business Performance Driver	Business Performance Driver (reinforced), Internal Influencer, Team Leader, Executive at Large
E		Cultural Leader	Cultured Leader, Visionary, Team Leader, Change Sponsor, Strategist

Table 7

Executive Business Manager Role Weaknesses - Self-Assessments

Participant	Pre-Assessment	Post Assessment
A	Talent Manager	Visionary
B	Market-Oriented Executive	Team Leader
C	Team Leader	Team Leader (reinforced)
D	Internal Influencer	Internal Influencer (improved)
E	Strategist	Market-Oriented Executive

Based on the participants' pre- and post self-assessments, the collaborative creative art project did affect their leadership competency self-awareness. After completing the project, each participant identified executive business management roles that they felt they were capable of performing that they did not identify in their pre-research self-assessments. From a developmental practice perspective, it is particularly interesting that there was more self-awareness shifting in the participants' assessment of their strengths than their weaknesses. Interesting because expanded perspectives of self and abilities are needed to adapt to the increased "scope and scale" of progressive

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leadership responsibilities (Johnston, 2012). Additionally, appreciative coaching's "Anticipatory Principle relates to clients' creating a clear positive image of the future" (Orem, Binkert & Clancy, 2007, p. 60). The participants in this study expanded their view of their executive leadership capabilities, which helps form a positive image of their future leadership selves.

Table 8 summarizes the project components the participants identified as most impactful to them (research sub-question 3).

Table 8

Collaborative Creative Art Project Most Impactful Element

Participant	Post Assessment
A	Peer Interactions
B	Materials (because of how they affect Peer Interactions)
C	Peer Interactions
D	Peer Interactions
E	Creative Process

Based on the participants' answers, it might appear that the materials did not have an impact. However, the participants' playfulness with the materials was evident throughout the project and they became more adventurous as they progressed through the workshops. For instance, when they were prototyping their solar system during the first workshop, they selected colorless materials: cardboard paper towel tube and white Styrofoam. After they settled on the palm tree, not only did they explore the available

materials more fully, they were much more adventurous with their material and color choices. The finished piece is bright and cheerful which reflects their combined mood as they were creating together.

More relevant, however, is that the art materials provided them with the means for creating a metaphor for their understanding of executive business management. Their palm tree metaphor expresses executive business management as a process of growth nourished by the tasks and responsibilities included in the 12 roles of the executive business manager competency model. In other words, executive business managers learn to lead by doing with work of management. Having worked with the competency model and the participants individually and collectively for a year, this metaphor did not exist for them before the collaborative art workshops. Working together with the art materials not only provided a means for expressing the metaphor, they aided their discovery of the concepts expressed by the metaphor. The art materials, then, mediated the participants' experience in a way described by Ihde (1990): they helped the participants materialize concepts that they had not articulated prior to the project. The art materials and collaborative creative process activated the participants' imaginations allowing them to uncover knew knowledge and conceptualize executive business management in a new way (Lawrence, 2005; Taylor, 2012). This research, then, demonstrated the ability of the collaborative art-making to contribute to leader meaning making. The art materials enabled the participants to "become more fully aware by changing their perceptual boundaries and creating new attentional space" (Woodward & Funk, 2010, p. 3). The collaborative creative art project improved the participants' shared "capacity of enquiry

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about possible futures" (Schiuma, 2011, p. 123) in which they will shoulder executive level management responsibilities.

One of the participants (E) identified the creative process—specifically the brainstorming period—as being the most stimulating project component. The stimulation he described was less to do with changing his perception of his leadership capabilities and more to do with reaffirming for him that he likes "throwing ideas across and figuring out how to solve a problem." His preference for this component is not surprising since his job as a software business consulting centers on solving complex technology-based client problems. However, of the five participants, E appeared to have the hardest time connecting on a personal and professionally intimate basis with the others. For example, he intended to communicate to his teammates that he meant no offense by referencing his Christian faith but he actually introduced the topic in a way that indicated that he was indifferent to their feelings: "…I'm going to go to a spot that probably should not be discussed at work but I'm going to it anyway." This work-place relational insensitivity is a pattern for him so it is consistent that he didn't select peer interactions as the most impactful component of the creative art project.

The other four participants, however, explained that interacting with their peers in a creative environment that was different from their routine work in terms of the content and their relationships was the most impactful. Creating collaboratively with work peers was particularly important. As a follow up to the exit interviews, I asked the participants what they thought about the possibility of participating in a similar activity off site with people they didn't know. One said, "It sounds fun but intimidating." Another said, "I

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would have participated even less probably because I didn't know the people." And a third said, "It would definitely be different as there would need to be time to get to know the other participants and gain some sort of comfort level with them." Additionally, all five participants described some change in their executive business management role competency self-assessment after completing the activity. In one case, the change was in the form of having the pre-workshop self-assessment reinforced. For all of the others, they noticed that their competencies had improved or were worse than they originally thought. Three participants identified new competencies after participating in the collaborative creative art project.

So, based on the participants' self-assessments, the collaborative creative arts did affect their self-standard self-awareness and interacting with their peers in a creative setting was, from their perspective, the component that had the biggest impact on their awareness shift. The art materials, as we have seen, were also influential although the participants did not recognize or acknowledge this in their exit interviews.

These findings should not be construed as causality in the experimental sense. Many of the research project situational factors could have triggered self-evaluation (Silvia & Phillips, 2004). In addition to participating in the research events described above, the participants also understood the purpose of the study based on the consent form and may have been predisposed to self-reflection and change. (Appendix A: Consent Form for Research.) In addition to being aware that I was observing them, an external facilitator was present. The facilitator had the status of a "real artist" who provided creative coaching throughout the workshops. Had the participants gone through

the workshops as a self-managed team without an artist against whom they could compare their creative skills or rely on for helps, they may have exhibited different behaviors which could have influenced their responses to the research questions (Muthusamy, Wheeler, & Simmons, 2005). Also, video and audio recordings, along with mirrors, are commonly used in objective self-awareness theory research as a stimulus for self-focused states (Pryor, Gibbons, & Wicklund, 1977). Four of the participants (A, C, D, and E) explicitly mentioned that listening to themselves on tape helped them see things about their leadership behaviors that they hadn't noticed during the research events. In other words, the participants exist in a web of social group identities and embodied experience relative to their current leadership roles—and their imagined future roles—so it isn't realistic to expect them to be able to distinguish a single source (Sinclair, 2010) for their changes in self-awareness.

Collaborative Creative Arts and Learning Spaces

Four of the five participants named interacting with their peers during a creative activity as the project component that had the greatest impact on their awareness of their fit with the leadership competencies. The majority of the participants valued working on an activity with their peers that was unlike their routine work and allowed them to step outside of normal organizational relationships. In fact, some of them spoke of the workshops as a type of refreshing retreat from their normal work routines (Nissley, 2011). This consensus suggests that collaborative creative arts can help create a learning space within a routine workspace that can nurture deepened self-awareness.

