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Acknowledging the Body in Leadership

*Exploring Experiential Learning Methods Using Dance and
Other Arts in Leadership Education*

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*A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy in
Dance Studies, The University of Auckland, 2016.*

Abstract

This research explores why and how the arts are used in leadership education from a cross-disciplinary perspective, with a particular focus on dance. While there is no universally agreed definition of the term *leadership* (Bryman, Collinson, Grint, Jackson, & Uhl-Bien, 2011; Jackson & Parry, 2011), various leadership education programmes employ experiential learning methods that use the arts in their coursework to enhance leadership skills and understanding (Darsø, 2005; Shiuma, 2011; Taylor & Ladkin, 2009). These include music, theatrical improvisation, role play, poetry, visual arts, and dance. On the other hand, there appears to be little detailed information about which particular art form can achieve which particular learning outcome in leadership education. This thesis discovers why and how diverse art forms are employed in some leadership programmes, with a particular focus on which aspects of leadership can be fostered and furthered through the arts and dance.

The review of literature identifies the areas of communication and human interaction, self-awareness, problem-solving, and collaboration as pivotal to leadership processes. Based on these findings, this thesis investigates how the arts address these key issues within educational settings. In addition, in-depth interviews conducted with 21 leadership scholars and artists who employ experiential learning methods that use the arts and dance in leadership education in North America, Europe, Asia, and Australia provide this qualitative research with global and cross-disciplinary perspectives about contemporary practices in this field.

The findings of this study suggest that the arts and dance are used in an instrumentalist manner to aid illuminating ideas and issues relevant to leadership. Through the creative process of dance making, individuals can increase self-awareness and awareness of others by learning how people use their bodies to communicate and interact in diverse contexts. Through the creative process of dance making, individuals can also further develop their problem-solving skills by collaborating with others. The development of these skills can be achieved through a social constructivist approach to teaching and learning. It is hoped that this research contributes to developing better insights into why and how dance can be employed to benefit leadership education.

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The opportunity to write this thesis came as a great surprise to me at first. I never thought that I would ever write a doctoral thesis after spending most of my life training and teaching in dance studios or performing on stage. Hence, I would like to thank the great team at the Dance Studies department at the University of Auckland, under the guidance of Associate Professor Ralph Buck, for its encouragement, support, and inspiration throughout my postgraduate studies.

A very special thank you goes to my supervisors, Associate Professor Nicholas Rowe and Professor Brad Jackson. I still remember our first meeting on the balcony at the University of Auckland Business School café. While having coffee, overlooking the sea, we initially discussed the somehow strange idea of linking dance and leadership. Thank you for sharing your humour, providing me with access to the New Zealand Leadership Institute based in the University of Auckland Business School, giving me invaluable feedback, and for being patient along the way. Your guidance throughout these years helped me immensely.

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Table of Contents

Abstract.....	ii
Acknowledgements	iii
Foreword.....	vii
Chapter 1. Introduction	1
1.1. Experiential Learning in Leadership Education: Research Background	3
1.2. The Thesis Structure.....	8
Chapter 2. Leadership Research and Applications: Literature Review Part One.....	10
2.1. The Emergent Field of Leadership Research	10
2.1.1. Leader-Centred Approaches to Leadership	12
2.1.2. Follower-Centred Approaches to Leadership.....	23
2.1.3. Self- and Shared Leadership.....	29
2.2. Leadership and Communication	33
2.2.1. A Brief Historical Overview.....	34
2.2.2. Nonverbal Communication and Interaction	37
2.2.3. Bodily Gestures	40
2.2.4. Spatial Implications on Communication	44
2.3. Leadership: A Brief Summary.....	46
Chapter 3. The Body, Dance and Choreographic Processes: Literature Review Part Two.....	48
3.1. Learning About the Self Through Dance.....	49
3.1.1. Somatic Dance Practices	52
3.1.2. Improvisation, Dance and the Body	53
3.2. Exploring Leadership Through Dance and Choreographic Processes	55
3.2.1. From Improvisation to Choreography	56
3.2.2. Shifting Responsibilities in Choreography Making	62
3.3. The Body, Dance and Choreographic Processes: A Brief Summary	74

Chapter 4. Applied Research Design and Methodologies	76
4.1. Research Aims and Purposes	76
4.1.1. Research Limitations	78
4.2. Methods of Investigation: The Research Design	79
4.2.1. Collecting Rich Descriptions.....	80
4.2.2. Building on Grounded Theory.....	82
4.2.3. Uncovering and Revealing	85
4.3. Making a Choice: Methods of Data Collection.....	86
4.3.1. Conversing with Literature	87
4.3.2. Listening to Contemporaries	89
4.4. Review and Reflection: The Process of Data Analysis.....	91
4.5. Sharing Experiences.....	93
4.5.1. The Research Participants	93
4.5.2. Outside-Within	98
Chapter 5. Why the Arts and Dance are Employed in Leadership Education: Current Pedagogical Practices and Rationales	102
5.1. The Big Picture: Cognitive and Kinaesthetic Learning Approaches	102
5.1.1. Reasons for Employing the Arts in Leadership Education.....	102
5.1.2. Aims and Objectives for Employing Dance in Leadership Education.....	114
5.2. Experiential Learning Through the Arts and Dance.....	123
Chapter 6. How the Arts and Dance are Employed in Leadership Education: Current and Potential Pedagogical Methods to Develop Self-Awareness	127
6.1. Discovering and Understanding the Self Through Creative Processes.....	127
6.1.1. Developing Self-Awareness Through the Arts.....	128
6.1.2. Using Dance to Foster Self-Awareness	139
6.2. Gaining Self-Awareness Through the Arts and Dance.....	149
Chapter 7. How the Arts and Dance are Employed in Leadership Education: Current and Potential Pedagogical Strategies to Enhance Communication Skills	154
7.1. Listening With and Through the Body	154
7.1.1. Learning to Pay Attention Through the Arts.....	154
7.1.2. Communication Through Dance and the Moving Body	166
7.2. Communication Through the Arts and Dance	177

Chapter 8. How the Arts and Dance are Employed in Leadership Education: Current and Potential Pedagogical Approaches to Problem-Solving Through Collaboration...	181
8.1. Developing and Understanding Ideas Collaboratively	181
8.1.1. Overcoming Challenges Through the Arts	182
8.1.2. Sharing and Creating Experiences Through Dance.....	191
8.2. Collaborative Approaches to Problem-Solving Through the Arts and Dance....	201
Chapter 9. Acknowledging the Body in Leadership: Conclusion and Recommendations	205
9.1. Overview of the Research Design and Methodology.....	206
9.2. The Key Research Findings.....	208
9.2.1. Why and How Art and Dance Can Be Employed in Leadership Education	209
9.2.2. Discovering and Re-Discovering the Self	210
9.2.3. Communication With and Through the Body	211
9.2.4. Collaborating to Solve Problems Creatively With the Body and the Mind	213
9.3. A Potential Method for Employing Dance in Leadership Education.....	214
9.4. Research Implications.....	219
9.5. Research Limitations	220
9.6. Directions for Future Research.....	221
Appendix 1: List of Interviewees	223
Appendix 2: Interview Topic Guide.....	224
Appendix 3: Participant Information Sheet	226
Appendix 4: Participant Consent Form.....	229
Appendix 5: Human Participants Ethics Committee Approval.....	231
References.....	232

Foreword

The idea to research and connect the fields of leadership and dance can be described as quite a personal story. Reading and thinking through several articles about leadership triggered memories of my youth, particularly how we communicated and interacted with each other in the society I grew up in. I was born in a medium-sized city just south of Berlin in former East Germany. Growing up under the communist regime that governed the country at the time meant that people had to deal with the suppression of opinion and expression. People did not enjoy the freedom of speech that most in the developed world perceive as a basic human right. We had to be careful when and to whom we opened up and spoke our mind, especially when it came to political discussions, or even just dreaming about a distant country that we would like to visit some day, but knew we never could. This political situation has luckily changed due to the courage of people who used their bodies and the physical actions of standing united to express their discontent.

These thoughts also made me remember some of my classes at Palucca University of Dance in Dresden where I learnt about expressionist dance. I recalled some classes in which our teacher discussed that movement efforts, or the original meaning of what we were aiming to express or do, directly determines the way we move. In other words, if we were asked to portray a feeling of sadness, for example, it was very unlikely to find any of my peers jumping around the dance studio using a great amount of energy to laugh, travel, and cover as much space as possible while improvising. Vice versa, it would have been difficult for an audience to read a performer wandering around the stage very slowly, with hanging shoulders and a lowered head, as expressing happiness and joy. Such bodily expression arguably points towards a sad or depressed character. These simple improvisation exercises were the starting point that provoked some analytical thought about dance and its ability to portray meaning through the moving body. The memory of these classes will accompany me throughout my career as a dancer and teacher of dance and choreography.

After arriving on the other side of the world to live in New Zealand, I found that, while a lot of people were very supportive and open minded towards me personally and professionally, others appeared to misunderstand my intentions in conversations sometimes. Whether this was due to my generous German accent or simply because people down under do things

differently remains a mystery. After some time, I started to communicate who I am and what I aim for not only verbally, but also through my bodily actions as I had learnt through dance. Not much to my surprise, people around me started to understand me better. These personal experiences helped shape my opinion that it is not the talking that is paramount. Though words are everywhere and always around us, they do not necessarily always tell the truth. What defines us are our physical actions and interactions with others. The doing is done with the body as a reflector of our thoughts and emotions, therefore reinforcing the importance of the *how* in the way we communicate.

Young children, for example, do not need to be trained to laugh, nor does anyone need to learn to cry when they are sad. When a person is thirsty, he or she will direct his or her efforts into finding something to drink to satisfy this need. The urgency of needing to find and consume something to drink directly influences how hastily he or she will pursue this goal. Though these examples may seem simple, they reflect that we can read or guess a person's intentions or frame of mind if we are aware of their movement patterns.

While reflecting on the past and putting together the dots after reading about leadership and how the arts are proposed to provide some benefits in learning about this field, I started wondering how dance could be used in this regard. This study is the result of a research journey that started with these thoughts and memories.

Chapter 1. Introduction

The substantive focus of this cross-disciplinary study is to discover and explore why and how the arts are used within the context of leadership education, with a particular focus on dance. I want to find out why academics who work in the field of leadership education utilise the arts in their education programmes and what goals they are trying to achieve by doing so. I also aim to reveal why and how artists work with leadership scholars in the same context, and what learning goals they are looking to achieve.

I started gaining interest in this research field after discovering numerous journal articles and book chapters about management education, and about theatre dance and dance education. It surprised me at first that the arts are suggested to provide benefits to understanding organisational and managerial behaviour, including leadership. I was even more surprised that some leadership programmes were already drawing on the art form of dance, such as the Wharton School of the University of Pennsylvania in the United States who cooperated with Pilobolus Dance Company.

Analysing the use of art in leadership education in greater depth initially revealed, however, that there was little information from leadership academics about how art can be used to support particular practical understandings of leadership on one hand, and few suggestions from artists and art educators how art can viably be used to foster particular leadership skills on the other hand. While some texts such as Arja Ropo and Erika Sauer's (2008) *Dances of Leadership: Bridging Theory and Practice Through an Aesthetic Approach* and Robert Denhardt and Janet Denhardt's (2006) *The Dance of Leadership: The Art of Leading in Business, Government, and Society* discuss leadership by using examples from the art of dance, my extensive literature search revealed that there is very little written from a cross-disciplinary perspective about the applicability of dance in leadership education.

Even though dance is already used in leadership education, I question what the learning goals of a leadership course are, whether employing dance can actually achieve these learning goals, and consequently how the use of dance could help to achieve desired learning outcomes in leadership education. The core reasons behind these questions are that I wonder whether there are tensions between what academics are trying to achieve by employing dance

in leadership education, and how dance artists and educators are teaching dance to support leadership learning goals. For example, is in-depth knowledge about the field of leadership paramount for dance artists or educators who intend to complement leadership learning? From the opposite perspective, is it vital that leadership academics have at least a basic understanding of why they employ dance to achieve their learning goals, and how to best employ this art form within the context of their educational strategies? I could not find any answers to these questions initially.

I consequently delved deeper into literature on leadership and dance, participated in Masters of Business Administration (MBA) classes at the New Zealand Leadership Institute based in the University of Auckland Business School, attended leadership discussion group meetings at the University of Auckland, and talked to academics, students, and artists about their thoughts and experiences in regards to linking the arts and leadership within an educational context.

The central research questions emerging out of this analytical process were: what are the aims and objectives of employing the arts in leadership education, and how can dance support and foster these learning goals? These more generic questions provide this research with an overall direction within the framework of experiential learning using the arts and dance as learning methods in leadership education.

Experiential learning is defined as a philosophy and teaching methodology that can be employed to facilitate learning through exploring, experiencing, and consequently discovering knowledge and understanding through direct experiences (Clark & White, 2010; Dewey, 1934; Eisner, 2002; Gardner, 1993; Kolb, 1984; McCarthy & McCarthy, 2006; Moon, 2004; Piaget, 1973; Robinson, 2011; Wurdinger & Carlson, 2010). The application of experiential learning methods aims to foster knowledge and develop skills relevant to real life issues through critical reflection. In the course of critically reflecting on the education process, learners construct knowledge based on their experiences. The social interaction of learners in a group environment is thereby paramount (Corden, 2001; Fry, Kettering, & Marshall, 2008; Vygotsky, 1971, 1978). In other words, learners socially construct knowledge through critically reflecting on the process of exploring, experiencing and creating shared understandings.

In this thesis I refer to dance as movement and mode of physical expression free from any defined movement style. I am not referring to certain dance genres, such as hip-hop, tango, ballet or folk dancing. I purposely use the term dance, as opposed to calling it movement studies, since the art of dance incorporates all forms of bodily movement to explore and express meaning (Burrows, 2010; Laban, 1996; Preston-Dunlop, 1980; Smith-Autard, 2002). The categorisation of dance into more specific genres, and the resulting need to adhere to the genres' boundaries, limit the possibility of using dance as an experiential learning method. The way ballet is created and performed, for example, is limited through the use of the existing movement vocabulary and technique (Grieg, 1994; Vaganova, 1969). The use of this specifically designed movement vocabulary, in turn, creates the look that sets ballet apart from other genres of dance. However, I explore dance from the perspective that any type of bodily movement performed in a sequence can be dance. This thesis reveals that dance and various other art forms have been utilised as experiential learning methods in leadership education in academic and corporate settings.

The literature research on what leadership entails and how it may be defined revealed that the areas of self-awareness, communication and human interaction, problem-solving, and collaboration among people are central to the discourse on using the arts in leadership education and on leadership as such. The next section introduces this research field in more depth to provide the context for this study.

1.1. Experiential Learning in Leadership Education: Research Background

The arts can provide beneficial learning methods to enhance the understanding of leadership. Employing the arts in leadership education enables individuals to engage in experiential learning through which experiences of discovery of the self and others can occur (Adler, 2006, 2012; Austin & Devin, 2003; Basadur, 2004; Darsø, 2004; Gibb, 2004; Grisoni, 2012; Küpers, 2004; Ladkin, 2011; Linstead, 2006; Ropo & Sauer, 2008; Shiuma, 2011; Springborg, 2012; Styhre & Eriksson, 2008; Taylor & Ladkin, 2009; VanGundy & Naiman, 2003). The understanding that learners take back to their professional and personal lives can consequently be related to leadership in various contexts. These initial literature findings led me to ask why and how the idea to employ the arts in leadership education emerged. Was it just a random idea to try some different learning methods in comparison to traditional

learning styles within a classroom, for example, or were there some deeper thoughts behind this idea?