Based on a review of the leadership literature, Porter and McGaughlin (2006) identified seven components of organizational contexts that are a "factor affecting leaders' behavior and their effectiveness" (p. 559). One of the components identified was state/condition: "the state of the organization, division, or group and includes such elements as consideration of the munificence or scarcity of resources, the organization's financial and reputational health, and whether the unit is in a state of stability or crisis" (p. 566). The participants of this study seem to be saying that the manner in which they interact with their peers is a contextual element of the state or condition of the organization that makes a difference.

The Japanese concept of *ba*, applied to the study of knowledge creation within organizations by Nonaka and Konno (1998), provides insight into why a learning space created by collaborative arts is significant to learners. *Ba* is understood to be "a shared space for emerging relationships" and the platform "for advancing individual and/or collective knowledge" as well as "transcend[ing] one's own limited perspective or boundary (pp. 40-41). Knowledge creation is understood to be "a spiraling process of interactions between explicit and tacit knowledge" represented as an explicit and tacit knowledge conversion process in Figure 12.
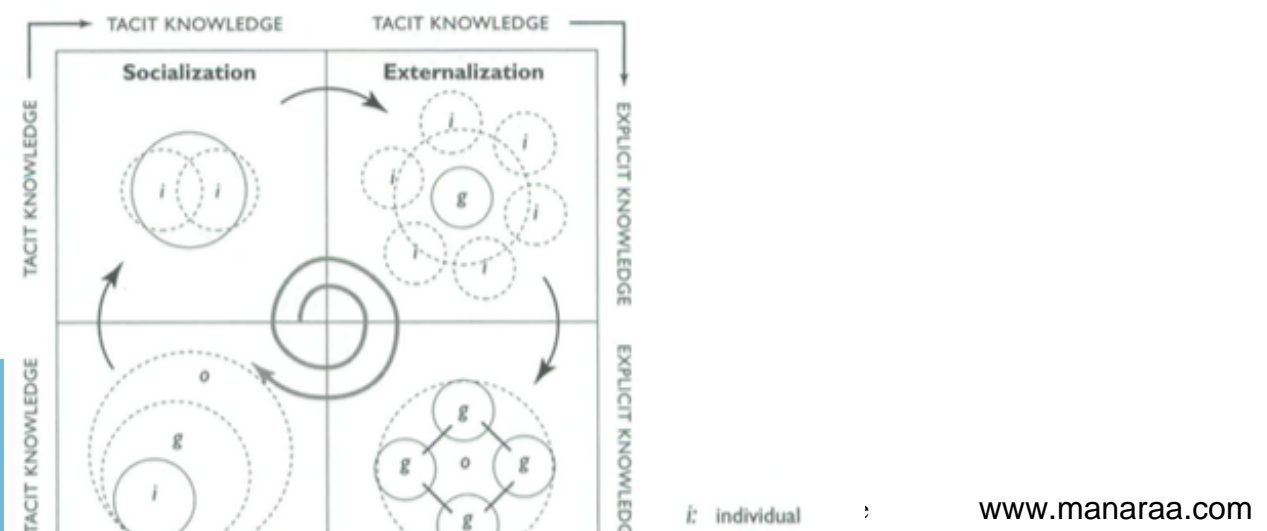
Peer interactions during the collaborative creative art project fits within the socialization and externalization quadrants, which are concerned with the expression and sharing of tacit knowledge through joint, face-to-face activities (Nonaka & Konno, 1998, p. 42). *Ba* as a socializing space supports the sharing of "feelings, emotions, experiences, and mental models" (p. 46). *Ba* as an externalizing space supports the "translation [of tacit knowledge] in to comprehensible forms that can be understood by others" (p. 43). Externalization is most interesting in terms of the usefulness of the arts as a method of increasing leader self-awareness. This phase of the tacit knowledge conversion process depends on communicative techniques "that help to express one's ideas or images as words, concepts, figurative language (such as metaphors, analogies, or narratives), and visuals" (p. 44).

The participants' playful approach to the collaborative creative art project also contributed to their socializing and externalization of their tacit knowledge about executive business management. Roos and Statler (2004) have studied play-based methods of organizational interventions and found that "play and creative arts frequently…[serve] as a means of gaining access to inner resources" (p. 2). They quote the Dutch historian Johan Huizinga who examined the role of play in various domains (law, war, science, poetry, philosophy, and art) and stressed the centrality of play in human culture. "Now in myth and ritual the great instinctive forces of civilized life have their origin: law and order, commerce and profit, craft and art, poetry, wisdom and science. All are rooted in the primeval soil of play" (Huizinga, 1938). Meyer (2010)

explains how playful learning workspaces provide relational spaces needed for personal and collective innovation, learning, and change.

> Relational space is the space between us in which we make meaning of our experiences and new information, process our insights and discoveries, and respond to and initiate change. Both the individual experience of playspace—increasing awareness, acceptance, and appreciation in action—and the supporting generative, safe, timeful, and provocative dynamics come to life in relational space. (p. 66)

Participant B said something similar about the relational benefits of playing with her colleagues in a creative art project. During the exit interview, she explained that she doesn't expect to play or be artfully creative on "work time". When I asked her how she thought it would benefit the company to include more "play time" into our "work time" she said:

> It would strengthen the morale. I think it would cause people feel more relaxed. It would build teamwork…When you have fun time with your co-workers, I think it builds bonds and relationships so you have a better chance to, you know, work better together especially if you find that you're not working well with somebody. That takes the pressure off I mean, you know if you're not focused on work and you're dealing with somebody. There's not a lot of pressure, there's not a lot of you're not dealing with the irate type of stuff. You're more like, "Let's have some fun."

In summary, the collaborative creative art project provided the

participants with a playful learning space where they could discover their tacit understanding of the essence of executive business management (Taylor, 2004). The project afforded them with a means of expressing their understanding of executive management as a process of growth brought about by bearing up under the pressure of the demanding work of management. Further, moving beyond language and creating a representational metaphor forced them to grapple more deeply with their ideas and support their meaning-making work. The collaborative creative art project and meaning work it spurred between the participants supported their open, positive, and goal-oriented self-reflection (Avolio & Hannah, 2010).

However, it would be overreaching to state that the project created an aesthetic space characterized by aesthetic reflexivity—"the creation of knowing through the appropriation of and transformation of the sensory-emotional characteristics of our experiences" (Sutherland, 2010, p. 28)—because the participants did not include affective content in their post-event self-assessments. The mismatch between the emotional content in the research data and the content of the participants' self-assessments is discussed below.

Alternative Self-Reflection Methods to Support Emotional Intelligence

Intentionally looking for affective content in the data revealed a mismatch between the participants' actual experience and the data they used to self-assess. The data analysis generated 111 affective coded content indicating that there was rich emotional content within the boundaries of the research project. 18 of the 111 emotional codes had groundedness value of 10 or higher (Appendix D: Coding Analysis Results, Affecting

Coding Analysis, Emotions (EMO) Codes). The presence of this rich emotional content in the data is consistent with the arts-based management and leader development literature. The collaborative creative art activity did provide subjective, sensory, and emotional stimuli. However, despite this rich emotional content, the participants did not explicitly reference their emotions or feelings during their post-workshop self-assessments. Even A, who cried after the interview at her observation of her "meanness", didn't discuss her emotions during her exit interview.

All of the participants self-reflected on their workshop experiences and fit with the competency model rationally through a "systematic thought process concerned with simplifying experience by searching for patterns, logic, and order" (Cunliffe, 2002, p. 38). Even when they appeared to be objectively self-aware of discrepancies between their views of themselves as executive managers and how they actually behaved in the art project, they did not discuss negative emotions related to these discrepancies (Phillips & Silvia, 2005). Some of them went deeper and critically self-reflected by reassessing their "orientation to perceiving, believing, and acting" regarding the executive business management roles (Gray, 2007, p. 497). For example, D reconsidered his preferred "wait and see" approach to influencing followers. Similarly, A reassessed her use of sarcasm as a communication tool as a team leader. But none of the participants explicitly referenced feeling happy, uncertain, enthusiastic, assertive, confident, or fearful—just a few of the emotions that were evident in the data. The result was that their feelings and emotions that were stimulated during the collaborative creative art experience were "suppressed

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under a façade of criticality rather than being brought out into the open" (Cunliffe, 2002, p. 41).

The use of a competency model may have contributed to this lack of reflexivity on the part of the participants. Cunliffe (2009) suggests that the common leader development practice of providing instruments and models for self-assessments may discourage reflexivity. Speaking from a phenomenological view point, she explains: "thinking about ourselves purely in terms of external referents strips us of our humanness, turns us into objects, removes us from lived experience" (p. 92). It is likely that the language-based, rational self-reflection methods built into the study also contributed to the suppression of emotions. The methodological choices were, in hindsight, indicative of my own preference for "the cognitive and intellectual dimensions of teaching and learning" (Dirkx, 2006, p. 16). The lack of emotional content in the self-assessments is consistent with Lawrence and Mealman's (as cited in Lawrence, 2005) assertion that "if we insist that people put their ideas into words, what gets communicated is often partial or not expressed at all." Looking back, the lack of alternatives seems like a glaring omission based on the study's rationale. I think I was overly influenced by the academy's preference for rational discourse and language (Brearley, 2000) and, unfortunately, limited the scope of self-reflection options for my participants.

Brookfield's (1998) assertion that the leader development practitioner faces a "paramount task of helping people understand the contextuality of events and emotions by examining through multiple lenses" (p. 130) is still relevant. When studying the role of the arts and leader development, it would be appropriate to provide alternative self-

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reflection methods that help participants draw on their affective domains (Lawrence, 2005). Appropriate alternatives for emotional self-reflective engagement could be expressive arts such as storytelling, drawing, movement, and clay sculpture (Van Stalen, 2002).

Benefits for the Organizational Development Practitioner

An unexpected benefit of the study was how my own awareness of the participants' fit with the executive business manager roles—and other qualities—was heightened. For instance, I had not anticipated how difficult it would be for them to switch from a literal/concrete to abstract thinking. That challenge became obvious during the first workshop and was an important bit of learning since I design developmental programs and interventions for them. It also helped me see why the Owner often had difficulty passing concepts on to employees without getting involved in the tactical details. This new awareness immediately seeped into my coaching in the form of checking more explicitly what they understood about topics to watch for a concrete/abstraction gap between us. I also had not noticed that one of the participants had difficulty connecting personally and emotionally with others. That challenge became apparent as I watched him interact during the art project. I also hadn't noticed how difficult brainstorming and conceptualizing future possibilities and implications was for another participant. These personal observations suggest that the collaborative creative arts could be very useful for the internal organizational development practitioner: the more practitioners understand emerging leaders, the better they are able to support their unique developmental needs.

Recommendations

From a practitioner perspective, this data suggests that collaborative creative arts should be added to the developer's methodological toolkit. They can help create learning spaces that nurture deepened self-awareness and relationship-building play–both of which can contribute to leader emotional intelligence and surface tacit knowledge. Expanding the range of self-reflection techniques seems advisable to extract the maximum learning value out of this arts-based developmental methodology. Brookfield (1998) rightfully reminds us; "simply having experiences does not mean that they are reflected on, understood or analyzed critically" (p. 128). Careful attention should be paid to the developmental context and reflective methodologies that are made available to participants so that both rational and emotive thinking are engaged to support and enrich their reflexive self-assessments.

From a researcher perspective, there are unanswered questions that could serve as the basis for future research. Hart (2000) reminds us: "our individual meaning structures and past experience make certain events more salient to one persona than another" (p. 45). Future researchers might consider including past artistic experience as a demographic factor to see if there are different outcomes between participants with positive art experiences and attitudes compared to those with negative or neutral experiences and attitudes. Another research angle might be to design a longer study with a series of collaborative art experiences of various types to see if there are differences in degrees of developmental impact between them. In order to surface emotional content in future studies, the rationale for arts-based developmental methods should be applied to

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study participant self-reflection options. In the same manner that the collaborative creative art project enabled the participants to collectively explore their tacit knowledge about executive management, individual self-reflection and self-assessment in future studies might benefit from accessing subjective and affective internal content through expressive and creative arts. In other words, studying the assumption that creating art helps release learning leaders from the constraints of logic (Taylor & Ladkin, 2009) from the learner's perspective would be another helpful contribution to the arts-based leader development literature. Finally, it would be interesting to turn the investigative lens on the people providing leader development supports. I identified the awareness-raising benefits of the study for me as the leader development participant but I went into it with years of thinking about and experimenting with arts-based methods for my own development and those in the developmental programs I deliver. Exploring if practitioners who use more mainstream development practices and methods experience a similar increased awareness of the leadership abilities of their program participants would be a helpful addition to the literature.

CHAPTER 8

CREATIVITY AND THE DISSERTATION PROCESS

The placement of this topic at the end of the dissertation suggests that it is an afterthought when, in fact, that couldn't be further from the truth. Thoughts of how to weave creativity into the traditional doctoral dissertation were with me throughout the project. Academe favors rational discourse and the dissertation process privileges language (primarily written) over other forms of expression (Lawrence, 2005, 2008). The rationale for this study challenged this preference and I pondered Brealey's (2000) question: "In what ways can creative forms of representation evoke the nature of the experience?" (p. 2). I then asked myself, "What experience of my own would benefit from a creative form of representation?" More specifically, I wondered how I might use art to experience some part of my own work and learning aesthetically (Biehl-Missal, 2015). These questions aimed at something deeper than an academic interest in applying my research rationale to myself. I was chafing against the expressive limitations of "academic forms of representation" (p. 184). I was also intrigued by Montuori's (1998) suggestion that we take a dialogical approach to learning. This approach "recognizes causal loops and mutual interrelation between terms such as individual and society" (p. 22). In my case, I was looking at the interrelation between my dissertation and myself.