One journal article by Daniel Pink (2004) suggested that a Masters in Fine Arts (MFA) degree is “the hottest credential in the world of business” (p. 21), which may replace a MBA degree in the future. This proposition created a lively academic debate about the use and applicability of the arts in executive education. The idea behind this suggestion was, and remains, that contemporary economical, technological and societal changes demand current and future leaders to be able to rapidly adapt to a hyper-dynamic world of constant shifts and changes. Some scholars thus propose that the exclusive use of rationality and logic in leadership does not necessarily match the requirements of dealing with current and perhaps increasingly complex future economic, technological and societal circumstances and environments. They therefore suggest the recognition of a fundamentally dissimilar paradigm in executive education that can be accessed or explored through the arts, in addition to logic and rationality (Adler, 2006; Antal, 2012; Darsø, 2004; Ropo & Sauer, 2008; Shiuma, 2011). Karl Weick (2007), for example, proposes that disregarding purely rational thinking enables individuals to access intuitive understanding, which in turn allows “people to solve problems and enact their potential” (p. 15). This thesis reveals that experiential learning methods that use the arts as learning tool can provide access to such understanding and subsequently help to enhance problem-solving skills.

Other authors suggest that employing the arts imparts the opportunity to explore new angles in leadership education through engagement with different working methods and the understanding of their complexities (Bartunek & Carboni, 2006; Corsun, Young, McManus, & Erdem, 2006; DePree, 2008; Pinar & Allio, 2005; Sinclair, 2005a). Steve Taylor and Donna Ladkin (2009), for instance, argue that learning methods employing the arts “could contribute to a more holistic way of engaging with managerial contexts” (p. 56). At the very heart of Taylor and Ladkin’s (2009) proposition is the idea that experiential learning methods that use the arts can aid in accessing people’s embodied knowledge and sensory understanding through “presentational methods and forms, rather than through propositional methods and forms” (p. 56). Taylor and Ladkin (2009) further argue that “the great benefit of presentational forms is that they provide relatively direct access to our felt experience and draw upon our emotional connection to our self, others, and our experience” (p. 56). The

authors consequently suggest four distinctive ways of how the arts could aid leadership education from a theoretical perspective.

Skills transfer is referred to by Taylor and Ladkin (2009) as a possibility in facilitating the learning of artistic skills that may be applied in organisational contexts. *Projective technique* is aligned to the creation of an artistic product that allows participants to uncover innermost feelings and ideas, which might not be easily accessible through conventional means. *Illustration of essence* might enable participants to understand the fundamental nature of particular situations and concepts through methods opposed to linear learning, such as traditional education through logic and rationality. *Making* incorporates the actual creation of art to foster personal understanding and experiences throughout the process. These methods were identified by Taylor and Ladkin (2009) through systematic literature review and reflection of their experiences in leadership education and research. The authors provide a clear theoretical pathway for designing leadership coursework that uses the arts in an informed and perceptive manner. Other scholars who suggest clear pathways for how the arts may be applied in leadership and corporate settings are Lotte Darsø (2004) and Giovanni Shiuma (2011). Since these models do not specifically address any art form in particular, it can be asked what art forms are, or could realistically be, utilised within the context of leadership education. More specifically, these suggestions led me to ask what art form can best achieve which explicit learning goal in leadership education and what these learning goals are.

Various organisations and business schools employ theatrical improvisation. The use of theatrical improvisation is aimed at improving the ability to think creatively and consequently increase problem-solving abilities of students and managers alike (Crossan, 1997; Corsun et al., 2006; Dow, Leong, Anderson, & Wenzel, 2007; Gibb, 2004). An analysis of some MBA students' achievements, conducted after they graduated from The F.W. Olin Graduate School of Business at Babson College in the United States, concluded that their engagement in such artistic learning processes enabled them to find novel approaches to challenges in corporate settings (Pinard & Allio, 2005). Dance is an art form that uses and heavily relies on improvisation to create movement patterns with and through the body that consequently shape choreography through choreographic processes (Burrows, 2010; Cooper Albright & Gere, 2003). It can thus be asked how dance could be used to engage individuals to think creatively in order to increase problem-solving skills.

Music is another field of the performing arts that is suggested to be useful and applicable in leadership education (Linstead, 2006). This includes the area of jazz music in relation to learning about improvisation, creation and innovation (Barrett, 1998; De Pree; 2008; Walzer & Salcher, 2003), and orchestral music in regards to collaboration or teambuilding (Guillet de Monthoux, 2004; Mumford, Scott, Gaddis, & Strange, 2002; Ropo & Sauer, 2003; VanGundy & Naiman, 2003). The main points of connection between leadership and music making and performing are that the interactive and collaborative work processes of orchestras or music bands can enable current or future leaders to learn about leadership through practical experiences. Ropo and Sauer (2008), argue that “in art organisations such as theatres and orchestras, the outcome, a play or a concert, is co-produced and co-consumed together with the players, actors, conductors and the audience” (p. 563). A great variety of scholars consequently argue for the benefits of engaging with diverse facets of music as an experiential learning method in leadership education. Somehow comparable, dance is an art form where the choreography and the performance of dance itself can be produced or consumed in collaboration between a choreographer, dancers, and audiences alike (Burrows, 2010; Butterworth, 2004; Butterworth & Wildschut, 2009; Smith-Autard, 2010). As dance does not require any technical skills, such as playing an instrument or the ability to read musical keys, it can be asked how dance could be used as a learning method to support teambuilding processes and collaboration among peers in leadership education.

Further reading revealed that theatrical play, poetry and storytelling are also suggested to aid leadership understanding (Grisham, 2006; Hilberry, 2012; Linstead, 2006; Sauer, 2005; Taylor, 2002; Taylor, Fisher, & Dufresne, 2002; Whitney & Packer, 2000). Ladkin and Taylor (2010a) suggest that acting techniques might aid in building an authentic leadership theory. Their particular argument is that the ability of a leader to communicate in an authentic manner is similar to that of an actor embodying another character during a live performance. The performing arts are also highlighted by Keith Grint (2000), who argues that understandings of leadership can be enhanced if leadership is viewed as an art form, rather than through a scientific lens. Central to Grint’s (2000) argument are considerations of *how* meanings can be articulated. The performing arts employ a great variety of ways to express meaning. The performative aspect of *how* a leader chooses to express himself or herself can have a direct effect on followers’ understandings and perceptions. This in turn could directly influence organisational objectives and results. Though actors depend on spoken words and perhaps singing at times, they use their body in theatrical performance to emphasise the

articulation of a given story (Stanislavski, 1936, 1961). Dance as another performing art form focuses intensely on using bodily knowledge to create, portray and communicate meaning through the use of the moving body without being limited by dramatic narratives (Burrows, 2010; Laban, 1926, 1996). It can hence be asked how dance can aid in accessing and developing knowledge about diverse aspects of communication in leadership education.

Very few leadership scholars have discussed the art form of dance in relation to leadership thus far. Examining bodily aspects of leadership appears to be a growing field, however (Barry & Hazen, 1996; Bozic & Olsson; 2013; Harding, 2002; Hassard, Holliday, & Willmott, 2000; Sinclair, 2005b). Denhardt and Denhardt (2006), for example, explore leadership through collecting the voices of dancers, musicians, and other artists and contrast these with experiences of executives and leading societal and governmental figures, illuminating artistic leadership elements. Ropo and Sauer (2008) explore what can be learnt by understanding “bodily aspects of social interaction between people in the workplace” (p. 560) through looking at diverse dance forms and in various settings, such as raves and the waltz. While some literature uses the metaphor of dance to build bridges towards understanding leadership, dance has not yet been reviewed from a cross-disciplinary perspective as an experiential learning method in leadership education. However, some dance artists have engaged MBA students and executives in practical dance workshops.

The Wharton School of the University of Pennsylvania in the United States implemented a *Leadership Through the Arts* workshop facilitated by the globally renowned dance company Pilobolus. The courses were part of a series of action-based workshops that focused on emphasising alternative education methodologies for specific topic areas, such as leading and learning in dynamic environments, critical decision-making, and leadership building (R. Barnett, personal communication, July 26, 2012). Pilobolus is an American arts organisation based in Washington Depot, Connecticut. The company is committed to collaborative efforts in dance making. In 1991, Pilobolus established an educational outreach programme called the Pilobolus Institute. The Pilobolus Institute aims to explore how non-dancers might be able to express themselves through movement and choreography. They therefore designed leadership workshops to address and enhance corporate communication through collaborative exercises (M. Lofton, personal communication, December 7, 2011). The institute also offers leadership workshops for other business schools and corporations. Examples of schools

where Pilobolus has provided such workshops include Dartmouth College's Tuck School of Business and Babcock School at Wake Forest University in the United States.

While dance is already used in leadership education, and the arts in general are considered to provide beneficial learning processes in that respect, it might be asked how such courses could best be structured and which particular learning goals could dance help to achieve in leadership education. Taylor and Ladkin's (2009) above-mentioned theoretical pathways for designing experiential learning modules using the arts might provide valuable guidance how to link the arts to leadership in academic and corporate settings. This study investigates why and how the arts and dance have been used as experiential learning method to complement leadership education, and what real life experiences and course outcomes were achieved after engaging in experiential learning that employed the arts. The next section outlines the structure of this doctoral study in more detail.

1.2. The Thesis Structure

In the second chapter of this thesis, I review literature regarding the field of leadership research and practice. I analyse leader-centred, follower-centred and shared approaches to leadership, as well as the fields of aesthetic and neuroscientific leadership studies. This provides this thesis with a contextual background to explore and depict key areas of contemporary leadership issues, such as human communication and interaction. The analysis of communication-related research builds an overall umbrella under which dance as an experiential learning method in leadership education is explored.

I subsequently reflect on the art form of dance in chapter three. I investigate how dance is and can be used as a learning method in a variety of educational and performative settings. This aims to establish how dance can be used to support leadership education, and how dance is and can be employed as a learning method for people who may not have any experience in dance. I specifically investigate diverse methods of choreography making that could help in enhancing leadership understandings through the utilisation of dance as a learning method within the framework of choreographic creation and, as suggested by Taylor and Ladkin (2009), transferring artistic skills that can be applied in leadership.

In chapter four of this thesis, I explain the research methods utilised in this qualitative research. The research aims and objectives are explained at the beginning of this chapter, followed by defined descriptions of the research design. Reflections on my position as the researcher, ethical considerations, as well as the ensuing process of data analysis are discussed in the latter part of chapter four.

Following on from the description of the research methodologies, I present the research findings on and analysis of why the arts and dance were employed in leadership education in chapter five. The perspectives of leadership pedagogues and artists who worked with students and executives reveal why experiential learning methods that use the arts are theoretically suggested or practically employed in leadership education at several universities and corporations. I then present what their experiences in applying the arts in these processes were.

The three following chapters present research findings on and analysis of how the arts were taught from the perspectives of artists and academics who delivered experiential learning courses that used the arts and dance. I uncover how these artists and academics taught their courses, how the employed artistic processes contributed to understanding leadership, and what the overall experiences of utilising these learning methods were. The particular focus of these chapters is on the development of self-awareness, fostering communication skills, and increasing people's problem-solving abilities through collaboration by learning through the arts and dance.

The concluding chapter revisits the main stages of this study, with a particular focus on discussing the key findings of this research. I present the research implications and limitations before making several recommendations on how dance can be used to support leadership understandings. This is followed by suggestions for taking this research forward in the future towards the end of the concluding chapter.

Chapter 2. Leadership Research and Applications: Literature Review

Part One

This study investigates why and how the art form of dance can be used to support leadership education. Consequently, I shed light on the field of leadership at the beginning of this thesis to establish which concrete areas are crucial to the leadership process. I therefore review and analyse the field of leadership through the lens of leader, follower, self- and shared leadership perspectives.

While it is revealed that the least common denominator in leadership research is that there is no distinct single definition of what can be clearly defined as leadership (Alvesson & Spicer, 2011; Bass, 1990; Bryman et al., 2011; Jackson & Parry, 2011), I aim to illustrate how current leadership discussions have evolved. In particular, I review the development of leadership research towards contemporary ideas about leadership and its aesthetic aspects. The question of which leadership traits are essential elements to leadership processes is central to this investigation.

This is followed by the review of literature about human communication and interaction in the second part of this chapter. I analyse the area of communication from a variety of pivotal angles, with a particular emphasis on nonverbal communication. The reason behind including a section on communication in this chapter is that communication is the core of our human interaction in any leadership process.

2.1. The Emergent Field of Leadership Research

Leadership is a vast growing field of discussion and research. Brad Jackson and Ken Parry (2008) state that when searching the term *leader* through Google.com on 15 January 2007, they found 257,000,000 entries, and 168,000,000 entries when searching the word *leadership*. I repeated this exercise on 8 January 2015 and found about 926,000,000 entries for the term *leader*, and about 488,000,000 for the term *leadership*. Jackson and Parry (2008) also searched for books with the term *leadership* in their title through the Amazon.com website during the same time period, finding about 5000 non-fiction books within this category. I repeated this search as well and found 128,036 non-fiction books with the term *leadership* in

their title through the Amazon.com website on 8 January 2015. Though these examples seem somewhat simple, they may suggest the great rate of growth in demand and supply of leadership research and consequent publications.

Current developments in leadership research indicate an increasing recognition of leadership as a critical component to organisational development (Avolio, 2005; Bolden, Hawkins, Gosling, & Taylor, 2011). The recognition of leadership as paramount to organisational development ranges from business organisations to the arts and sciences (Austin & Devin, 2010; Linstead, 2006; Shiima, 2011). One reason for this occurrence might be that emerging qualitative research methods brought a diversity of perspectives about this topic to the fore. Alan Bryman et al. (2011) thus cite innovative approaches to leadership, including the social and relational nature of leadership within and outside of organisational contexts, as paramount to this field of research.

The increasing interest in leadership is described by John Storey (2004) through four distinct explanations. Storey's (2004) *conventional explanation* argues that greater creative and innovative levels of leadership are needed to adapt to the increasing complexities of our 21st century socioeconomic environment. Growing individual and organisational pressures to imitate peers or competitors to retain credibility are central to the *institutional explanation*. The proposition of leadership as being highly valuable but an intangible asset that should be further developed to obtain a competitive advantage is emphasised in his *strategic advantage explanation*, while the legitimisation of elitist views regarding power and authority through leadership capacities are central to the *sociological explanation*. These explanations arguably relate to the need for creative input by individuals through collaborative work processes, with the need to communicate among a group of peers or subordinates. The question is through which contexts did these and other recent research streams emerge?

Within the scope of this thesis, it is arguably impossible to analyse the history of leadership research in its entirety. While it might be interesting to explore ancient Greek writings about leadership philosophies, I concentrate on 20th and 21st century literature. The following sections review and discuss diverse leadership concepts and perspectives.

2.1.1. Leader-Centred Approaches to Leadership

Initial leadership studies in the first part of the 20th century investigated the distinguishing characteristics and qualities of leaders in comparison to non-leaders or followers. Research during this time suggested that natural traits of leaders are superior to the ability to cultivate leader qualities (Bass & Bass, 2008; Northouse, 2004; Jackson & Parry, 2008). In other words, research about various traits of leaders assumed that leaders are born rather than made. A later study by Bruce Avolio (2005) concluded that genetics and pedigree of leaders have just as much influence on leadership elements as life experience and other socioeconomic influences.

However, Gary Yukl (2006) proposes unique leader characteristics. One of these attributes is that leaders possess a high locus of self-control. This is explained by Jackson and Parry (2008) as a leader's belief "that events in their own lives are determined more by their own actions than by chance or uncontrollable forces" (p. 18). Other personality traits of leaders are described by Yukl (2006) as the vital need of emotional stability to be an effective leader, the joy of a leader to motivate others to succeed, a moderate ambition for personal achievement, and a low striving for affiliation. Though these characteristics could be explained as genetically inherent traits that cannot be learnt, Avolio's (2005) findings suggest that this is not the case. Research therefore moved towards the analysis of leader behaviour, or leadership style approaches, during the middle of the 20th century.

The concentration on behavioural patterns of leaders in leadership research implied that leader behaviour could be improved and adjusted to suit given situations (Northouse, 2009; Yukl, 2006). An example might be a leader who strives to balance the interests of people and production in order to increase operational effectiveness. Jackson and Parry (2008) summarise some further articulations of these research approaches as "employee-centered versus production-centered; supportive versus directive; consideration versus initiating structure; relationship-oriented versus task-oriented" (p. 25). The overall established outcome of analysing the conduct of some leaders was that the majority of effective leaders possess the ability to balance organisational and employee interests (Fryer, 2011). Self-awareness and awareness of others, as well as the ability to effectively communicate with employees, is therefore arguably vital. The research on behavioural patterns of effective leaders instigated another field of leadership research, named *new leadership*.