For a stretch, I felt indivisible from my dissertation but the "linear academic writing" form blotted out much of my own experiences (Biehl-Missal, 2015, p. 183).

On April 25, 2015, I attended a performance of "Black Violin" — "the only band that combines classically trained musicians/vocalists with pop, blues, hip-hop and bluegrass music" (Black Violin, 2015, p. 3). One of the violinists played a Bach composition then turned to the audience and said, "Now we're gonna put some stank on it!" He then played a classical/hip-hop fusion of the same piece. During the remainder of their performance, I thought about my dissertation. If I am exploring the arts and leader self-awareness, how could I include something artistic to support my own awareness as a researcher? Could I add some creative stank to the traditional dissertation form? Below I describe a personal art project that I completed to capture the memory of when switched from being a social scientist and began the journey back to my normal work relationships with my participants. I also describe the challenges I encountered with the descriptive literary writing style of portraiture for my doctoral dissertation and the negative feelings that this struggle evoked. This chapter concludes with my response to the poem that prefaced the dissertation. Through art, I was able reconnect with my colleague participants and reconcile some of the negative emotions that I experienced as I completed my dissertation.

Reconnecting with My Participants

One of the unexpected negative emotions I experienced was feeling alienated from my participants. I work closely with them and their Manager (the Company Owner) on a regular basis. I've seen all of them fail, succeed, and grow over the years and, in the

process, have developed close and caring professional relationships with them. As I adopted the observing social science researcher stance and moved on to the detailed data analysis work, I felt the distance between us growing. Despite portraiture's support of the intimacy between researcher and participant, I felt that the process was diluting our professional intimacy, which generated some anxiety and sadness for me. In May 2015, I took a month-long writing retreat in New Mexico. While driving through the desert with a clear and unhurried mind, I carefully considered each of the participants. Quotes from the workshops and interviews bubbled up in my mind and I began to see them again as whole people. Gratitude for the trust they placed in me and for the effort they put into their learning washed over me. That was the moment I decided to capture artistically. It was, I think, the kind of moment that Sarah Lawrence-Lightfoot had in mind when she wrote about "entering into relationships with my 'subjects' that had the qualities of empathetic regard, full and critical attention, and a discerning gaze" (Lawrence-Lightfoot, n.d.). This moment was represented in a collage (Figure 13) that represents the New Mexico landscape with textiles accented with other materials and verbatim quotes from the participant workshop transcripts.
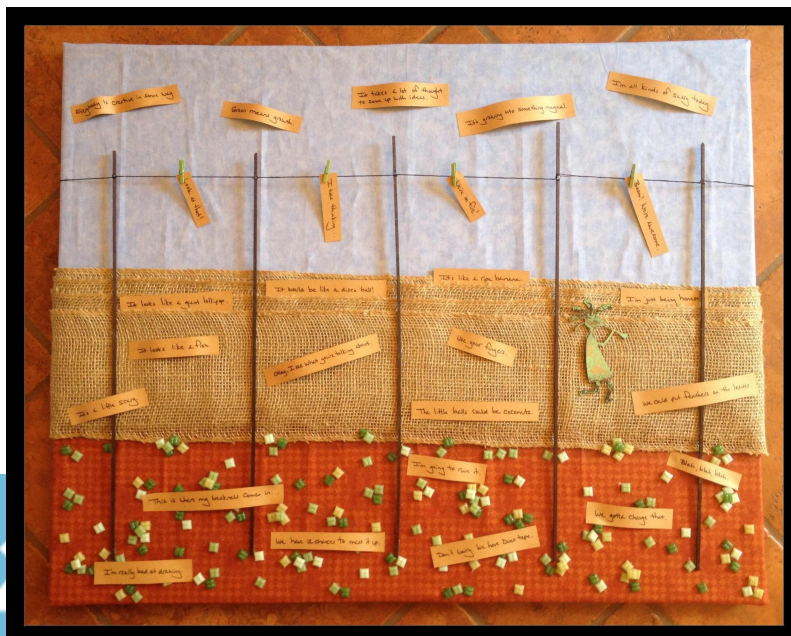
Figure 13. Mountains of New Mexico: Reconnection

Doctoral Writing vs. Portraiture Writing

Portraiture's aim of bridging empiricism and aesthetics (Lawrence-Lightfoot & Davis, 1997) coupled with a research design based on artful inquiry (Lloyd, 2010) produced content that did not fit comfortably within the traditional five-part doctoral dissertation structure. This isn't surprising because "arts-based dissertations are different in form and content from traditional qualitative dissertations" (Sinner, Leggo, Irwin, Gouzouasis, & Grauer, 2006, p. 1230). Unfortunately, university doctoral degree and American Psychological Association thesis requirements mean that arts-based student researchers find themselves stuck trying to fit new creative research wine into hidebound dissertation wineskins. For example, portraitists are encouraged to employ the "literary aesthetic of a novelist" (Lawrence-Lightfoot & Davis, 1997, p. 15) but the sixth edition of the Publication Manual of the American Psychological Association discourages this because creative writing devices "can confuse or disturb readers of scientific prose." Authors are directed to "avoid heavy alliteration, rhyming, poetic expressions, clichés...mixed metaphors" and to "use figurative expressions with restraint and colorful expressions with care" (pp. 65 & 70).

Despite these prohibitions, I tried to find ways think outside of the academic writing box including investigating writing techniques for creative nonfiction. Creative

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nonfiction is "factually accurate prose about real people and events [presented] in compelling, vivid, dramatic manner." Creative nonfiction writers tell a cohesive story by integrating descriptive scenes (based on fact) and expository information — the "building blocks" of professional creative nonfiction (Gutkind, 2012, p. 6). After formulating a writing plan that included sections for descriptive scenes and academic exposition, I settled in to write in earnest. It didn't take long for me to notice that the expository information was much easier and was crowding out the descriptive scenes. These scenes were the substance of the portraits that would allow the participants to speak to the reader about their own experiences so this was a real problem.

Hussey (2004) describes the similar difficulty she encountered balancing academic expository writing and creative writing for her dissertation. She studied the poetic creative process and framed her dissertation with "fictive creative correspondences" between herself and a deceased poet.

> Although I had planned to write poetry as part of my doctoral text, it was never easy. My academic side would quickly take over, ordering me to read, read, read, then write reams and reams of expository discourse, thereby blocking every avenue toward my drafting a new poem. (p. 22)

She identified the source of this imbalance as "the terror of [creative] inspiration" and realized that she was "hiding and afraid in the expository mode" (p. 23). I wondered what was terrorizing my own creative writing inspiration. The descriptive writing certainly felt much riskier than exposition. Academic writing is complex but straightforward. The writer reports on what other authors have said, what participants did

or said, and maps the logical connections between the two and her own thinking. Descriptive scenes, on the other hand, are more literary art than reporting. There was no safety net of research data or domain literature to fall back into. The descriptive scenes relied completely on my inventive use of language to create images for the reader; a skill I have not developed despite being a voracious reader. I had to confront my lack of experience and skill with this type of writing and acknowledge that my enthusiasm for portraiture would not compensate for my incompetency.