New leadership emerged as a research area since approximately the 1980s (Bass, 1985; Jackson & Parry, 2011). Transformational leadership in combination with transactional leadership has been a dominant research area ever since (Ashkanasy & Tse, 2000; Avolio, Bass, 1985, 1997; Avolio, Bass, & Jung, 1999; Burns, 1978; Kuhnert & Lewis, 1987; Tichy & Devanna, 1986). The emergence of transformational and transactional leadership research may also fall in line with numerous other leadership categories under the umbrella of new leadership research. These new leadership categories include charismatic leadership (Conger, 1989; Conger & Kanungo, 1987; House, 1977), visionary leadership (Gluck, 1984; Westley & Mintzberg, 1989), authentic leadership (Avolio & Gardner, 2005; George, 2003) or simply leadership (Bennis, 1989; Bennis & Nanus, 1985; Burns, 1978; Kouzes & Posner, 1998). Before I introduce these leadership fields in more detail, I briefly touch on gender issues in leadership.

Leadership and gender is a field of study that evolved through some contradictory suggestions found in trait and behavioural leadership research (Werhane & Painter-Morland, 2011). While trait theories tentatively tilt towards men as being better leaders, behavioural leadership approaches propose women as better leaders. Although gender and leadership research seems inconclusive, some literature suggests little difference between male and female leaders with exceptions that might be seen as natural traits of our inherent gender differences (Astin & Leland, 1992; Bass & Avolio, 1994; Eagly & Johnson, 1990; Gardiner & Tiggemann, 1999; Sinclair, 2005c). Male or female leaders might therefore be seen as individuals within a functional role that includes the power to influence others (Neale, 2001; Jackson & Parry, 2008). With regard to this investigation, I thus do not give significant attention to gender issues in leadership research and practice.

2.1.1.1. Transformational and Transactional Leadership

Transformational leadership is linked to inspirational and visionary efforts of a leader to empower and motivate followers with the anticipated outcome of exceptional organisational performance (Avolio & Yammarino, 2002; Bass & Avolio, 1993; Bass & Bass, 2008; Burns, 1978, 2003; Dvir, Eden, Avolio, & Shamir, 2002; Lowe Kroeck, & Sivasubramaniam, 1996). Having a vision and the ability to communicate that vision to followers is central to transformational leadership. The communication of a vision in an enthusiastic and confident manner provides followers with the recognition and an understanding of future goals (Conger

& Kanungo, 1998; Shamir, Arthur, & House, 1994; Yukl, 2006). The understanding of these goals can consequently lead to improved organisational performance. Key for transformational leaders is therefore arguably the need to effectively communicate a vision.

Transformational leadership consists of four main dimensions that can also be referred to as the four I's (Bass, 1985; Burns, 1978). The first component, *Idealised Influence* (II), comprises the authenticity of transformational leaders as role models for their followers. *Inspirational Motivation* (IM) encompasses the ability of transformational leaders to motivate and to inspire their followers. The third component, *Individualised Consideration* (IC), involves the demonstration of genuine care for the social and emotional needs of their followers by transformational leaders in order to encourage their greatest work efforts. Lastly, *Intellectual Stimulation* (IS) contains the ability of transformational leaders to challenge and further the creative and innovative abilities of their followers. Analysing these transformational leadership characteristics arguably leads to suggest that communication through verbal and nonverbal means is critically important to transformational leadership.

For example, the empowerment and motivation of followers by a leader is key to gain a sense of shared purpose to achieve a given goal (Bass & Avolio, 1997; Grint, 2005; Yukl, Gordon, & Taber, 2002). Some leaders therefore utilise storytelling to articulate visionary organisational goals to their subordinates. Storytelling is a useful tool to communicate a given vision to empower followers to work better through the development of a shared sense of purpose (Gardner & Avolio, 1998). In turn, the shared sense of purpose draws followers to be part of contributing to organisational success (Bass & Bass, 2008; Shamir, 1995). Communication in this context appears to be a tool to empower individuals to work within a team towards the achievement of an organisational objective.

While some leaders seem to possess exceptional abilities to influence their followers' behaviour towards achieving a vision within or outside of organisational contexts (Bass, 1985; Grint, 2005; Schyns & Meindl, 2005), the composition and style of delivery are also central elements in communicating visions (Bass & Bass, 2008; Den Hartog & Verberg, 1997). Rather than analysing the accuracy of a told vision word by word, followers deem a vision reliable and plausible through aesthetic reflection, such as by sensing a leader or reading his or her body language. Hans Hansen, Arja Ropo, and Erika Sauer (2007), for instance, suggest that "visions must appeal to aesthetic senses. Followers are convinced by

appeals to emotion as much as rationality or logic” (p. 549). However, the ability to communicate visions in ways that evoke emotional responses in followers might require a leader to have an awareness of their own sensory knowledge and perhaps some intuitive understanding of how to touch their followers (Grint, 2000; Hansen et al., 2007). These findings point to the importance of self-awareness in transformational leadership, and also to the importance of how effective leaders communicate a vision in a plausible and compelling way, both verbally and through their body language.

Followers of transformational leaders feel the loyalty, trust and respect of their leaders, which in turn increases their job performance (Bass, 1985; Bass & Avolio, 1993). In other words, transformational leaders inspire, motivate and thus transform their followers through the individual consideration of their needs and wants, as well as through intellectual stimulation. While some research aligns these leadership characteristics with charismatic leadership, also called charismatic-transformational leadership (Bass, 1985; Conger & Kanungo, 1987; Shamir, House, & Arthur, 1993), more recent research by Daan van Knippenberg and Sim Sitkin (2013), for example, questions whether or not the connection between transformational and charismatic leadership should be critically re-assessed. I define and discuss charismatic leadership in the next section.

On the other hand, Bernard Bass (1985) and Avolio et al. (1999) suggest that the combination of transformational leadership and transactional leadership allows for exceptional follower performance. Transactional leadership is described by Jackson and Parry (2008) as leadership that “involves an exchange between the leader and follower wherein the leader offers rewards in return for compliance and performance” (p. 29). These transactions might comprise employment agreements or financial compensation. In short, followers seem to better comply with the achievement of a leader’s vision if there are incentives that bind them to that leader within an organisation.

To measure the effectiveness of transformational leaders, several researchers consequently developed a diversity of questionnaires with a view to design education methods for future leaders. The significant difference in the design of these questionnaires was the inclusion of transactional and transformational leadership components (Podsakoff, MacKenzie, Moorman, & Fetter, 1990), as opposed to measures without transactional components (Alimo-Metcalfe & Alban-Metcalfe, 2001; Kouzes & Posner, 1998). Noteworthy is also Bruce Avolio,

Bernard Bass and Dong Jung's (1999) emphasis on detailed transformational leadership factors in the Multifactor Leadership Questionnaire (MLQ). These factors comprise a leader's ability to communicate and portray visionary and inspirational thinking and behaviour. As mentioned above, this may be described as the ability of a leader to change follower attitudes and their motivations to reach an articulated goal through the empowerment of followers and the establishment of mutual trust and respect through communication.

In more detail, the permanent communication of ideas and approaches to achieve a desired outcome between leaders and followers creates a developmental exchange in consideration of individual needs. The individual consideration of followers by transformational leaders provides followers with attention, grants them responsibility and esteem, and thus permanently develops them (Avolio et al., 1999; Bass & Bass, 2008). Other leadership factors within the MLQ are contingent rewards as an incentive for follower conformity to achieve a desired outcome, corrective avoidants to be used in opposition to contingent rewards, passive avoidants to resign leadership liability after mistakes occur (though these could be foreseeable), and management by exception where a leader actively searches for errors in follower behaviour before taking remedial action (Fiedler, 1971; Mintzberg, 1979). However, enduring communication and interaction between leaders and followers appears to be a key component in transactional and transformational leadership processes, as well as in leadership in general. As communication and human interaction appears vital to leadership, it can be asked how learning about diverse modes of communication in leadership education could best be achieved.

Also, literature suggests that researchers in the field of transformational leadership used predominantly quantitative data collection methods (Jackson & Parry, 2008). Transformational leadership research could hence be criticised for largely relying on quantitative research data that stems from questionnaires, such as the aforementioned MLQ. Further inclusion of qualitative research methodologies in leadership studies and consequent data might help to tackle the lack of emphasis on, and the recognition of, situational contexts in transformational leadership (Hansen et al., 2007; Jackson & Parry, 2008). Might the use of qualitative research methodologies, such as observations and personal communication through interviews, present an additional and perhaps favourable option in comparison to quantitative data collection methods to measure the effects of employing the arts in leadership education? Moreover, might some detailed illustrations from participants about

their experiences in learning through the arts, as suggested by the literature cited in the introduction of this thesis, reveal a more personal account of an outcome in relation to the context in which they occurred?

The utilisation of qualitative research methodologies as a primary data collection method could arguably present greater possibilities in collecting personal narratives from leaders and followers in transformational leadership research. Such data may include some explicit descriptions of a leader's character and his or her resulting behaviour in a given context, which leads this review into the next point of discussion.

2.1.1.2. Charismatic Leadership

Charismatic leaders possess compelling personalities through which they attract and motivate followers to accomplish high performance levels within a given context (Bass & Bass, 2008; Conger, 1989; Northouse, 2009; Willner, 1984; Yukl, 2006). Hence, central to charismatic leadership is the influence or effect that leaders can have on their followers (Fryer, 2011). It is therefore described as a research area somewhat similar to that of transformational leadership.

Timothy Judge and Ronald Piccolo (2004), for example, link the *Idealised Influence* and *Inspirational Motivation* dimensions of transformational leadership to charisma. The authors argue that “charisma, or idealized influence, is the degree to which the leader behaves in admirable ways that cause followers to identify with the leader” (Judge & Piccolo, 2004, p. 755). Charismatic leaders thereby display their beliefs in ways that “appeal to followers on an emotional level” (Judge & Piccolo, 2004, p. 755). While transformational and charismatic leadership appear to have some similarities, more recent research questions these suggested overlaps.

As mentioned in the previous section, van Knippenberg and Sitkin (2013) identified several problems in literature concerned with charismatic-transformational leadership. These are the lack of a clear definition of what charismatic-transformational leadership is, how each of the four transformational leadership dimensions influence “mediating processes and outcomes” (van Knippenberg & Sitkin, 2013, p. 1), and the methods and tools that are used to measure specific effects that charismatic-transformational leaders may have on followers, for example.

Van Knippenberg and Sitkin (2013) thus recommend “that the field forego the label of charismatic-transformational leadership in favor of the study of more clearly defined and empirically distinct aspects of leadership” (p. 2). Within the scope of this study I discuss charismatic leadership as a distinct form of leadership.

Charismatic leaders possess authority through follower support and perception without the need to hold a certain position within an organisation (Bass & Bass, 2008; Shamir et al., 1994; Yagil, 1998; Yukl, 2006). While some argue that charisma is a given leadership quality, others suggest that personality factors in relation to the demonstration of leadership seem to be modest (Jackson & Parry, 2011). To be socially influential, however, charismatic leaders need to be recognised and endorsed by followers (Bryman et al., 2011; Grint, 2005; Northouse, 2009). Charismatic leadership might therefore be described as a phenomenon that includes “leader identity, leader behaviour, follower identity, sociocultural context and organisational setting” (Jackson & Parry, 2008, p. 34) functioning in unity.

Charismatic leadership is effective through leaders elevating followers’ self-concept (Bass & Bass, 2008; Shamir et al., 1994). The elevation of followers’ self-concept is described as generating “heightened self-esteem and self-worth, increased self-efficacy and collective-efficacy” (Jackson & Parry, 2008, p. 34) through personal empathy of a leader for a follower or group of followers. It is thus acknowledged that charisma requires a leader to employ a large amount of emotional work to approach and persuade followers (Bass & Avolio, 1997; Shamir, House, & Arthur, 1993). The overall vital link here appears to connect the characteristics of a leader and the knowledge about “how and why certain leader-follower relationships work” (Jackson & Parry, 2008, p. 35), or perhaps why they do not work.

Persuasion is central to charismatic leadership (Bass & Bass, 2008; Jackson & Parry, 2011). The process of approaching and persuading followers consequently requires a charismatic leader to interact with followers through verbal communication and bodily interaction, including the delivery of visionary thinking in style and content (Grint, 2005; Hansen et al., 2007; Storey, 2011). The ability to communicate an idea or vision in a passionate manner might therefore be a vital component of charismatic leadership. This arguably includes a leader’s emotional input while communicating a vision to followers in the pursuit of achieving collective efficiency.

Charismatic leaders are strong transmitters of emotions, though little appears to be known about these emotional expressions (Bono & Ilies, 2006; Yukl, 2006). The acknowledgement and learning about human emotions and their relation to how individuals conduct themselves date back to the middle of the 20th century (Skinner, 1953, 1974). This discussion was furthermore brought into relation with leadership research and practice. More specifically, Daniel Goleman's (2005) and Arlie Hochschild's (2012) publications argue for the acknowledgement and utilisation of emotions to increase effective leadership practices. Al Ringleb, David Rock and Jessica Conser (2010) suggest that it is "generally accepted that an effective leader is defined by his/her ability to perceive, identify, understand, and successfully manage his/her emotions and the emotions of others" (p. 6). Such ability can furthermore enable a leader to employ and direct emotional understandings to gain and build trust in the relationships with his or her followers (Bono, Foldes, Vinson, & Muros, 2007; Daft, 2008; Rock & Tang, 2009). This can subsequently lead to increasing organisational efficiency.

Moreover, if followers are dedicated to a leader and an organisation this leader represents, then an emotional attachment of followers to their leader might allow for positive results on a social and organisational level (Awamleh & Gardner, 1999; Bryman et al., 2011; Northouse, 2009; Shamir et al., 1993). In order to evoke emotional responses in followers, it might be asked if a leader's understanding of followers' needs and wants through the reading of their body language and perhaps understanding their emotions in addition to verbal communication could be beneficial. In turn, this raises questions how learning about nonverbal communication in leadership education might best be achieved to perhaps better understand charismatic leadership.

Marlene Fiol, Drew Harris, and Robert House (1999) describe charismatic leadership as dynamic process in which charismatic leaders "employ a predictable, consistent set of linguistic techniques to break down, move, and re-align certain beliefs of their followers" (Fiol et al., 1999, p. 470). The role language plays within such process is thereby inseparable "from its social context" (Fiol et al., 1999, p. 471). Fiol et al. (1999) thus call for a change of direction in studying charismatic leadership. The authors argue that in order to better understand charismatic leadership, "the research agenda needs to be broadened to include nonverbal forms of leader/follower interchange" (Fiol et al., 1999, p. 475). This finding

points to the importance of the nonverbal in human communication and interaction. The next section discusses authentic leadership characteristics.

2.1.1.3. Authentic Leadership

The concept of authentic leadership emerged during the 1990s and has since gained interest amongst academics in leadership research (Bryman et al., 2011; Chan, Hannah, & Gardner, 2005; Gardner, Avolio, & Walumbwa, 2005; Goffee & Jones, 2005; Irvine & Regeer, 2006). For example, Bruce Avolio and William Gardner (2005) argue for authentic leadership as a source of new leadership that includes transformational and charismatic leadership traits. Akin to the proposition that there is no universally agreed definition of the broader term leadership, Cecily Cooper, Terri Scandura, and Chester Schriesheim (2005) suggest that the definition of authentic leadership is equally debatable.

A great amount of literature suggests that authenticity is infused by leaders being true to themselves (Avolio & Gardner, 2005; Irvine & Regeer, 2006; Michie & Gooty, 2005). Self-awareness is therefore central to authenticity and consequently to authentic leadership (Ladkin & Taylor, 2010a; Lord & Hall, 2005; Silvia & Duval, 2001). Although the term authenticity may be described as inherently self-referential (Maslow, 1968), Ladkin and Taylor (2010a) argue that “it is the way in which the ‘true self’ is enacted that is critical to followers' experience of authentic leadership” (p. 64). This suggests that the process of authentic leadership, or in other words the exchange of understandings between a leader and his or her followers, includes what Daniel Duke (1986), Hansen et al. (2007) and Ladkin (2008) call aesthetic aspects of leadership.