I also concluded that the descriptive writing standards I was comparing myself against were discouragingly high. Objective-self awareness theory was at work: when I sat down to write descriptively I viewed myself as a creative writer and simultaneously compared myself to the standards set by Sarah Lawrence-Lightfoot, Gay Talese, Annie Dillard, Natalie Goldberg, and others. The gap between my own creative writing skills and theirs was cavernous and I felt defeated from the first keystroke. Rather than give in, I looked for a new standard, which I found in the British novelist, Nevil Shute. Dubbed "the practical storyteller," Shute authored 26 "very popular, contemporary, gently romantic adventures" (McMillan, 2011). Aeronautical engineer by day, author by night, he prioritized content over style. I read his books *A Town Like Alice* and *Pastoral* and it was clear that Shute wasn't trying to impress his readers with his intelligence or cleverness. He was telling a story in as believable and straightforward a manner as possible. McMillan (2011) points out the "reticence in all his works, a holding back of strong feeling in favor of reasonableness." This seemed to fit my situation - I was striving for descriptive scenes that give the reader insight into the setting, action, and thoughts of

the participants of the study. But, since I work closely with them, I wanted to guard their privacy and dignity, which caused me to weigh my descriptive words carefully.

Eventually, I determined that, I would simply do the best work I could with my limitations. The result is a curious amalgam of classic academic writing and fledgling descriptive writing that honors the traditional dissertation form and fulfills Titchen, McCormack, Wilson, and Soloman's (2011) description of the synthesis of the critical and the creative.

> This synthesis blends being critical with being creative. Being critical means deconstructing, consciously and cognitively, a context, situation, crisis, contradiction or dilemma, politically, socially, historically, culturally, then reconstructing it to develop new understanding for the purposes of transformation of practice and generation of new knowledge. Being creative means using creative imagination and expression to grasp the meaning of the whole, to create and/or release energy for development and research and to bring embodied and imaginative meaning into cognitive critique. (p. 4)

These observations, however, don't reflect the frustration, anger, and grief that I experienced as I struggled mightily with writing my dissertation. The following creative activity helped me deal with and reconcile these emotions with my love of learning and joy of reaching a challenging goal.

"The Act of Expression": Dissertation Experience Response

de Botton and Armstrong (2013) propose that art serves a therapeutic purpose by helping people compensate for "certain inborn weaknesses…that we can refer to as

psychological frailties" (p. 5). The authors go on to match seven functions of art with a corresponding number of human frailties: remembering, hope, sorrow, rebalancing, self-understanding, growth, and appreciation. During the four years I have invested in my doctoral studies, I discovered new psychological strengths and frailties of my own. I entered the program confident and hopeful. I've had moments of intense frustration and doubt. I've battled through fatigue and guilt. I've experienced the joy of discovery and I've matured in unexpected ways professionally and personally. To close my dissertation, I've responded to the poem that prefaced this report in an attempt to give the reader a glimpse of my psychological and emotional experience during the dissertation phase of my doctoral journey. Below I have recreated the Anne McCrary Sullivan's found poetry, which she constructed from text on pp. 62-75 of John Dewey's (1934) *Art as Experience.* Formatting is from the original. Sullivan's words are in bold font; my dissertation experience response is in italic font.

THE ACT OF EXPRESSION

A squeezing out, a pressing forth,
grapes crossed in the wine press,
lard and oil rendered to heat
and pressure.

This won't be so hard. It's kind of like taking the 20-mile Chesapeake Bay Bridge-Tunnel on a motorcycle. From a distance, it is awe-inspiring – those clever engineers! Once on the bridge, I sense my vulnerability when the bay winds blow. Will I make it safely across? Absolutely. No doubt.

        Nothing is
except
from the raw.

Raw fears from my childhood claw at the back of my mind: Am I smart enough? Do I have the endurance? Will I have something original to say? Maybe I am just a good test-taking, paper-writing imposter? When will they find me out?

But discharge of the raw

                            is not

expression
It takes the press
as well as the grapes

Make a plan. Work the plan. Discipline. Sacrifice. Push hard. Graciously accept feedback. Be patient with others. Be ruthless with myself.

The volcano's outburst
presupposes
prior compression,
molten lava not merely rock
and ash — a transformation

I don't think I will be surprised. I have these people sized up. Watch and listen while they create. Watch and listen to the recordings again and again and again. Where did that come from? What is this? How did I miss that? What else am I missing? Oh, God. The original research winds start to howl.

    marble chipped,
    pigments laid on canvas,
    words put together.

Collecting. Transcribing. Coding. Thinking. Noting. Stopping. Starting. Reading. Sighing. Thinking. Talking. Re-planning. Hair pulling. Re-Coding. Reading. Complaining. Thinking. Writing. Writing. Writing. Writing. Writing in my dreams.

Under pressure
something is born,

Something is wrong. This isn't working. What did I miss? Go back - watch and listen

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again. Wrong turn - start over. START OVER! Shit. I hate this. Let me out. It's not worth it. I can't do this.

something at stake,
Something moments.

It keeps falling apart. I keep losing my way. STOP. Go for a walk. Take a break. Take a breath. Pet the cat. Go for a run. Weed the garden. Hug the husband. Call the kids. Make plans with a friend. Cook the kale. Read Steven King. Have a party. Go for a ride. Around the bend, tires on gravel, over the hill, the blue sky...that's it! Why didn't I see that before? Try it that way. Get back to work.

A gush of tears
brings relief,

Cross it out. Crumple the paper. Who am I kidding? I'm not good enough. What is good enough? Her. But you aren't her; you are you. Be you. Do you. SIGH. I can do that.

a spasm of destruction
gives outlet to rage

I'm doing me but I don't fit in this box. This box is awkward and uncomfortable. I want to build my own box. But I can't because the box-builders are in charge. Like Kafka's ape, I am banging my skull against the wall of my dissertation crate.

but no shape; discharge
but no expression.

The joy is gone. Who can I tell? What would I say? Who cares? Stop complaining. Shut up. Finish it and get it behind you. Mail the diploma, please – I'm not walking across that stage.

Many a person seethes
in turmoil, unhappy, tortured

**having at command
no art.**

At the finish line I learn something new. A gentle question takes me back to the data. EXCITING! This feels good – like I felt four months ago. Picture a scene and recall the feeling. Get back to that place brimming with ideas and joy. Plan a project! Make something to hold the memory. Pick the materials. What color? What texture? Use those – that would be cool. That will help me remember. PAUSE. Remember why you started this. Remember the people you wanted to help. Remember the people who helped you. Be gracious to yourself. Finish strong. CELEBRATE! Make a note: order the cap and gown.