The ethical behaviour and values of a leader are also linked to authentic leadership in a vast amount of literature (Hannah, Lester, & Vogelgesang, 2005; Jackson & Parry, 2011; Ladkin, 2011; May, Chan, Hodges, & Avolio, 2003; Shamir & Eilam, 2005). It appears that authentic leadership requires time for leaders to prove their determination, as followers seem to judge a leader's consistency regarding his or her actions, stances and behaviours within societal or organisational norms and contexts (Fryer, 2011; Ladkin, 2008). From an authentic leadership theory perspective, it appears rather unclear though “how deeply self-referent aspects of a leader's self (authenticity) and the leader's underlying moral values (integrity) become apparent to followers” (Fields, 2007, p. 196). Similarly, Todd Pittinsky and Christopher

Tyson (2005) argue that the portrayal of inner feelings by a leader may not necessarily translate to followers, which could imply that it is paramount to consider how a leader is perceived by his or her followers regarding his or her authenticity. Hansen et al. (2007) suggest that authentic leaders “are those that are true to themselves” (p. 550), which followers can sense and through which they build a trustworthy relationship with a genuine leader. It might thus be argued that followers not only perceive a leader by what he or she verbally communicates, but also how leaders may express themselves through their body language.

Authentic leadership is also linked to notions of embodied practice. Ladkin and Taylor (2010a) argue that “the recognition of the bodily aspect of leadership is critical to understanding how authentic leadership is perceived” (p. 65). Although some research addresses the body and how it functions in organisational contexts (Hassard et al., 2000; Sinclair, 2005a), little research has addressed embodied leadership practices from a dance point of view. The works of Arja Ropo and Jaana Parviainen (1999), Amanda Sinclair (2005b) and perhaps Denhardt and Denhardt (2006) might be seen as exceptions, as these authors look at dance from theoretical leadership research perspectives.

Authentic leaders build increasing levels of trust in their followers and, from an organisational perspective, a caring and inclusive organisational atmosphere (Dirks & Ferrin, 2002; Gardner et al., 2005; Jones & George, 1998). More explicitly, authentic leadership within organisational contexts engages positive psychosomatic capacities that result in constructive leadership and follower behaviours (Luthans & Avolio, 2003). In this context, authentic leaders engage in aesthetic practices that relate to the sensibility of followers and their consequent gut reaction during the trust building process with authentic leaders.

Also, Ladkin (2008) proposes that followers can sense the reliability of a leader through “their ‘gut reaction’ to that leader” (p. 38). Followers, Ladkin (2008) further argues, read leaders’ physical expressions, such as the level of voice and physical tension, to draw conclusions about their agenda. From a different perspective, might not a skilled individual, such as a theatre actor or dancer, possess the ability to express him or herself in a certain way to deliberately evoke follower responses? In other words, could not a theatre actor or dancer act in a purposeful manner if he or she is aware about how others might react to their physical expression? Such enactment would surely go against authenticity, but leads to question how

followers perceive the true authenticity of a leader. Perhaps looking at the behaviour of a leader over a long period of time can tell a more accurate picture about his or her authenticity.

However, authentic leadership might essentially stem from a leader being his or her ‘true self’ (Ladkin & Taylor, 2010a). In other words, authentic leaders are, or are not, perceived as authentic “through the embodiment of that ‘true self’” (Ladkin & Taylor, 2010a, p. 64) by their followers. The development of true self is described by Stephen Wilson (1988) as attentive somatic awareness. Such somatic awareness might provide an opportunity for self-actualisation (Maslow, 1976), in short, the development of an awareness about embodied human emotions, such as love, fear and excitement. Tamotsu Shibutani (1961) explains somatic practices as being related to self-conceptions through which a person’s body “becomes the nexus of the various experiences” (p. 222), which consequently permits the identification of the self. The consequent enacting of the self within leadership might therefore be dependent on somatic awareness that could enable a leader to utilise such knowledge.

This in turn draws parallels to Grint’s (2000) proposition of the performative aspects in leadership, in which the body arguably plays a vital role (Sinclair, 2005b). Lynne Blom and Tara Chaplin (2000) propose embodied experiences are primordial. This would suggest that our bodies are a more accurate reflection of our innermost feelings and motivations than the words we use to explain ourselves verbally (Marshall, 2001). Moreover, if the body reflects our innermost feelings and motivations better than words, it could be argued that the style of *how* a leader communicates a vision to followers might be of greater importance than its actual content.

The importance of how a vision is delivered in relation to its content draws parallels to the study of charismatic leadership (Awamleh & Gardner, 1999; Bono & Ilies, 2006; Bryman et al., 2011; Holladay & Coombs, 1994). These findings consequently led me to think about the importance of verbal and nonverbal communication, as well as self-awareness in leadership as such. Awareness of the self in relation to verbal and nonverbal communication and how others perceive us, and how we perceive others, is arguably paramount to leadership. Within the following section I present diverse leadership concepts and research findings on follower-centred perspectives on leadership.

2.1.2. Follower-Centred Approaches to Leadership

The vast majority of research in the field of leadership studies focuses on the study of leaders and their behaviour in relation to followers. Followers are, however, essential to leadership (Collinson, 2006; Hansen et al., 2007; Jackson & Parry, 2011; Meindl, 1995; Pfeffer, 1977; Pfeffer & Salancik, 1978). Susan Baker (2007) notes that a research of 26 databases for literature on followership resulted in about 530 publications about this topic between 1928 and 2006, with the vast majority of literature being produced about and by North American researchers. Hence, a number of scholars recommend further investigations (Baker, 2007; Collinson, 2006) in order to shed more light onto the influence of followers in leadership.

Followers are recognised as paramount to organisational success. The interaction between leaders and followers is therefore an essential component (Baker, 2007; Jackson & Parry, 2011). Literature suggests that leaders can only place themselves in such positions if other people perceive them as leaders (Bass & Bass, 2008; Meindl, 1990; Yukl, 2006). Since followers are acknowledged as an integral part of the leadership process (Collinson, 2006; Marion & Uhl-Bien, 2001), a number of studies argue that successful organisations depend on the courage and exemplary behaviour of their followers (Adler, 2006; Chaleff, 2003; Kelley, 2004; Pink, 2004; Potter, Rosenbach, & Pittman, 2001; Raelin, 2003; Seteroff, 2003). Moreover, it is apparent that the empowerment of a knowledgeable workforce, the distribution and sharing of leadership, and quality skills in followership, are vital components of teamwork within contemporary organisational contexts.

In opposition to some traditional perceptions of obedient and passive followers that are led by a charismatic leader, some contemporary followers might be seen as pro-active and engaged in organisational processes (Baker, 2007; Storey, 2011). Moreover, Baker's (2007) research suggests that followers "must be studied in relation to his or her leader" (p. 58). In addition to the suggestion that the acknowledgement of the contextual framework of leader-follower interactions is vital in leadership research, it serves to reason "that followers and leaders are roles, not people with inherent characteristics, that followers are active, not passive" (Baker, 2007, p. 58), and that both parties are driven to achieve a common purpose.

Some literature also argues that leadership is essentially a group process (Chaleff, 2003; Haslam & Platow, 2001; Hogg, 2001; Potter et al., 2001; van Knippenberg & Hogg, 2003).

Social identity therefore plays an increasingly important role within leadership research (van Knippenberg & Hogg, 2003). The social identity theory of leadership, for example, argues that the social distinctiveness of groups and its members plays a significant part in all leadership processes (Grint, 2005; Hogg & Terry, 2000; van Knippenberg & van Knippenberg, 2003). Michael Hogg (2001) asserts that the level of acceptance of an exemplary leader by a group is contingent to leadership.

Moreover, Michael Hogg, Robin Martin and Karen Weeden (2003) suggest that groups endorse a leader that they perceive as embodying their group values. Identity and leadership might thus be seen as inter-reliant features within group contexts (Haslam & Platow, 2001). The proposition of the above-mentioned authors that leadership is in its essence a group process arguably reflects the necessity to build and work as a team. In other words, the collaboration of individuals towards the achievement of a common goal within a given context seems vital to the leadership process.

Leaders may play a significant role in the construction of a group's identity (Bass & Bass, 2008). Martin Chemers (2003), for example, argues that leaders could sway follower identities to, perhaps indirectly, improve their active commitment to a work process. Similarly, Grint (2000) suggests that some leaders even try to falsify their followers' identities in the attempt to make them follow. On the other hand, Burns (1978) and Bass and Avolio (1993) propose that leaders may actually need to transform follower goals and values in order to achieve an anticipated outcome. Leaders thus seem to require the ability to understand each individual within a group, which in turn can help to build and shape a group's identity. This process arguably entails the ability of a leader to communicate anticipated outcomes to a group of followers, or in other words, the ability of a leader to engage and foster group communication and interaction while collaborating.

The communication of leadership decision-making processes, as well as the explanation of which methods a leader employs to achieve a certain goal, is crucial to building and shaping a group's identity (Kramer, 2003; Reid & Ng, 2003; van Knippenberg & van Knippenberg, 2003). David Collinson (2005) argues that leadership research shows that leaders often appear surprised by their followers' reaction to their plan. Cultural differences, as experienced by multinational corporations, for example, might play one vital part through increasingly diverse workforces (Offerman, 2004). Within this context, it might be argued

that the followers' understanding of their leaders' body language, and vice versa, could enhance mutual understanding through nonverbal interaction in addition to verbal communication.

Leaders motivate their followers to shape their identities. To gain and develop “a broader and deeper understanding of followers' identities, and of the complex ways that these selves may interact with those of leaders” (Collinson, 2006, p. 186), Robert Lord and Douglas Brown (2001, 2004) propose that leadership studies need to recognise self-regulatory systems that are crucial to follower motivation, and consequently analyse the impact leaders might have on such processes. In opposition, “post-structuralist perspectives argue that the identities of followers and leaders are frequently a condition and consequence of one another” (Collinson, 2006, p. 187). This might suggest that followers could also influence the identities of their leaders.

Also, with the acknowledgement of followers as being central to leadership, issues and discussions about ethical and social conduct of leaders emerged (Fryer, 2011; Hansen et al., 2007; Sussmann & Vecchio, 1982). The focal point of this subject area is, however, the exchange of information, the building of relationships, or in short, the interaction between leaders and followers (Dansereau, Graen, & Haga, 1975; Graen & Cashman, 1975). Hence, James Meindl's (1995) suggestion seems somewhat contradictory to the view of most of the aforementioned authors, which is that leadership only exists when there is a leader and a follower whose behaviour in one way or another influences the opposite side. Nevertheless, human communication and interaction appear key to leadership processes, regardless of the paradigm employed.

In addition to the discussion about the relationship between followers and leaders or vice versa, current leadership research explores subjective qualities of leadership (Casey, 2000; Hansen et al., 2007; Jackson & Parry, 2011; Linstead & Höpfl, 2000; Ropo, Parviainen, & Koivunen, 2002; Strati, 1999). For example, Ladkin (2008) argues that it is predominantly the personal ability of a leader to attract and persuade followers. This brings us back to the discussion of charismatic leadership. Followers “perceive the elegance, awkwardness, comedy, or beauty of a leader's performance even as they judge its relevance and effectiveness” (Ladkin, 2008, p. 32). This may suggest that the personal aesthetic abilities of a leader, such as being a great communicator, could cover up some shortcomings regarding

positional power by relying on referent power (French & Raven, 1959). It might therefore be argued that “judgements and interpretations made by followers are partly based on implicit, tacit, felt meaning derived from their subjective interpretation” (Hansen et al., 2007, p. 553) of a leader’s behaviour. These findings led me to ask if knowledge about, and awareness of, diverse notions of communication could enable individuals within a leadership role to express their vision by choosing the most appropriate style in the effort to persuade their followers, both verbally and nonverbal.

Leaders who are able to elicit emotional follower responses seem to be able to achieve an increase in organisational effectiveness (Conger & Kanungo, 1998; Yukl, 2006). Hence, an emphasis on inspirational and emotional leadership aspects could create a path towards achieving anticipated goals (Ashkanasy, Härtel, & Zerbe, 2000; Conger & Kanungo, 1998; Dasborough & Ashkanasy, 2002; Pescosolido, 2002; Shamir et al., 1993). The process and outcome of such social interaction might also be seen as the product of the leader-follower interaction and thus human communication. Though I partly discussed this point within the charismatic leadership section, the accentuation here is on *how* a leader communicates within their role or function. For example, Ladkin’s (2008) concept of *leading beautifully* proposes the “often un-articulated, but nonetheless powerful aspect of how leaders embody their role” (Ladkin, 2008, p. 40) and relates those aspects to their persuasive ability. Central to Ladkin’s (2008) thoughts and illustrations is how a leader portrays himself or herself to followers through nonverbal communication in addition to the actual words presented.

It appears that in addition to diverse modes of communication, intuition and sensory experiences are vital aspects of leadership processes. These findings consequently led me to ask how a better awareness of our sensory knowledge and experiences, in addition to all aspects of human communication and interaction, might best be addressed in leadership education. A relatively new area in leadership research discusses numerous aspects of leadership that include the acknowledgement of non-rational ways of knowing. Within the next section I unveil some of the discussions taking place around leadership and aesthetics or, in other words, aesthetic leadership.

2.1.2.1. Aesthetic Leadership

While literature suggests a diverse and inconsistent use of the term leadership, one central focus in recent discussions surrounding this topic appears to link the term aesthetics to leadership in organisational settings and managerial education (Antal, 2012; Austin, 2008; Bathurst, Jackson, & Statler, 2010; Carr & Hancock, 2003; Guillet de Monthoux, 2007; Hilberry, 2012; Sprinborg, 2012). What exactly is the link between aesthetics and leadership though? Is aesthetic leadership the embodied ability of a leader to create and convey visionary thinking to influence followers (Basadur, 2004; Dvir et al., 2002; Sharma, 1999; Yukl, 2006); is it a rich phenomenon incorporating various characteristics of social interaction (Hansen et al., 2007; Ropo & Sauer, 2008); or do ethical considerations of the leadership role, such as leading beautifully (Ladkin, 2008), take a central part in this debate?

The starting point of the aesthetic leadership discourse might have been the conceptualisation, or idea, of shared leadership between a leader and his or her followers in opposition to a leader- or follower-centred leadership approach (Linstead & Höpfl, 2000; Ramirez, 1987; Strati, 1992, 1995). The aesthetic organisational perspective has grown to include subjective, social constructionist, and symbolic leadership approaches since the late 20th century (Gagliardi, 1992; Strati, 1999). Edward Ottensmeyer (1996), for example, suggests that even though aesthetic terms were consistently used in reference to organisational behaviour, academic research had not addressed this emerging research area in depth. The inquiry about aesthetic dimensions of organisations has since been a point of academic discussion involving numerous angles and methodologies (Austin & Devin, 2010; Grint, 2000; Ladkin, 2008; Taylor, 2002). Hansen et al. (2007) point out that the most frequently discussed elements within the aesthetic leadership debate include queries of an organisation's feel from a day-to-day perspective and considerations about the acknowledgement of sensory knowledge as legitimate in organisational frameworks.

Aesthetic leadership research acknowledges that the exclusive use of cognitive-rational analysis in organisational frameworks ignores bodily senses as a way of knowing. Thus, aesthetic leadership allows subtle and underlying qualities, such as intuitive understandings, to be included in that respect, as leaders use their intuition in addition to rationality and intellect while making management decisions (Hansen et al., 2007; Sauer, 2005; Strati, 2000; Taylor & Hansen, 2005). These suggestions draw several parallels to somatic practices in

dance, such as the Alexander technique and the Feldenkrais method, which help make individuals gain better self-awareness. I discuss these parallels in the next chapter.

Another recent suggestion links the terms aesthetics and coherence (Austin, 2008). Robert Austin and Lee Devin (2010) argue that businesses, and thus business leaders, need to understand how to persuasively sell product or service experience. This might require leaders to think in aesthetic terms with a degree of coherence. Coherence here might be referred to as the development of a consistent economic strategy, the sufficient communication of this strategy, and consequently its delivery. Austin and Devin (2010) also explain the term aesthetics regarding product or service qualities that are not purely functional, such as consumers' sensuous experience of a physical object or their emotional reaction to a service experience. This approach is somewhat different to that of Ladkin (2008) and Hansen et al. (2007) who seem to relate the term aesthetics purely to leadership, its interactions between leaders and followers, and their common purpose within a given context, but not necessarily the actual aesthetics of a product or service.

Various literature furthermore suggests that the development of aesthetic leadership aspects might be seen as a subjective and interactive process (Hunt & Ropo, 1995; Trice & Beyer, 1986). In addition to cognitive and linear-rationalist understandings, aesthetic knowledge is rooted in empirical ways of knowing (Bathurst et al., 2010; Cammock, 2003; Weick, 2007). Hansen et al. (2007), for example, propose that aesthetic leadership practices include "language skills, listening, gazing, touch, and treating emotion and feelings as important sources of knowledge" (p. 553), which should be explored in leadership research and practice. Analysing the aesthetic leadership practices that Hansen et al. (2007) deem important to leadership, it becomes apparent that communication skills and an awareness of the self is paramount to leadership processes.

Some conventional leadership theories and practices treat individuals as a human resource, rather than acknowledging individuals for their inherent intuitive understanding and experiences in interaction with others (Barry & Hazen, 1996; Hassard et al., 2000; Ropo et al., 2002). Organisational aesthetics, on the other hand, provide unconventional leadership philosophies through the acknowledgement of embodied knowledge. Antonio Strati (1999), for example, proposes that the sensing or ways of perception dissimilar to cognitive-rational thinking, are elements of aesthetics that should become the core of organisational behaviour.

Likewise, Pasquale Gagliardi (1996) explains that aesthetic leadership in organisational settings should be exercised through emotion in addition to cognitive-rational thinking, while Hansen et al. (2007) assert that aesthetic leadership relates to “felt meaning generated from sensory perceptions, and involves subjective, tacit knowledge rooted in feeling and emotion” (p. 544). Hence, aesthetic leadership within organisational and other contexts is proposed to include the use of personal feelings and emotion as key components of human interaction (Linstead & Höpfl, 2000; Ramirez, 2005). These findings suggest a growing recognition of the body as important source of knowledge in this context.

Aesthetic leadership includes the body as a source of knowledge (Casey, 2000; Harding, 2002; Ropo et al., 2002). Ropo and Sauer (2008), for example, argue that individuals’ bodily understandings are fundamental in aesthetic leadership. From a different perspective, Sinclair (2005b) asserts that leadership “is a bodily practice, a physical performance in addition to a triumph of mental or motivational mastery” (pp. 387-388). The recognition of the body as a source of knowledge developed into the acceptance of embodied knowledge as legitimate in aesthetic leadership.

The literature findings in the first two sections of this chapter reveal discussions on leader- and follower-centred approaches to leadership. Within 21st century leadership practices there is an evolving “movement towards viewing leadership in terms of collaboration between two or more persons” (Crevani, Lindgren, & Packendorff, 2007, p. 40) as well. The next section illustrates theories and practical implications of self- and shared leadership.

2.1.3. Self- and Shared Leadership

Today’s well educated employees offer organisations a great depth of knowledge and increasingly want to contribute to the development of organisational success in meaningful ways (Pearce & Manz, 2005; Printy & Marks, 2006). Craig Pearce and Charles Manz (2005) thus argue that shared and self-leadership are new forms of leadership that can meet “organizational challenges of the 21st century” (p. 132) by utilising the knowledge and level of education of their employees through collaborative teamwork. Moreover, these authors propose that in “contemporary knowledge-based, dynamic and complex team environments, both the cognitive and the behavioral capabilities of the wider workforce are needed to

achieve optimal effectiveness and competitiveness” (Pearce & Manz, 2005, p. 132) to realise organisational success.

Shared leadership is described as a “dynamic, unfolding, interactive influence process among individuals, where the objective is to lead one another toward the achievement of collective goals” (Pearce, Manz, & Sims 2009, p. 234). Such influence process can happen among peers and through down or upward hierarchical processes in organisational management (Pearce, Conger, & Locke, 2007). In other words, shared leadership involves the sharing of influence and authority between individuals instead of centralising all responsibilities to a dominant leader figure within a team or organisation (Cox, Pearce, & Perry, 2003; Ensleya, Pearson, & Pearce, 2003; Pearce et al., 2009). In shared leadership, all team members completely engage in leading a team as a whole toward the achievement of a given objective.

What sets shared leadership teams apart from traditional forms of leadership in organisational management is the “relative absence of formal hierarchical authority” (Pearce et al., 2009, p. 235). While there may be a formal leader within shared leadership teams, this person is treated as a peer rather than a leader (Pearce & Manz, 2005). Moreover, such a leader may not have any authority over members of a team outside the shared leadership process, or may have some shortcomings regarding genuine knowledge about certain areas of expertise. The purpose of shared leadership is to bring a great diversity of experienced experts together to create a synergy in solving organisational problems or achieving organisational objectives through collaboration.

Lucia Crevani, Monica Lindgren and Johann Packendorff (2007) illustrate that organisational leadership is a “complex and exhausting job that demands too much of single individuals and that shared leadership is a way to broaden the competence and personality bases of management” (p. 40) in organisations. In other words, shared leadership can enhance leadership effectiveness through collaboration (Crevani et al., 2007). Examples of beneficial practices in shared leadership include the merging of diverse skill based competencies to solve complex 21st century socio-economic problems, as well as an enhanced communication between individuals and professions through the establishment of shared leadership. These beneficial leadership practices also include the opportunity to combine different interest groups of an organisation at management level, which can in turn enable a company to benefit from the behavioural and cognitive abilities of a large group of employees (Bligh,

Pearce, & Kohles, 2006; Bradford & Cohen, 1998; Miles & Watkins, 2007; Pearce, 2004; Waldersee & Ealgeson, 2002; Yang & Shao, 1996). Pearce et al. (2009) also propose that shared leadership “can yield a significantly greater impact on team and organizational effectiveness than does the more traditional model of hierarchical leadership alone” (p. 237). The analysis of the above literature suggests that the collaboration of individuals to solve organisational problems is key to shared leadership.

Self-leadership is a theoretical contribution proposed by Craig Pearce and Jay Conger (2003b) to enlarge leadership research and practice. Self-leadership includes the management of one’s own behavior in view of meeting current organisational principles and objectives. It involves the individual engagement with what needs to be prepared, how an objective should be tackled, and why it is important to do so (Crevani et al., 2007; Lovelace, Manz, & Alves, 2007). Moreover, self-leadership “incorporates intrinsic motivation, self-influence skill development, and strategic oriented cognitions” (Pearce & Manz, 2005, p. 133) by individuals.

The relatively new self-leadership paradigm presents an alternative form of leadership to more traditional organisational perspectives that emphasise the control and guidance of assigned leaders within a formal hierarchical structure (Bligh, Pearce, & Kohles, 2006). This “alternative view fits well with the concept of empowering employees through teams, which creates a condition of less dependence on traditional leader authority figures” (Pearce & Manz, 2005, p. 133) in organisations.

Self-leadership can provide individuals with the motivation and self-guidance needed to accomplish organisational and personal objectives (Manz & Neck, 2004). A benefit of self-leadership is the suggested relation of lowered perceived stress levels and an increase in job satisfaction by employees (Dolbier, Soderstrom, & Steinhardt, 2001). Pearce and Manz (2005) argue that knowledge of the self by individuals is fundamentally important “to the distribution and sharing of leadership throughout a work system” (Pearce & Manz, 2005, p. 133), especially in collaborations and team-based work.

It is important for formal leaders to practice and promote self-leadership in their subordinates and themselves in order to cultivate an effective organisational environment (Lovelace et al., 2007). In other words, “a leaders' development of skills that promote followers' capacity to

take more responsibility for their own direction and motivation can potentially dramatically increase the effectiveness of their leadership influence” (Lovelace et al., 2007, p. 379) within an organisation or work team. Such specific skills and applied strategies include “self-observation, self-goal-setting, self-reward, rehearsal, self-job redesign, and self-management of internal dialogues and mental imagery” (Pearce & Manz, 2005, p. 133). These strategies are important to empower employees in low hierarchical team-based work environments. Self-awareness is therefore arguably critical.

Pearce and Manz (2005) propose five salient factors that “influence the appropriateness of self- and shared leadership” (p. 135). These are the urgency level of a given leadership setting, the importance of employees committing to organisational objectives, the demand for innovation and creativity to maintain or gain a competitive advantage, the interdependence of work systems, and the complexity of the work itself.

The urgency level of a given leadership setting influences the appropriateness of which form of leadership to utilise (Pearce & Manz, 2005). An emergency situation, such as an accident, arguably calls for more conventional leadership forms where an authorised leader guides subordinates through times of crisis. The development of self- and shared leadership capacities in employees requires time, however (Bligh et al., 2006; Bradford & Cohen, 1998; Denis, Lamothe, & Langley, 2001). While the development of self- and shared leadership requires an investment of resources to increase operational effectiveness over time, the outcome of implementing these leadership forms promises significant employee contributions to the further development of an organisation (Pearce & Manz, 2005). This requires employees to fully commit to reaching organisational objectives through collaboration and problem-solving processes.

Organisations strive for continuous innovation to maintain or gain a competitive advantage in the market place (Cox et al., 2003). Employees that think creatively are therefore vital (Ensleya et al., 2003). Encouraging employees to contribute to organisational success through creative input can be achieved through self- and shared leadership. According to Pearce and Manz (2005), encouraging employees “to lead themselves and share influence with their peers in making decisions, solving problems, and identifying opportunities for the future” (p. 136) results in enhanced innovation and creativity through team work. This, in turn, can lead

to organisational success. The communication and interaction between managers and employees, as well as the collaboration among peers, is thereby arguably critical.

The interdependence of work systems in organisations affects the “appropriate balance of self- and shared leadership” (Pearce & Manz, 2005, p. 136). Self- and shared leadership particularly enhance each other in team work environments and can outperform “individual workers when tasks are interconnected and integrated” (Pearce & Manz, 2005, p. 136). From a different perspective, if the organisation does not have the objective to achieve interconnected or integrated work processes, a self-leadership approach may be more effective. However, whether a self- or shared leadership approach is employed in organisations or not, it can be argued that knowledge and an awareness of the self is paramount to self-leadership in any case.

The complexity of a given work objective can demand organisations to employ certain styles of leadership (Fiol et al., 1999; Lovelace et al., 2007; Manz & Neck, 2004; Pearce & Manz, 2005). A high level of complexity of a task might call for a shared leadership approach as a greater number of experts from perhaps different work fields can contribute a diversity of experiences and knowledge to achieve a given objective. In other words, “the more complex the work involved, the more likely it is that shared leadership, supported by the self-leadership of the individual knowledge workers, will be needed for optimal performance” (Pearce & Manz, 2005, p. 137) in organisations. This requires each member of a team, as well as the managers of an organisation, to communicate and interact with one another in a way that enables all individuals involved to achieve the anticipated outcome of a work process. As communication is arguably at the very core of our human interaction and thus crucial to leadership, I next present literature on verbal and nonverbal communication.

2.2. Leadership and Communication

The above literature suggests that human communication and interaction in various dimensions is paramount to leadership. Moreover, effective communication and interaction appears central to achieving beneficial organisational outcomes. What makes communication effective, and how can the learning about diverse aspects of human communication and interaction be addressed in leadership education programmes? Within the following section I

review the field of human communication and interaction, with a particular focus on nonverbal communication.

2.2.1. A Brief Historical Overview

Records about the relationship of verbal and nonverbal communication and interaction have been preserved for more than 2500 years. Philosophers such as Confucius (1951/500 BCE) first illustrated the use of nonverbal human interaction. Speaking persuasively through verbal and nonverbal means was, and still is, seen as “important tributary of nonverbal knowledge because an understanding of a speaker's gestures, posture, and voice are central to an understanding of their effectiveness” (Knapp, 2006, p. 3). Greek philosopher Aristotle (1991/350 BCE) suggests that how a speech is presented may be more influential than its actual content, pointing to the importance of nonverbal cues in human communication and interaction. This point of view draws a clear parallel to Grint's (2000) and Ladkin and Taylor's (2010b) argument of the importance of performative aspects, of *how* meanings are articulated in leadership communication.

Building on the Greek philosophers, Italian rhetoricians further defined nonverbal aspects in speech delivery (Kennedy, 1972). Akin to Confucius (1951/500 BCE), Cicero (1942/55 BCE) argues for congruent verbal and nonverbal communication. In addition, Cicero (1942/55 BCE) established the connection of emotion to nonverbal behaviour, as well as dividing nonverbal behaviour into various categories, such as facial expression and bodily posture. This field was also explored and defined by Quintilian (1922/90 BCE) who argues for a balance of bodily gestures, oral presentation, and facial expression.

One of the next significant developments in studies about the links of verbal and nonverbal expression was named elocution movement. It started during the mid 18th century and is suggested to have continued to the early 20th century (Knapp, 2006). The focus of elocutionists was to explore and establish how oral expression can be utilised to communicate in connection with the body. Elocutionists Gilbert Austin (1753-1837) and François Delsarte (1811-1871) created systems that recorded bodily movements and their relationship with verbal communication (Bizzell & Herzberg, 1990; Shawn, 1954). The elocution movement gave way to more contemporary perceptions and ideas during the 19th century, which appears

to be heavily influenced by the theories and findings of Andrea de Jorio (1832) and Charles Darwin (1872/2009) (Kendon, 2000; Ekman, 1973). Darwin's (1872/2009) theories in particular have built the basis for numerous future research directions.

Since the 20th century communication studies gained growing interest from a great variety of research fields (Delia, 1987; Knapp, 2006). These include psychology, sociology, ethology, and anthropology. The key area of interest in communication from these fields of research is the interaction between individuals to understand social life from divergent perspectives. The studies by psychologists Bella de Paulo and Howard Friedman (1998) and anthropologist Eliot Chapple (1940) are two examples of studies concerned with understanding human interaction.

During the same time period, some research suggests that people can learn about individual's inner state through observation and analysis of bodily actions. Gordon Allport and Philip Vernon (1933), for instance, propose that their experiments show that some human movement patterns were consistently in line with certain personality traits of their research participants. Other studies in psychological expression analysing movement patterns and how these link to certain personality traits and aspects of emotional expression concluded similarly (Asendorpf, 1982; Asendorpf & Wallbott, 1982). This field of research did not progress due to political circumstances in Europe during the 1930s.

Also during the 1930s some scientists started to utilise motion pictures to record and analyse humans' physical behaviours (Davis, 1979; Halverson, 1931). David Efron (1972), for example, utilised a variety of experimental methods, including the filming of human interactions and life sketches by a professional artist to study gestures of individuals while communicating. According to Mark Knapp (2006), one of Efron's (1972) most significant findings is that human nonverbal behaviour is influenced by the environment and cultural background of a person.

Some significant new directions in nonverbal communication studies came through the works of Ray Birdwhistell (1970) and Edward Hall (1959). Birdwhistell (1970) established the area of kinesics, which specifically analyses the use of bodily movement and posture in communication, while Hall's (1959) field of study examines the use of space and spatial

objects in relation to individuals while communicating. Both researchers suggest that nonverbal cues have a somewhat similar structure to linguistic coding.

Somehow similar, Rudolf Laban (1926, 1996) developed a highly detailed movement notation system to record and annotate human movements during the 1920s and 1930s (Knapp, 2006). Laban (1996) and Blom & Chaplin (2000) suggest that the union between movement and content is inseparable. Moreover, Laban (1966) developed the field of choreutics, proposing that space is a hidden feature of movement and movement is a visible aspect of space, which is used to communicate meaning. Although Knapp (2006) suggests that notational modes of recording movement in nonverbal research are common, Laban's movement notation system appears not to be utilised in communication research concerning leadership education. However, Laban's movement notation system was predominantly developed to record dance, which might explain why it has not been employed in research about communication and human interaction in organisational contexts.

The field of communication and psychology also saw some new developments during the 1950s. Lawrence Frank (1957), for example, asserts that in various interpersonal relationships the use of tactile modes of communication “functions most effectively and communicates more fully than vocal language” (p. 214), referring to the role that touch can play in human interaction. This suggestion is also reflected by Harry Harlow (1958) and Ashley Montagu (1971), who argue that touch in human interaction can be a very powerful way of communication.