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APPENDIX A

CONSENT FORM FOR RESEARCH

**THE EFFECTS OF COLLABORATIVE CREATIVE ARTS
ON LEADERSHIP COMPETENCY SELF-AWARENESS:
A SOCIAL SCIENCE PORTRAITURE STUDY**

Michelle R. Kissinger

Doctor of Philosophy, 2015

Eastern University

CONSENT FORM FOR RESEARCH

You are invited to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. Please take the time to read the following information carefully. It is important that you understand that **your participation is completely voluntary**.

This means that even if you agree to participate, you are free to withdraw from the study at anytime or to decline to participate in any portion of the study without penalty. By signing this informed consent form you are affirming that you are not being coerced in any way to participate in the research project. Contact the principal investigator if there is anything that is not clear or if you need more information before signing this informed consent letter.

The purpose of this study is to study is to explore and describe the art-enabled self-reflective experiences of participants in an executive leadership development program. The study seeks to explore how the participants' self-assessments to a standard (leadership competency model) are impacted by participation in a collaborative art project.

Study Procedure

Your expected time commitment for this study is 6-7 hours over 3 months. You will be interviewed at the beginning and the end of the study. You will also participate in collaborative art activities on the following dates: February 18, 2015, March 18, 2015, and April 15, 2015. After the April activity, you will participate in a group project debrief discussion. An outside facilitator, Wendy Kershner, will be employed to assist you in working with the creative art materials. Please see attached for Ms. Kershner's resume and artist statement.

Your interviews will be audio recorded. The group workshops and project debrief discussion will be video recorded. Select still video images will be used in a photographic essay to supplement the research report. The audio recordings, video recordings, and digital images will be stored on a restricted (password-protected) computer and back up hard drive that is accessible only by the principal investigator. The audio recordings will be shared with a confidential transcription services company and the transcriptions will be shared only with the principal investigator. The audio recordings, audio transcriptions, and video footage will be analyzed for the research report. The raw audio and video footage files will be destroyed by May 2016.. The audio file transcriptions and select (edited) portions of the video footage will be retained for future reference by the researcher. Select still video images will be reproduced electronically and in hard copy form for a photographic essay that will accompany the research report. The digital images that are not included in the photographic essay will be destroyed by May 2016.

Risks & Benefits

This study poses no known risks to you. You will participate with your colleagues who are also enrolled in your company's Executive Leadership Development Program. The self-assessment information that you share during the interviews is similar in nature to the information you will share during the program's peer review process. In other words, no information will be revealed via the research project that will not be shared during routine development program activities. Also internal development program confidentiality rules will apply to the research data discussed with and between the participants.

The research activities are designed to complement the other elements of the Executive Leadership Development Program. Regardless of the research project outcomes, you will learn more about yourself and your executive business leadership capabilities which will augment your other developmental work.

Confidentiality

Every effort will be made by the principal investigator to preserve your confidentiality including the following:

1. Assigning code names/numbers for participants that will be used on all researcher notes and documents. 2. Notes, audio recording, video recording, still video images, interview transcriptions, and transcribed notes and any other identifying participant information will be stored in a restricted (password-protected) computer and back up hard drive.

3. When no longer necessary for research, materials will be destroyed with the exception of the audio transcription files, select (edited) video footage, and still video images (in digital and print format). 4. The researcher and the members of the researcher's doctoral dissertation committee will review the collected data. Information from this research will be used solely for the purpose of this study and any publications that may result from this study. Any published materials resulting from the collected data will not be identify by name any of the study participants or the participants' company.

5. Your image in video and photographic form may be reproduced for publications or presentations that may result from this study. 6. Participants may obtain a transcribed copy of their interviews. Participants should tell the researcher if a copy of the interview is desired.

Person To Contact:

Should you have any questions about the research or any related matters, please contact the principal investigator at mkissing@eastern.edu or 610-741-8896.

Institutional Review Board:

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The research has been reviewed an approved by the Eastern University Institutional Review Board. If you have any questions or concerns about this research project, you can contact the Chariperson of IRB at IRB@eastern.edu.

Voluntary Participation:

Your participation in this study is voluntary. It is up to you to decide whether or not to take part in this study. If you do decide to take part in this study, you will be asked to sign a consent form. If you decide to take part in this study, you are still free to withdraw at any time and without giving a reason. You are free to not answer any question or questions if you choose. Your participation, or lack thereof, will have no bearing on your work relationship with the researcher or on your position within the company.

Costs To Subject:

There are no costs to you for your participation in this study

Compensation:

There is no monetary compensation to you for your participation in this study.

Consent:

I have read the above comments and agree to participate in this study. I give my permission to be audio and videotaped under the terms outlined above. I give my permission for my unidentified image in video and photographic form to be reproduced for publications or presentations that result from this study. I understand that if I have any questions or concerns regarding this project I can contact the principal investigator or the Eastern University, St. David's, Pennsylvania, Institutional Review Board at IRB@eastern.edu.

Name (Printed) _____

 Signature _____

Date _____

APPENDIX B

THE 12 ROLES OF THE EXECUTIVE BUSINESS MANAGER

**THE EFFECTS OF COLLABORATIVE CREATIVE ARTS
ON LEADERSHIP COMPETENCY SELF-AWARENESS:
A SOCIAL SCIENCE PORTRAITURE STUDY**

Michelle R. Kissinger

Doctor of Philosophy, 2015

Eastern University

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The 12 Roles of the Executive Business Manager*

1. **Visionary:** Creates a genuine sense of enthusiasm about a compelling and engaging picture of the future. Participates in the development of the corporate vision. Aligns vision for their area of responsibility with the corporate vision. Develops commitment to the vision.

2. **Strategist:** Astute about internal and external forces that create a sustainable competitive advantage for the organization. Aligns functional, departmental, and project strategy with the organization-wide strategy. Participates in the formulation of organization strategy. Effectively communicates the organization-wide strategy to guide decisions and activities.

3. **Business Performance Driver:** Creates accountability for results for their area of responsibility. Relentlessly pursues bottom-line and short- and long-term financial results. Leads their area in the execution of plans. Builds the discipline and capacity within their team(s) for getting things done.

4. **Team Leader:** Builds a cohesive team where people trust and challenge each other and are united in pursuit of team goals and strategies. Participates as an effective executive team member. Makes sure that all teams are tackling the right issues.

5. **Change Sponsor:** Creates a sense of urgency for change that supports the vision and strategy of the organization. Makes the case for change and communicates this throughout the organization. Empowers others to plan and execute change. Helps managers and supervisors build commitment and overcome resistance.

6. **Internal Influencer:** Effectively persuades and motivates company personnel. Builds the commitment of people inside the organization: one-on-one, in teams, and in large group presentations. Influences sideways with other executives.

7. **Coach:** Provides individual development supports. Mentors, confronts, challenges, sets stretch goals, and provides specific and timely feedback. Works with managers and supervisors to advance their leadership skills.