In the 1960s and 1970s, public interest in communication studies grew, particularly regarding nonverbal communication (Davis, 1971). During this period, the term *body language* emerged through publications by Julius Fast (1970), Judith Koivumaki (1975), Michael Argyle (1975), Desmond Morris (1985), and others. The growing interest in communication and its diversity of aspects also resulted in the inclusion of communication studies in academic areas, such as social psychology, and in new communication research streams, such as decoding nonverbal human behaviour (Hall & Bernieri, 2001). While there appears to be a growing interest in nonverbal behaviour in communication studies in academia, it could be asked how the learning about nonverbal behaviour, or body language, might be best achieved in tertiary education and organisational learning. The following sections analyse some salient areas of communication and human interaction studies in more depth.

2.2.2. Nonverbal Communication and Interaction

Awareness of human communication and interaction largely comes through nonverbal cues (Aronoff, Baskin, Hays, & Davis, 1981; Birdwhistell, 1970; Knapp & Hall, 2009; Koneya & Barbour, 1976; Mehrabian, 1971; Munter, 2006; Stanton, 2004; Walker, 2006). More specifically, Albert Mehrabian (1971) asserts that 93 percent of information in personal communication is transmitted through the body, while seven percent comes through the actual use of written or spoken words. The 93 percent of bodily, or nonverbal, cues are further divided by Mehrabian (1971) into 35 percent coming through the way a person uses his or her voice, and 58 percent deriving from physical gestures, facial expressions, and other bodily cues. Whether or not these figures accurately represent reality in all aspects and communication contexts is debatable (Tubbs & Moss, 2000). How, for example, can we achieve divergent ways of using our voice without engaging the body to stimulate the voice in one way or another in the first place, and is it therefore inevitable to divide nonverbal communication into voice and body segments? Mehrabian's (1971) findings do, however, point to the significant importance of the nonverbal in communication between individuals.

Nonverbal communication is “one of the most powerful methods of communication; it conveys important information about a person's likes and dislikes, emotions, personal characteristics, and relationships” (Lakin, 2006, p. 59). Judee Burgoon and Thomas Saine (1978) define nonverbal communication as human interaction with shared social meanings that are either consciously sent or received, intentionally sent or intentionally interpreted, with the potential for feedback from the other party without the use or exchange of words.

Nonverbal communicators also relate to building a credible image of the self (French & Raven, 1959; Knapp & Hall, 2009; Stanton, 2004). In other words, an audience's perception of a presenter can be influenced through how a presenter communicates to an audience, including the use of body language (Dwyer, 2011; Mai & Akerson, 2003; Sligo, Fountaine, O'Neill, & Sayers, 2000). The consistent use of words, gestures, and other nonverbal cues, is therefore vital.

Some literature suggests that nonverbal communication is rooted in cognitive processes (Lakin, 2006). Ulric Neisser (1967) explains cognitive processes as obtaining, understanding, storing, and judging information. These cognitive processes may not be consistently

conscious or controlled, however (Hassin, Uleman, & Bargh, 2005). Cognitively controlled nonverbal interaction is proposed to be characterised through the awareness of intentional bodily efforts (Bargh, 1996, 1997; Posner & Snyder, 1975; Shiffrin & Schneider, 1977). Intentionality is referred to by Lakin (2006) as the willingness to employ bodily actions, such as arm or hand gestures, that are intentionally controlled by the mind.

Bodily gestures can aid to illustrate and substantiate meaning in addition to the use of spoken words (Clark & Gerrig, 1990; Morris, 2002; Streeck & Knapp, 1992; Tubbs & Moss, 2000). Literature suggests growing evidence about the use of gestures as means of communication during organisational presentations (Bavelas & Chovil, 2006; Ekman, Friesen, & Hager, 2002; Munter, 2006). This includes suggestions of using bodily movement to engage or take control of an audience, or choosing particular parts of a room to stand in while facing an audience (Kendon, 2004; Knapp, 2006). From a linguistic perspective, the meaning of spoken words is thought to be inseparable from physical gestures.

From a different perspective, the way individuals physically present themselves has direct implications on how they are perceived by others and how they perceive themselves during organisational presentations (Carney, Cuddy, & Yap, 2010; Darwin, 1872/2009; Huang, Galinsky, Gruenfeld, & Guillory, 2011; Kotter, 1985, 1990; Riskind & Gotay, 1982). Some studies on power posing, for instance, show that humans “express power through open, expansive postures, and they express powerlessness through closed, contractive postures” (Carney et al., 2010, p. 1363). High-power poses are projected by a person standing upright with the chest pushed out and raised chin, as opposed to low-power poses where a person might have drooping shoulders and a lowered head.

In addition to how individuals may be perceived by others, the display of high- and low-power posing also affects individuals psychologically and physiologically (Carney et al., 2010). High-power posing, for example, elevates the level of the steroid hormone testosterone on one hand, and lowers the stress-related hormone cortisol on the other hand. This in turn results in increasing “behaviorally demonstrated risk tolerance and feelings of power” (Carney et al., 2010, p. 1366) by individuals. Carney et al. (2010) assert that these findings further current knowledge of embodied cognition through suggesting that “the effects of embodiment extend beyond emotion and cognition, to physiology and subsequent behavioral choice” and that any “psychological construct, such as power, with a signature

pattern of nonverbal correlates may be embodied” (Carney et al., 2010, p. 1366). In other words, individuals can influence their physiological and mental well-being by simply adjusting their physical posture to increase their level of confidence.

However, the five key elements of nonverbal cues include *posture*, through which persuasive speakers exhibit composure, *body movement* which depends on spatial constraints and personality characteristics during presentations, and *arm and hand gestures* through which speakers convey and highlight speech content. *Facial expressions* and *eye contact* are suggested to be the other two key elements (Ekman et al., 2002; Goodwin, 2000; Munter, 2006; Schermerhorn, Hunt, Osborn, & Uhl-Bien, 2010; Stanton, 2004; Wood et al., 2004). Since nonverbal communication appears vital to how humans interact and consequently understand each other, it can be argued that the physical experience in learning about posture, gestures, and other bodily movements could benefit leadership education.

Kinesics is the name of the field of study analysing the use of posture, facial expressions, and other bodily movements, including hand and arm gestures in communication research (Birdwhistell, 1970). Kinesics in a conversation, for instance, strongly indicates to what extent individuals appreciate each other and their interest in the views of one another (Bavelas & Chovil, 2000; Bernieri & Rosenthal, 1999; Burgoon & Saine, 1978; Goodwin, 1981; Mehrabian, 1971; Knapp & Hall, 2009; Sligo et al., 2000). Kinesics, or in other words body language, can also reveal “the perceived status, or power relationship, between the communicators” (Walker, 2006, p. 181). By standing or sitting close to someone, for example, a person can show attraction for another individual. Having the arms crossed in front of the chest while standing with a very straight back and holding the chin up high, on the other hand, may indicate a person’s dominance. However, Sinclair’s (2005b) and Ropo and Sauer’s (2008) argument that individuals’ bodily understandings are fundamental to aesthetic leadership may indicate the need to learn about kinesics in leadership education.

Communication may only be seen as effective when a given message results in the anticipated response from the targeted audience (Munter, 2006; Schermerhorn et al., 2010; Wood et al., 2004). A variety of studies illustrate that “business people spend 45% to 63% of their time listening, yet as much as 75% of what gets said is ignored, misunderstood, or forgotten” (Munter, 2006, p. 152). This may point towards the importance of developing skills in ‘listening’ to nonverbal communication (Bolton, 1987). The learning about, and

understanding of, body language through observation may therefore enable people to decode nonverbal messages.

Decoding messages is explained as translating or interpreting symbols that have been sent by an individual to a receiver (Riggio, 2006; Riggio & Riggio, 2005; Wood et al., 2004). This can be important for effective communication (Dwyer, 2011; Schermerhorn et al., 2010; Stanton, 2004; Tubbs & Moss, 2000). To achieve a better understanding of body language and perhaps a consequent increase in communication effectiveness arguably entails the learning and utilisation of the above-mentioned key elements of body language. It can also be asked, however, if the actual physical experience of divergent bodily gestures and postures might aid in the development of people's awareness of their own body language, which might in turn increase their ability to understand the body language of others through observation.

2.2.3. Bodily Gestures

Bodily gestures transmit information. Regardless of whether gestures supplement spoken messages or actually replace words, "gestures are perhaps the most commonly thought of method of nonverbal communication" (Stanton, 2004, p. 43). These include anything from simple hand gestures to larger bodily gestures. Posture may evoke the perception of confidence, while a simple fiddling with a pen during conversation may suggest nervousness (Knapp & Hall, 2009; Munter, 2006; Tubbs & Moss, 2000). As the composition and style of delivery are central elements in communicating visions within leadership (Bass & Bass; 2008; Den Hartog & Verberg, 1997), it is important to ask how the learning about physical gestures as a means of communicating a vision might best occur.

Gestures assist the communication of different purposes. Paul Ekman and Wallace Friesen (1969) divide bodily gestures into the categories of *emphasis*, *control*, *display* and *emblem*. *Emphasis* on spoken words can be given by pointing an arm, a hand, or fingers towards a certain direction while helping a person to find the right way in an unfamiliar environment. *Controlling* gestures might be explained by analysing the bodily movement of a conductor in front of an orchestra, where the conductor instructs the orchestra to play in a certain way or tempo through the use of controlling gestures to communicate and convey his or her intentions. Rich gestures can *display* bodily emotions, such as wide open arms signalling a welcome or the clenching of a fist in anger or agony. *Emblems* are gestures used to replace

words, such as signalling a thumbs up shows the appreciation of someone's achievement, while extending a middle finger shows some discontent for somebody's actions, to put it mildly.

Gestures are bodily movements employed to communicate meanings in various contexts, including leadership. Effective leadership processes thus arguably necessitate individuals to communicate in ways that enables each participating person within the leadership process to understand and balance organisational and employee interests (Fryer, 2011; Jackson & Parry, 2011). Dialogue is therefore crucial.

Robert Mai and Alan Akerson (2003) argue that "leadership cannot exist in the absence of dialogue" (p. 14). The engagement in dialogue enables the discussion and analysis of ideas from a variety of perspectives that may eventually lead to an informed decision (Kahn, 1996; Munter, 2006). The increasing complexity of making informed decisions in contemporary organisational settings and environments appears to necessitate the involvement of various individuals from perhaps different organisational departments or specialisations in dialogues (Stanton, 2004; Wood et al., 2004). Yet, as suggested by Mehrabian (1971), the majority of understandings in personal communication comes through nonverbal cues, such as bodily gestures.

Central to creating effective teams is the negotiation of power and dominance in social interactions between group members (Burgoon & Dunbar, 2006). This requires the exercising of social skills, which is mostly done nonverbally through gestures (Aries, Gold, & Weigel, 1983; Burgoon & Dunbar, 2000; Schwartz, Tesser, & Powell, 1982). The nonverbal communication of power and dominance and its significant social implications are reflected and influenced through positional power, authority, expertise, and aggressiveness or assertiveness (Birdwhistell, 1970; Darwin, 1872/2009; Ellyson & Dovidio, 1985). These constructs of power and dominance are referred to by Joyce Edinger and Miles Patterson (1983) as aspects of interaction that can be socially controlled, or as Judith Hall, Erik Coats and Lavonia Smith LeBeau (2005) suggest, labelled as vertical dimensions of human interaction. Social psychology and communication research suggest dominance as interpersonal and social, rather than an individual variable though (Burgoon & Dunbar, 2000; Burgoon & Hale, 1984; Rogers-Millar & Millar, 1979). Aries et al. (1983), assert that

dominant behaviour is encouraged through a combination of personality and situational influences.

However, some bodily gestures are suggested to display the emotional state of individuals (Goleman, 2005; Knapp & Hall, 2009; Morris; 2002; Sligo et al., 2000; Stanton, 2004). Specific examples of such gestures are people putting their hand in front of their mouth while being surprised, or clapping their hands to show their appreciation for artists after a theatre performance or music concert. The use of some gestures that communicate emotions appear to be “innate and universal” (Stanton, 2004, p. 43) across cultures.

Other movements may reflect shared interests or opinions. For example, when individuals communicate and develop mutual attraction, some people subconsciously start to mirror the opposite person’s body language (Morris, 2002). When two parties come to an agreement as a result of a discussion, it is likely that when one person crosses a leg over the other person will mirror this action (Stanton, 2004). Though this might be only a simple example of such absorbed actions (Morris, 2002), it reflects that human behaviour follows certain patterns in nonverbal expressions.

Coming from a different perspective, David McNeill (1992) asserts that bodily gestures are not only “movements and can never be fully explained in purely kinesic terms. They are not just the arms waving in the air, but symbols that exhibit meaning in their own right” (p. 105). Asli Özyürek (2000, 2002) proposes that individuals’ use of the same gesture differs when the person repeats the motion in a different spatial place to where she or he communicated initially. These findings might show that spoken words are not necessarily the single determinant for the use of bodily gestures (Bavelas & Chovil, 2006; Gerwing & Bavelas, 2004; Morris, 2002; Tubbs & Moss, 2000). Even though there is a debate about the definite rationale behind the utilisation of bodily gestures in communication, it is indisputable that gestures are employed by individuals while communicating. The following brief section reveals literature findings about the implications of touch in communication research.

2.2.3.1. Communicating through Touch

The area of touch in relation to human communication is called haptics (King, 1989; Payne, 2001; Richmond, McCroskey, & Hickson, 2012; Walker, 2006). Touch is the very first

means of communication creating a bond between a newborn and his or her parents (Sligo et al., 2000). In later life, and particularly in organisational contexts, touching other people is arguably surrounded by some social and cultural taboos (Burgoon, Buller, & Woodall, 1996; Guerrero, DeVito, & Hecht, 1999). Touching can have a great effect on the communication between individuals, however.

One of the major forms of touch in organisational contexts is the handshake (Fisher, Rytting, & Heslin, 1976; Sligo et al., 2000; Wesson, 1992). The handshake can directly portray a person's image and how a person might want to be perceived by others (Wesson, 1992). A weak handshake may indicate a person's insecurity, while a very firm grip can show a person's willingness to perhaps dominate the other person.

While touch can be a great way of communicating empathy or protection, "we tend to be very cautious in our use of touch as a means of communication" (Stanton, 2004, p. 39). Various research suggests that some gender related differences exist with regards to touch. While women are proposed to touch each other more than men do, women also touch men more frequently than the other way around (Chase, O'Rourke, Smith, Sutton, Timperley, & Wallace, 2003; Henley, 1974; Richmond et al., 2012). In addition to these gender differences, there are cultural dissimilarities. While it is common for French people to kiss each other on the cheek while greeting, Japanese people tend to be more reserved, for example.

Touch is welcome when it is intentionally used to communicate empathy, affection and concern (Guerrero et al., 1999; Walker, 2006). Touch can also suggest differences in the status of individuals within organisational contexts (Richmond et al., 2012; Sligo et al., 2000). While it seems acceptable that a manager pats subordinates on the back, it may not be acceptable for the subordinate to do the same the other way around. Overall, Richmond et al. (2012) divide the area of touch in nonverbal communication into professional-functional touch, social-polite touch, and friendship-warmth touch.

Even though touch is not necessarily the first interaction between people, touch plays a vital part in human communication, in both professional and private-social life (Burgoon et al., 1996; Guerrero et al., 1999; Richmond et al., 2012). The field of aesthetic leadership research, for instance, perceives the areas of sensing, feeling and touching, as "important sources of knowledge" (Hansen et al., 2007, p. 553). Hence, it can be said that learning about

haptic communication is important to gain knowledge about such aesthetic leadership aspects. I next disclose literature findings about spatial implications in human communication and interaction.

2.2.4. Spatial Implications on Communication

Proxemics, or “the study of human space” (Walker, 2006, p. 182), is divided into territorial and personal concepts within the field of communication studies (Hall, 1969; Knapp & Hall, 2009; Richmond et al., 2012; Schermerhorn et al., 2010). The territorial concept deals with the need of individuals to create and maintain personal space. This may be a person’s desk within an office space in organisational contexts, for example.