8. **Talent Manager:** Makes sure the right people are in the right jobs. Attracts, retains, and develops key talent – to support the short-term and long-term business goals. Contributes to identifying high potential talent. Participates in succession planning process for the most senior leadership roles.

9. **Cultural Leader:** Articulates the values of the organization and demonstrates a personal commitment to living those values. Builds the culture within the business that supports the values.

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10. **Executive-at-Large:** Builds bridges between functions, department, teams, and individuals to further the overall goals of the organization. Assumes responsibility and accountability for being an advocate for overall business goals. Communicates and supports executive team decisions. Learns about functions and business units with which they are less familiar.

11. **External Influencer:** Embraces the challenge to impact the external world in ways that are positive for the organization. Influences critical stakeholders that are external to the organization: shareholders, board members, industry leaders, regulators, policy makers, business partners, and customers.

12. **Market-Oriented Executive:** Maintains a keen sense of market forces and emerging opportunities. Ensures the organization's leadership team has a well-developed market- and world-view in order to anticipate trends that affect the business in the future.

*A modification of The Twelve Roles of the Enterprise Leader from Barnett, R., & Davis, S. (2008). Creating greater success in succession planning. *Advances in Developing Human Resources, 10*(5), 721-739.

APPENDIX C

THE 12 ROLES OF THE EXECUTIVE BUSINESS MANAGER
SELF-REFLECTION WORKSHEET

**THE EFFECTS OF COLLABORATIVE CREATIVE ARTS
ON LEADERSHIP COMPETENCY SELF-AWARENESS:
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The 12 Roles of the Executive Business Manager
Self-Reflection Worksheet

Use this worksheet to record your observations about your executive business manager strengths and opportunities for improvement during the research project. Take note of any questions you have about what the role means or how it relates to your job role and responsibilities.

1) **Visionary:** Creates a genuine sense of enthusiasm about a compelling and engaging picture of the future. Participates in the development of the corporate vision. Aligns vision for their area of responsibility with the corporate vision. Develops commitment to the vision.

   Self-Assessment:

   Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

2) **Strategist:** Astute about internal and external forces that create a sustainable competitive advantage for the organization. Aligns functional, departmental, and project strategy with the organization-wide strategy. Participates in the formulation of organization strategy. Effectively communicates the organization-wide strategy to guide decisions and activities.

   Self-Assessment:

   Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

3) **Business Performance Driver:** Creates accountability for results for their area of responsibility. Relentlessly pursues bottom- line and short- and long-term financial results. Leads their area in the execution of plans. Builds the discipline and capacity within their team(s) for getting things done.

   Self-Assessment:

   Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

4) **Team Leader:** Builds a cohesive team where people trust and challenge each other and are united in pursuit of team goals and strategies. Participates as an

effective executive team member. Makes sure that all teams are tackling the right issues.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

5) **Change Sponsor:** Creates a sense of urgency for change that supports the vision and strategy of the organization. Makes the case for change and communicates this throughout the organization. Empowers others to plan and execute change. Helps managers and supervisors build commitment and overcome resistance.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

6) **Internal Influencer:** Effectively persuades and motivates company personnel. Builds the commitment of people inside the organization: one-on-one, in teams, and in large group presentations. Influences sideways with other executives.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

7) **Coach:** Provides individual development supports. Mentors, confronts, challenges, sets stretch goals, and provides specific and timely feedback. Works with managers and supervisors to advance their leadership skills.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

8) **Talent Manager:** Makes sure the right people are in the right jobs. Attracts, retains, and develops key talent – to support the short-term and long-term business goals. Contributes to identifying high potential talent. Participates in succession planning process for the most senior leadership roles.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

9) **Cultural Leader:** Articulates the values of the organization and demonstrates a personal commitment to living those values. Builds the culture within the business that supports the values.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

10) **Executive-at-Large:** Builds bridges between functions, departments, teams, and individuals to further the overall goals of the organization. Assumes responsibility and accountability for being an advocate for overall business goals. Communicates and supports executive team decisions. Learns about functions and business units with which they are less familiar.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

11) **External Influencer:** Embraces the challenge to impact the external world in ways that are positive for the organization. Influences critical stakeholders that are external to the organization: shareholders, board members, industry leaders, regulators, policy makers, business partners, and customers.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

12) **Market-Oriented Executive:** Maintains a keen sense of market forces and emerging opportunities. Ensures the organization's leadership team has a well- developed market- and world-view in order to anticipate trends that affect the business in the future.

Self-Assessment:

Things I Do or Do Not Do that Demonstrate My Strength/Weakness:

APPENDIX D

CODING ANALYSIS RESULTS

**THE EFFECTS OF COLLABORATIVE CREATIVE ARTS
ON LEADERSHIP COMPETENCY SELF-AWARENESS:
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Michelle R. Kissinger

Doctor of Philosophy, 2015

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Research Question Coding Analysis *(See Note at end regarding ATLAS.ti groundedness values)*

SQ1: How do participants assess their fit to the competency model prior to the CCAP? What self-standard discrepancies (positive or negative) do they observe?					
Code	A	B	C	D	E
SAS PRE: Strength	Coach	Executive at Large	Visionary	Business Performance Driver	Cultural Leader
SAS PRE: Improving	Coach, Talent Manager	-	Strategist	Internal Influencer	-
SAS PRE: Challenge	Talent Manager	Market-Oriented Executive	Team Leader	Internal Influencer	Strategist

SQ2: How do participants' assessments of their fit to the competency model change following the CCAP? How has their awareness of self-to-standard discrepancies changed?					
STRENGTH					
Code	A	B	C	D	E
SAS POST: No Change					Cultural Leader
SAS POST: No Change > Reinforced			Visionary	Business Perform Driver	
SAS POST: Change > Improved	Visionary	-	-	Internal Influencer, Team Leader, Executive at Large	-
SAS POST: Change > Worse	Team Leader	-	-	Internal Influencer, Team Leader	-
SAS POST: Change > New Role	Team Leader	Visionary Strategist			Visionary, Team Leader, Change Sponsor, Strategist
CHALLENGE					
Code	PRT A	PRT B	PRT C	PRT D	PRT E
SAS POST: No Change					
SAS POST: No Change > Reinforced			Team Leader		
SAS POST: Change > Improved				Internal Influencer	
SAS POST: Change > Worse	-	-	-	-	-
SAS POST: Change > New Role	Visionary	Team Leader			Market-Oriented Executive*
* Participant E acknowledged that his change of role challenge thinking was influenced by his current career planning and not by the CCAP experience.					