Literature suggests that individuals are sensitive to territorial concepts and their inherent nuances with regard to status (Richmond et al., 2012; Sligo et al., 2000). The location of someone’s office, and the space an office occupies within an organisation, can indicate the status of the person inhabiting that space. Somewhat similar, the seating positions of people during a meeting in an organisation usually indicate who holds the leadership role. While the leader may sit at the end of a table, his or her closest allies usually sit right next to him or her, while opposing figures may choose to sit directly opposite the leader (Tubbs & Moss, 2000). The development of awareness of such spatial implications to communication might arguably be valuable in leadership education.

Also, the spatial distance between two or more individuals can reveal something about the nature of a relationship (Hall, 1969; Knapp & Hall, 2009; Munter, 2006; Walker, 2006). While close friends tend to stand or sit in close proximity, more formal interactions between an authority and subordinates, tend to be characterised by greater distance between people. The knowledge about diverse spatial distances in personal communication in differing contexts appears important to communicate effectively, in both verbal and nonverbal communication.

Personal distance is referred to as the level of comfort individuals create by keeping varying distances to one another. Hall (1969) defines this *personal distance* as keeping a space of between 46 centimetres and 1.2 metres to another person while communicating. More *intimate distances* on the other hand, can communicate protection, comfort or affection and

are suggested to be closer than 45 centimetre to another person. The *social distance* of between 1.2 metres and 2.5 metres is proposed to be a common guideline for professional communication, and the suggested *public distance* of more than 3.5 metres is normally used for speaking publicly. It is important to note, however, that these suggested distances by Hall (1959, 1969) may vary in different cultures and even among people of the same ethnicity within a culture (Richmond et al., 2012; Stanton, 2004; Tubbs & Moss, 2000; Wood et al., 2004). While some Latin American or African cultures may perceive close physical proximity as common, some European or Asian cultures might prefer greater spatial distance between individuals.

In addition to spatial implications during personal communication, Mary Munter (2006) and Robyn Walker (2006) suggest that objects within a space can influence how we communicate ourselves to others and how we might be understood. Munter (2006) suggests that “objects and space affect four sets of choices” (p. 143). They are the distance and speaker height, the utilisation of objects while communicating, and the way seating is arranged. The seating arrangement for a presentation communicates which level of interaction the audience can expect from and with a speaker (Sligo et al., 2000; Wood et al., 2004). Somehow similar, the amount of objects placed between a speaker and the audience increases the level of formality in the interaction between the two parties. The formality level decreases if a speaker stands directly in front or beside an audience. Height and distance are also used to nonverbally communicate higher or lower levels of formality of presentations. While a formal presentation may be delivered from a heightened podium, informal presenters may sit with their audiences around a table.

One of the main purposes of studying proxemics could be “to learn how to change our awareness of what is going on from an intuitive level of perception to a conscious one” (Sligo et al., 2000, p. 79). This suggestion is in line with Hansen et al.’s (2007) argument that aesthetic leadership practices include intuitive and sensuous understandings, which may help to develop a better understanding of the space around us and the people within that space. The awareness of spatial implications in nonverbal communication could arguably aid in enhancing effective communication in organisational settings. Before I present the second part of the literature review in the next chapter, I provide a brief summary of the literature findings on leadership.

2.3. Leadership: A Brief Summary

The above literature findings suggest that leadership is a constantly evolving phenomenon. Central to leadership processes is the communication and interaction between individuals. Whether it be trait theories of leadership, transformational leadership, charismatic, authentic, aesthetic or self- and shared leadership, or any of the other examined forms of leadership, communication and interaction between individuals within any given framework towards the achievement of a given goal are pivotal to leadership processes. Communication is manifold, transmitted through verbal means, as well as through bodily modes of expression.

The literature reveals that self-awareness is critical to leadership. The notion of accepting embodied knowledge as legitimate is therefore a key element. Also, the utilisation of sensory knowledge and experiences in addition to cognitive rational analysis appears to be part of communication and human interaction in leadership. Human communication consists of nonverbal and verbal interaction, which is in turn the very heart of a leadership process. In other words, leadership is driven by a human-centred approach regardless of the role an individual holds. Knowledge about the self regarding all aspects of communication and human interaction, including the use and acceptance of sensory knowledge, is therefore paramount.

Communication within leadership processes is also used to encourage team building and collaboration. One of the main reasons behind encouraging collaboration among team members seems to be the need to find multiple solutions to problems that arise in organisations. This arguably requires the input and skill to think in divergent and thus creative ways in order to find new ways forward, or in other words, new answers to organisational problems.

The literature findings I present in the first two chapters of this thesis led me to draw parallels between dance and leadership. Dance is an art form that is predominantly focused on communicating with and through the body (Green Gilbert, 2006; Laban, 1996; Marshall, 2001). The exploration and creation of dance relies heavily on creative input to generate movement patterns with the body (Burrows, 2010; Cooper Albright & Gere, 2003). Such creation processes can take place through collaborative efforts between individuals or teams

(Butterworth & Wildschut, 2009; Smith-Autard, 2010). The literature findings subsequently led me to ask how dance could help in the development of self-awareness, communication skills, and problem-solving skills through collaboration and creative engagement. Moreover, how can dance be employed to encourage team building and collaboration among individuals within the framework of leadership education? The next chapter looks at these questions in more detail.

Chapter 3. The Body, Dance and Choreographic Processes: Literature

Review Part Two

The art of dance is not limited to individuals who might call themselves dancers. Moving and movement is a natural process that each and every one of us performs every day. From a dance perspective, this can be seen as us dancing every day (Bartenieff, 2002; Blom & Chaplin, 2000; Cooper Albright & Gere, 2003; Foster-Leigh, 1986; Gehm, Husemann, & von Wilcke, 2007). Therefore, we do not need to distinguish between dancers and non-dancers. More importantly, what can we learn from our daily routines where we use our bodies to communicate who we are and what we want to achieve? For example, Blom and Chaplin (2000) suggest that kinaesthetic memory is something that individuals can be made aware of. Kinaesthetic memory is something that people working in dance and other art forms “have known for years, but that academics have just begun to give credence to, namely, that there are multiple intelligences, including the linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, and intra- or interpersonal” (Blom & Chaplin, 2000, p. 14). By engaging in learning through dance and the moving body, we can access and experience this knowledge.

The arts are already being drawn upon in leadership education as mentioned in the introduction of this thesis. The apparent rationale behind the use of the arts in education is to provide experiential learning opportunities in exploration and expression of human behaviour, as proposed by John Dewey (1934), Elliot Eisner (2002) and Ken Robinson (1982, 2011). Hence, rather than focusing on how to learn specific dances or dance styles, I examine how dance can be applied in an instrumental manner to enhance understandings of leadership by employing and stimulating multiple ways of learning, for instance bodily-kinaesthetic and visual learning, as suggested by academics such as Howard Gardner (1993) and Carol Tomlinson (2014). In other words, I analyse how learning through dance and the moving body, in the framework of choreography making, can aid to better understand how individuals communicate, collaborate, and further understandings of themselves and others in various leadership settings. These understandings can then be discussed with students in leadership education through what Lev Vygotsky (1971, 1978) refers to as a social constructivist approach to teaching and learning. In turn, such discussions can enable learners

to discover knowledge and gain better insights into various aspects of leadership by physically experiencing and cognitively analysing varying leadership traits through dance.

In this chapter, I first discuss various perspectives on dance and the moving body. This is followed by the review of some theoretical concepts for dance and choreography making to provide this research with a set of tools that can be applied as experiential learning methods in leadership education.

3.1. Learning About the Self Through Dance

The ways individuals discover, perceive, and articulate ideas are manifold (Dewey, 1934; Eisner, 2002; Gardner, 1993, 2008; Robinson, 2011; Sousa & Tomlinson, 2011). Hence, the inclusion of learning methods that engage individuals in visual, kinaesthetic, perceptual and linguistic learning, for example, could create a learning environment in which people with different learning strengths and weaknesses can experience a task or learning process from multiple perspectives (Blom & Chaplin, 2000; Davidson, 2004; Dewey, 2009; Gardner, 2008; Robinson, 2011; Tomlinson, 2014). The arts are therefore a beneficial learning method. Eisner (2002), for instance, argues that it is paramount to include the arts in education to encourage individual qualitative understandings of our environment, as well as the variety of ways the environment can be explored, perceived and understood. Learning about the self through the body and the mind is therefore vital. From a leadership education perspective, including such learning methods in addition to traditional classroom learning could arguably facilitate better understandings of leadership by including the body as a source of knowledge. The inclusion of the body as a source of knowledge in leadership is suggested by Hansen et al. (2007), Wendelin Küpers (2013), Ladkin and Taylor (2010a), and Arja Ropo, Erika Sauer, and Perttu Salovaara (2013), among others.

The human body is more than a mere object in the sense of the body taking up space or its location within a place (Bresler, 2004; Carter & O'Shea, 2010; Grau, 2011; Peters, 2004; Shapiro, 2008; Zeitner, Rowe, & Jackson, 2016). Rather, "the body is the subject of action: it is essentially a practical, pre-conscious subject in the lived world that possesses both *intentionality* and *knowledge*" (Peters, 2004, pp. 18-19). Richard Shusterman (2004) describes the body as an "organising core of experience" (p. 51), while Susan Stinson (2004)

explains the body as “a source of meaning making” (p. 160). Moreover, Kenneth Shapiro (1985) depicts the body as “the ground of metaphor” (p. 155), explaining that we create and use images about our bodies, such as sticky fingers or tight ass, in our daily lives.

The moving body expresses meaning (Blom & Chaplin, 1982; Burrows, 2010; Gehm et al., 2007; Laban, 1996). These expressions reflect and contribute to our growth and development as human beings. Blom and Chaplin (2000) assert that, “instinctive forces, intuitions, rhythms, and passions drive us, our bodies respond to unspoken needs and desires, interpreting the continuous flow of internal and external signals and determining the appropriate form of action” (p. 3). However, how aware are we of these expressions and actions in our daily lives and routines, and how aware are individuals who work in leading positions? Awareness about our own and others’ bodily actions might be helping to understand one another better. This can be achieved by learning kinaesthetically through dance. In turn, this may also help us to better understand leadership.

Some authors write about differentiating the moving body. On one level, there is the “individual body, understood in the phenomenological sense of the lived experience of the body-self” (Davidson, 2004, p. 198). From another perspective, there is the “social body, referring to the representational uses of the body as a natural symbol with which to think about nature, society, and culture” (Scheper-Hughes & Lock, 1987, p. 7). A third perspective of the moving body analyses the “body politic, referring to the regulation, surveillance, and control of bodies (individual and collective) in reproduction and sexuality, in work and in leisure, in sickness and other forms of deviance and human difference” (Scheper-Hughes & Lock, 1987, pp. 7-8). Central to these points of discussion is the moving body and its way of expression.

The discussion of the phenomenological perception of our bodies raises questions about how we experience the moving body and its ways of expressing and constructing bodily knowledge (Foucault, 1988; Merleau-Ponty, 1962; Piaget, 1973; Schilling, 1999; Vygotsky, 1978). From a different perspective, it also raises questions about “how our knowledge is embodied” (Davidson, 2004, p. 199). In that respect, Dewey (1934), Don Ihde (1990) and Judith Davidson (2004) suggest that the ways through which understandings about personal experiences are stored in our bodies are somatic relics. Explaining how experiences can

influence our movements and how movements can influence our experiences, Blom and Chaplin (2000) write,

Even before we take our first gulp of air, we move in the womb. Our most primitive responses are ones of movement. Our moving bodies both receive and give information about the world we are living in. The intricate feedback system that connects sensations, perceptions, and responses is made possible through the wonder of the body we too often take for granted. From cradle to grave it is our vessel, our medium for existence, experience, knowledge, and communication. When movement is layered with awareness, perception, recall, and we are utilising its integrating function, it is inherently satisfying because it is life affirming. (p. 29)

Bodily experiences can influence the way we move through our lives. A better awareness of the body and how it moves, remembers, and understands can be achieved by experiencing the body through dance.

By experiencing the moving body and the moving bodies of others, individuals can realise memories, make new associations, and gain better self-awareness (Bresler, 2004; Carter & O'Shea, 2010; Gehm et al., 2007). Self-awareness heavily depends on how individuals perceive themselves through the proprioceptive system “by which the body judges spatial parameters, distances, sizes; monitors the positions of the parts of the body; and stores information about laterality, gravity, verticality, balance, tensions, movement dynamics, and so forth” (Blom & Chaplin, 2000, p. 18). The body is thereby suggested to have its own sense of timing. The proprioceptive system is explained as muscle, joint, and tendon components that provide individuals with subconscious understandings of their body positions.

Through dance and the moving body, individuals can learn and explore themselves even if they have never learnt or studied how to dance before (Amans, 2008; Bartenieff, 2002; Shapiro, 2008). The first and most important step is the will and readiness to move and dance, and “to take chances, to respond authentically to kinaesthetic and sensory impulses, and to make a fool of yourself if need be” (Blom & Chaplin, 2000, p. 29). In other words, the first step to foster a better sense of self is to become contented with the moving self.

A better sense of self can enable individuals to better understand how they learn with and from others, how they perceive others, and how others perceive them (Amans, 2008; Carter & O'Shea, 2010; Cooper Albright & Gere, 2003; Shapiro, 2008). To move and dance can

provide a context through which sensory and embodied knowledge and ideas can be explored and understood (Brown, 1997; Green, 2002). Such knowledge can consequently aid in knowing and responding to how others work and feel. In other words, an increase in self-awareness can lead to greater empathy. Sensory knowledge is described by Shusterman (2004) as belonging to and being conditioned “by the soma” (p. 51). Within the next section I briefly introduce somatic practices in dance, as somatic practices are often used as a way of training and exploring the body in dance and dance education.

3.1.1. Somatic Dance Practices

The word *somatics* is credited to Thomas Hanna (Stinson, 2004). Hanna (1988) described somatics as a way of sensing the self from the “inside out, where one is aware of feelings, movements and intentions, rather than looking objectively from the outside in” (p. 20). The field of somatics can be described as being “devoted to the critical, ameliorative study of the experience and use of the body as a locus of sensory-aesthetic appreciation and creative self-fashioning” (Shusterman, 2004, p. 51). In other words, the field of somatics is concerned with learning about the body and its sensory system.

Somatic practices engage learners to improve their awareness of feelings and emotions (Bresler, 2004; Hanna, 1976, 1999; Green, 2002). They aim to provide individuals with greater insights into their ways of experiencing the world around them. Somatic practices are therefore suggested to “reveal and improve somatic malfunctioning that normally go undetected even though they impair our well-being and performance” (Shusterman, 2004, p. 52). As a result of learning about the self through somatic practices, individuals can gain better self-awareness about their senses and how these are connected to the mind (Bainbridge Cohen, 2012). Dance as a way of learning aids understandings of the body and might consequently facilitate better understandings of leadership.

Somatic techniques used in dance include the Alexander technique, the Pilates method, and the Feldenkrais method. Frederick Matthias Alexander developed the Alexander technique during the 1890s. The educational aim of this somatic technique is to loosen individuals’ tensions in bodily movement (Gelb, 1996; Vineyard, 2007). The Pilates method was developed by Joseph Pilates during the early 20th century. Pilates emphasises the connection of the body and the mind through attention to breath, and by working on physical posture and

flexibility (Pilates, Robbins, & Van Heuit-Robbins, 2012; Smith, Kelly, & Monks, 2004). Moshé Feldenkrais developed the Feldenkrais method during the 20th century. Feldenkrais' educational movement method aims to unveil inefficient movement patterns and replace them with more beneficial ways of moving to decrease individuals' physical tensions (Feldenkrais, 1990). These somatic techniques and principles have been employed in dance education since their development. While these somatic practices can be used to help learners to better understand and explore their movement patterns and behaviour, these techniques use set movement exercises to achieve their learning goals. In comparison, dance improvisation does not provide the learner with any movement material. I explain dance improvisation in the next section.

3.1.2. Improvisation, Dance and the Body

Improvisation in dance combines the creation and execution of movement simultaneously (Blom & Chaplin, 2000; Burrows, 2010; Cooper Albright & Gere, 2003; Lavender & Predock-Linnell, 2001). The creation of movement by the dancer derives without any preplanning. Blom & Chaplin (2000) state that it "is thus creative movement of the moment. It is a way of tapping the stream of the subconscious without intellectual censorship, allowing spontaneous and simultaneous exploring, creating and performing" (p. 6). Even though the created movements are not preplanned, they are still movements that express meaning as individuals' ideas, thoughts, and bodily experiences are not isolated from one another. Dance improvisation can be employed for various reasons.