12 Roles of the Executive Business Manager (EBM)						
Codes	Groundedness	A	B	C	D	E
Business Performance Driver	39	20	5	4	41	25
Change Sponsor	8	4	6	1	0	15
Coach	34	25	8	3	4	8
Cultural Leader	21	11	7	6	5	35
Executive at Large	9	2	6	4	3	2
External Influencer	3	0	0	2	0	0
Internal Influencer	19	3	0	2	27	4
Market-Oriented Executive	8	0	2	2	0	6
Strategist	25	7	6	7	4	31
Talent Manager	14	10	2	2	6	2
Team Leader	100	62	10	25	25	54
Visionary	51	10	12	52	2	25
This table shows the EBM coding applied by the researcher for comparison with the participants' self-assessment (SAS) of their fit with the roles before and after the CCAP. EBM coding was applied to direct references to the roles in workshop, focus group, and interview conversations and also where the participants were observed behaving in a way that was congruent with the coded role.						

SQ3: What element (materials, peer interactions, creative process) of the CCAP experience had the most impact on the participants' assessment of their fit to the competency model?					
MOST STIMULATING DURING EXIT INTERVIEW					
Code	A	B	C	D	E
RQD: Materials		x			
RQD: Peer Interactions	x		x	x	
RQD: Creative Process					x
MOST STIMULATING DURING FOCUS GROUP					
Code	PRT A	PRT B	PRT C	PRT D	PRT E
RQD: Materials	x	x			
RQD: Peer Interactions			x	x	
RQD: Creative Process		x			x

Portraiture Thematic Coding Analysis *(See Note at end regarding ATLAS.ti groundedness values)*

Portraiture Dimension (PTD): Repetitive Refrains						
Codes	**Groundedness**	**PRT A**	**PRT B**	**PRT C**	**PRT D**	**PRT E**
Let's Get Going!	**18**	22	5	0	5	7
Everyone's Involvement	**16**	13	12	4	3	13
Objectives	**10**	3	0	5	10	6
Projects	**9**	1	0	3	9	4
Non-Work Interactions	**8**	2	2	5	7	2
12 Roles Shared	**7**	3	3	3	4	6
Getting Everyone Onboard	**7**	4	0	0	6	2
Activity was Positive	**6**	2	2	4	2	3
Exploration/Evolution	**6**	13	12	4	3	13
Comfort Zone	**5**	1	2	6	0	0
Joking Around	**3**	5	0	0	0	0

Portraiture Dimension (PTD): Resonant Metaphors						
Codes	**Groundedness**	**PRT A**	**PRT B**	**PRT C**	**PRT D**	**PRT E**
Athletics > Marathon	2	0	0	0	0	5
Failure is not an Option	2	0	0	0	0	5
Magical	2	0	1	2	0	0
Nature > Solar System	6	2	6	1	4	4
Nature > Tree	7	6	10	1	4	8
Personality > Ghandi	2	2	2	1	2	0
Personality > Jesus	2	1	1	1	1	4
Pop Culture > Jerry Maguire	2	2	2	1	1	2
Puzzle	3	5	4	4	0	4
Shoot for the Sky/Stars	2	1	4	0	0	4
Sitting Eating Bonbons	3	0	6	0	0	0
Tour/Safari Guide	2	2	1	1	0	2
Treasure Chest	2	1	3	0	2	1
Wagon Wheel	3	0	0	0	1	3
War Room	2	1	2	1	0	1

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Coding generated 66 participant resonant metaphor codes, 55 of which had a groundedness ranking of 1. This table includes the resonant metaphor codes with a groundedness ranking of 2 or higher.

Portraiture Dimension (PTD): Institutional/Cultural Rituals						
Codes	Groundedness	PRT A	PRT B	PRT C	PRT D	PRT E
Company Strategic Goal	2	0	0	2	2	0
Project Management	2	2	0	0	2	0
War Room	2	1	2	1	0	1
Hannibal Lechter	2	0	2	0	0	0
Service Coverage	1	2	0	0	0	0
Utilization	1	0	0	0	0	2
Company Logo - 3 Points	1	2	1	1	0	1
Company Meeting Day	1	0	0	0	0	1

Affective Coding Analysis *(See Note at end regarding ATLAS.ti groundedness values)*

Values (VAL) Codes						
Codes	Groundedness	A	B	C	D	E
Creativity	16	5	11	3	6	12
Playfulness	16	12	10	6	5	9
Leadership	15	10	1	4	11	4
Cooperation	12	5	11	0	6	12
Expressiveness	12	3	1	2	9	8
Teamwork	12	6	4	5	4	2
Encouragement	11	7	5	1	1	3
Goal-Oriented Focus	11	4	2	2	13	3
Adaptability	10	5	4	10	4	3
Contribution	10	3	1	0	10	12

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		A	B	C	D	E
Persuasiveness	**10**	6	0	2	11	4
Coding generated 113 participant value codes. This table includes the values codes with a groundedness ranking of 10 or higher.						

Emotions (EMO) Codes						
Codes	**Groundedness**	**A**	**B**	**C**	**D**	**E**
Playful	**29**	20	22	11	13	15
Encouraged/Encouraging	**26**	24	15	9	9	17
Directive	**20**	6	4	3	1	19
Assertive	**19**	9	5	15	10	17
Sarcastic	**19**	24	14	3	12	14
Challenged	**16**	15	6	6	6	4
Imaginative	**16**	5	14	8	0	12
Questioning	**15**	16	8	11	6	18
Reserved	**13**	4	2	2	17	6
Confident	**11**	7	6	5	6	4
Dispassionate	**11**	13	1	1	3	2
Enthusiastic	**11**	3	8	11	0	7
Happy	**11**	8	10	6	2	6
Reflective	**11**	1	0	10	3	6
Supportive	**11**	6	7	2	7	4
Uncertain	**11**	3	4	6	7	10
Cooperative	**10**	6	6	5	6	8
Critical	**10**	9	1	1	0	9

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Coding generated 111 participant emotion codes. This table includes the values
codes with a groundedness ranking of 10 or higher.

NOTE: ATLAS.ti defines groundedness as the number of links to quotations selected
from the data. The participant counts differ from the groundedness rankings because the
ranking are a result of concurrence calculations with a variety of operators such as
WITHIN, ENCLOSES, OVERLAPPED, BY, and AND (Friese, 2014).

Miscellaneous Coding Analysis *(See Note at end regarding ATLAS.ti groundedness values)*

Art Project vs Work (AVW)						
Codes	Groundedness	A	B	C	D	E
Like Routine Work	9	6	1	1	6	7
Not Like Routine Work	7	5	1	2	3	10

Enjoyment (ENJ)						
Codes	Groundedness	A	B	C	D	E
Liked It	9	4	9	2	5	13
Didn't Like It	9	4	3	2	1	5

Self-Reflection Worksheet (SRW)						
Codes	Groundedness	A	B	C	D	E
Used	3	0	0	2	1	0
Not Used	2	1	1	0	0	1

NOTE: ATLAS.ti defines groundedness as the number of links to quotations selected from the data. The participant counts differ from the groundedness rankings because the ranking are a result of concurrence calculations with a variety of operators such as WITHIN, ENCLOSES, OVERLAPPED, BY, and AND (Friese, 2014).