For example, dance improvisation can lead to emotional and psychological discoveries of the self (Carter & O'Shea, 2010; Cooper Albright & Gere, 2003). It is used to discover and better understand the body through movement, and "to explore another form of communication and expression; to be part of a group, transcending self" (Blom & Chaplin, 2000, p. 28), and to cultivate skills in performance. Such performance skills might also help individuals to better understand leadership. Moreover, better understanding of how a leader expresses himself or herself effectively can aid a leader to communicate a vision to his or her followers. Leadership academics, such as Grint (2000), Dvir et al. (2002) and Taylor (2008), directly link the act of performance to leadership.

From a practical perspective, Blom & Chaplin (2000) write that dance improvisation encompasses far more than daily social interactions. Improvisation with the moving body “breaks many of the culturally determined taboos about body boundaries and personal space” (p. 22). Within improvisation, people can experience physical contact through touching, feeling, or sensing other bodies. This is suggested to lead to an increasing physical and psychological comfort about the self (Carter & O’Shea, 2010; Cooper Albright & Gere, 2003). Dance and improvisation can therefore be used as a way of discovering the self and others. Aesthetic leadership is a field where feeling and sensing others is suggested to be an important part of the leadership process (Guillet de Monthoux, 2004; Hansen et al., 2007; Ladkin, 2008). It can thus be suggested that dance improvisation can facilitate better understanding of aesthetic leadership aspects.

Also, dance improvisation uses the expressive aspects of movement and the moving body (Burrows, 2010). As personal experiences can be reflected through the moving body, the use of improvisation also allows for these experiences to be abstracted. In other words, “communication involving aesthetic or emotional experiences can be greatly augmented by physical input” (Blom & Chaplin, 2000, p. 5). This points to the body’s ability to contradict or support what is said through verbal means.

However, Dewey (2002) writes that the interplay between the body and the environment that individuals live in creates the basis of their understanding about themselves. Through dance and improvisation, individuals can recognise the “embeddedness of thought in experience as it emerges in our interactions” (Davidson, 2004, p. 198) with others and the surrounding environment. Dance can therefore be used as an educational module to provide a unique way of discovering and exploring embodied knowledge within education. Carol Brown (1997) suggests that including dance in education can create spaces that allow for movement and “which can accommodate the messy materiality of bodies. It means situating knowledge in the mobile body with its multi-sensory capacities and inherent instabilities. It means refusing the division between thought and action” (p. 135). How might such modules or courses be structured within education, and particularly in leadership education? Within the next sections, I discuss two models for choreography making that could be used as a framework for learning in leadership education.

3.2. Exploring Leadership Through Dance and Choreographic Processes

Throughout this study, I explore how dance and choreography making can be used to support leadership education. Choreography making is the creation process of dance, with the choreographer, possibly in association with the dancers, being the author of a spectacle or performance. Choreographies are concerned with movement, form and content, and also “strongly connected to feelings and expression” (Hämäläinen, 2002, p. 36). One of the key aims of choreography is to communicate with an audience and to offer an aesthetic experience to spectators (Burrows, 2010; Côté, 2006; Preston-Dunlop & Sanchez-Colberg, 2010). Choreography making includes both “a conscious and an intuitive process in which the body is simultaneously both the subject of the dance, the producer of the experiential dimension of dance and the object of observation” (Hämäläinen, 2002, p. 36).

One of the great benefits of choreography making is the stimulation and activation of creative processes when engaging individuals to find new ideas (Côté, 2006; Snook, 2008). The discovery and development of movement in choreography making includes sensing, imagination, forming and transforming of movement and movement ideas (Hawkins, 1991; Morgenroth, 2006). Within dance education, and in dance making more generally, choreographers and academics who work and research within this field engage in finding and employing various ways to create choreography. These artists and academics include Jonathan Burrows (2010), Diane Adams (2008), Jaqueline Smith-Autard (2010), Alma Hawkins (1991), Valerie Preston-Dunlop and Ana Sanchez-Colberg (2010), Jo Butterworth and Liesbeth Wildschut (2009), Barbara Snook (2008), and Larry Lavender (2006) among a vast number of others.

Within the scope of this research, I discuss Larry Lavender’s (2006) and Jo Butterworth’s (2002, 2004) propositions for teaching choreography in higher education. These authors’ models for choreography making are only two examples among a great number of artists and academics who provide an insight into how dance can be created, formed and performed. The rationale behind discussing Lavender (2006) and Butterworth (2002, 2004) as examples of how dance and choreographic processes might help to better understand leadership is that these models provide a generic analysis of choreography making processes. Rather than analysing these models, however, I aim to show varying choreography making processes in

relation to shifting responsibilities within these, as well as exploring which leadership characteristics can be fostered and furthered through dance and choreography making.

3.2.1. From Improvisation to Choreography

The way dance choreographies can be created are manifold (Adams, 2008; Burrows, 2010; Snook, 2008). Explaining such processes, artist educator Larry Lavender (2006) argues that in order to “move confidently and successfully from thinking up an idea for a dance to generating movement, to putting the finishing touches on the work, a choreographer must make hundreds, perhaps thousands, of creative decisions” (p. 6). This proposition by Lavender (2006) led me to think about creativity, problem-solving and decision making processes in leadership and how dance and choreography making processes could help to support learning in that regard.

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Choreography making, and art making in general, is an inherently critical process in which “one must continually make aesthetic decisions” (Lavender & Predock-Linnell, 2001, p. 195). In order to become a choreographer, individuals go through a process of developing the ability to illustrate, analyse, explain and evaluate dances, or in other words, a critical consciousness about choreography. Lavender (2006) explains that choreographers spend the majority of their time “diagnosing and fixing “problems” in their dances” (p. 6), which, from a different perspective, includes permanent problem-solving and decision making to continually improve a work.

Lavender and Predock-Linnel (2001) see choreography making as a set of three simple steps or skill sets: “improvising, composing, and criticising” (p. 196). The initial part of improvisation engages individuals in finding movements that express certain emotions or a subject matter (Blom & Chaplin, 2000; Cooper Albright & Gere, 2003; Lavender & Predock-Linnel, 2001). The next step of composing means to remember, shape and form the created movements into patterns of dance steps. These movement patterns are then critically analysed through observation, illustration, interpretation and evaluation that can lead to fixing possible problems in the execution of these steps, or making aesthetic decisions about the choreography (Burrows, 2010; Lavender, 1995, 1996, 2006). These skill sets are complementary and intertwined.

The need to constantly find creative solutions to occurring problems in choreography making appears similar to the demand of current and future leaders to rapidly adapt to a hyperdynamic world of constant shifts and changes (Adler, 2006; Pink, 2004), or in other words, to meet “organizational challenges of the 21st century” (Pearce & Manz, 2005). Karl Weick’s (2007) suggestion of disregarding purely rational thinking to enable individuals to access intuitive understandings, which in turn allows “people to solve problems and enact their potential” (p. 15) can be achieved through dance improvisation. Though dance improvisation might not solve imminent organisational challenges, the engagement in improvising, composing and criticising movement and choreography can enable individuals to access their intuitive and sensual understandings (Blom & Chaplin, 2000; Taylor & Ladkin, 2009; Weick, 2007). From an educational perspective, engaging leadership scholars in dance improvisation can stimulate diverse ways of learning through cognitively and kinaesthetically exploring, experiencing, and consequently discovering knowledge and understanding about the self (Dewey, 1934; Eisner, 2002; Gardner, 1993; Robinson, 2011; Tomlinson, 2014). Such experiential learning experiences can arguably also lead to better understanding self-leadership, for instance.

In higher dance education the training of choreographers mostly starts with improvisational dance activities (Lavender, 2006; Smith-Autard, 2010). Such improvisational activities help individuals to explore their creative ideas or inner emotions, which translates into the body moving in a certain manner. This process subsequently leads to building movement patterns that can be critically analysed through observation, illustration, interpretation and evaluation. Lavender and Predock-Linnel (2001) argue that one salient reason for placing improvisation

at the beginning point of such education is “that it is equally amenable to the artistic preferences both of teachers who believe that creativity in dance is primarily a matter of self-expression, and those for whom it is primarily a matter of form and structure” (p. 196). Improvisation exercises concerned with form are commonly focussing on elements such as time, space, energy and theme and variation. Improvisation exercises concerned with movement expression “invite students to delve into their memories, beliefs, hopes, fears, and dreams and then to generate simple movement sequences, or even whole dances, that symbolise or represent these facets of the students’ unique identities” (Lavender & Predock-Linnel, 2001, p. 196). Whether or not someone has prior dance experience is thereby not important.

Nora Ambrosia (1999), for instance, argues that the rationale behind employing improvisation exercises concerned with movement expression in higher dance education is that “improvisation and creative movement are two dance genres that do not necessarily require participants to have a background in dance technique. ... These two genres are focused on self-expression and self-exploration” (p. 87) regardless of a person having any skills in dance. Ambrosia (1999) further illustrates that dance improvisation honours intuitive, spontaneous, pre-verbal and non-reflective movements that reflect a person’s inner thoughts and feelings.

Furthermore, Lavender & Predock-Linnel (2001) argue that the “practice of improvisation is assumed to put students in touch with their authentic selves, and help them to find their unique artistic ‘voice’” (p. 195). The authors also argue that it can be insisted that it is not the aesthetic value of a choreography as such that matters, “but rather the free expression through movement of one or another aspect or dimension of the artist’s personal identity” (Lavender & Predock-Linnel, 2001, p. 198). Portraying the authentic self through movement is thereby central.

Self-awareness is central to authenticity and consequently to authentic leadership (Ladkin & Taylor, 2010a; Lord & Hall, 2005; Silvia & Duval, 2001). Moreover, authentic leadership is linked to notions of embodied practice and to “how authentic leadership is perceived” (Ladkin & Taylor, 2010, p. 65) by others through understanding body language. The above findings thus suggest that the engagement of leadership learners in improvisation can provide

opportunities to discover, reflect and learn about the self by using dance as experiential learning method in leadership education.

To express the self through dance does not require any specific skills (Blom & Chaplin, 2000; Lavender & Predock-Linnel, 2001). While there appears no right or wrong way to expressing the self through movement, Lavender and Predock-Linnel (2001) assert that a willingness to express inner feelings and ideas, as well as individuals' "sense of confidence that their expressions are valid and worth sharing with others might well be increased through expression based improvisations" (p. 198). The argument that Lavender and Predock-Linnel (2001) make is that a willingness and confidence to communicate the self through the body and dance are more psychological qualities rather than skilful dance making attributes. These findings suggest the applicability of dance improvisation as an experiential learning method in leadership education to enable learners to kinaesthetically experience different modes of bodily expression.

From a more general perspective, art is often interpreted "as a matter not of denying but of bringing forward into the world the inner feelings, attitudes, and emotions of the artist" (Lavender & Predock-Linnel, 2001, p. 200). In dance that means that individuals commit to composing movements that express the whole range of feelings, bodily experiences and human emotions. Within the process of creating movement patterns through improvisation individuals must thus "engage in a continual dialogue with themselves and with the artistic materials with which they work" (Lavender & Predock-Linnel, 2001, p. 203) in order to communicate themselves, and to perhaps encourage a dialogue with others about what it is they mean to express.

Such dialogue could also include discussions on how these expressions may relate to self-leadership within the context of shared leadership. Pearce and Manz (2005) argue that self-awareness by individuals is fundamentally important "to the distribution and sharing of leadership" (Pearce & Manz, 2005, p. 133), especially in collaborations and team-based work in organisations. This includes skills and applied strategies, such as "self-observation, self-goal-setting, self-reward, rehearsal, self-job redesign, and self-management of internal dialogues and mental imagery" (Pearce & Manz, 2005, p. 133). The above literature findings on self-leadership and choreography making reveal very similar conclusions. These are that self-leadership and choreography making include skills in self-observation, self-managing

continual internal dialogues, and physically expressing inner feelings and emotions, for instance. It can thus be argued that employing dance improvisation as experiential learning method in leadership education could provide beneficial learning outcomes through physically experiencing, better understanding and further developing these skills. However, to better understand the ways choreography can be created, Lavender (2006) developed the *IDEA* model for choreography making.

3.2.1.1. The IDEA Model for Dance Making

Larry Lavender (2006) proposes that there are four intrinsic processes to choreography making. These are improvisation, development, evaluation, and assimilation. Everything that a person choreographing a dance does is suggested to be an instantiation of either one or a number of these processes. Lavender (2006) notes, however, that “the IDEA model is not prescriptive; it is a map of the operations intrinsic to dance making, useful for helping a choreographer to locate and orient herself in her process” (p. 8) of choreography making. The following paragraphs illustrate the four parts of the IDEA model.

Improvisation

The word improvisation in the IDEA model “refers to any means of inventing or generating material for a dance or for some part of it” (Lavender, 2006, p. 8). During the act of dance improvisation, individuals create new movement by physically moving in a given space, or at least mentally working on finding movement material. This process can also be a mix of real life dance improvisation and mentally preparing perhaps previously used movements within a current context. Lavender (2006) suggests that while there are various ways of generating movement material, the dance performer should be ready to perform at any time.

Development

Already existing movement material can be further developed (Lavender, 2006). This may include structural changes to a dance, such as changing the spatial pathway of the movements, or adjusting the shape or form of the movements. That can be accomplished by using strategies “of endless variety; they lengthen, shorten, compress, expand, reverse, repeat, flatten, sharpen, and so forth. They may test the tolerance of movement for speed to see how

fast or slow it can go without losing its integrity” (Lavender, 2006, p. 8). Such adjustments can also include changes in the quality of how bodily energy is used in the execution of the movement material, or simply reversing the movements and linking it to another movement phrase. Essentially, any changes to the original movement idea is considered as a further development of a choreography.

Evaluation

A choreographer permanently evaluates his or her actions and their subsequent outcomes during the processes of dance improvisation and the further development of movement material (Lavender, 2006). For example, when a choreographer consciously realises that he or she is not achieving the desired movement outcomes, he or she can adjust the movement material or modify the original idea for the choreography. In either way, the choreographer “must evaluate intuitively or reflectively both the consequences of her earlier ideational or compositional choices and whatever array of options she is capable of setting up for the next period of work“ (Lavender, 2006, p. 8).

Assimilation

Once a choreographer accumulated enough movement material to create a dance, he or she can assimilate differing movement material “into larger parts that eventually coalesce into the event or object that we call “the dance.” With the final act of assimilation a dance is completed” (Lavender, 2006, p. 9) and can eventually be performed in front of an audience.

While the underlying ideas for a choreography can be diverse, Lavender (2006) suggests that dance making processes follow very similar patterns and lead to comparable questions during the preparation phase for a choreography. Lavender (2006) writes,

Even to begin from scratch, so to speak, by making movement spontaneously, one must first decide how to initiate and structure that activity. Shall one move to music, or imagine a feeling, or move with a memory or emotion in mind, or in some other way? Conscious dance makers reflect upon and evaluate on the basis of their main idea which movement-generating techniques will best suit the present need. And as movement is generated, they evaluate whether or not to keep, change, or erase and replace it. (p. 10)

Important to Lavender (2006) is that no matter which idea prompts someone to create a choreography, the choreographic process “sets up automatically a cluster of issues, challenges, questions, problems, and other variables that will need to be dealt with” (p. 11) through the four IDEA operations. The learning contexts in which choreographic processes may take place can be various.

The findings of this section draw parallels to several leadership characteristics. These include the applicability of dance improvisation and choreography making to stimulate creative thinking and enhance problem-solving skills, and opportunities to discover, reflect and learn about authenticity and the self, or in other words, to explore authentic and self-leadership traits by using dance as experiential learning method in leadership education. Individuals who learn about bodily expressions through dance improvisation and choreography making are said to not require any experience to do so (Blom & Chaplin, 2000; Lavender & Predock-Linnel, 2001). It can thus be argued that the application of Lavender’s (2006) IDEA model in leadership education can provide opportunities to learn about authentic and self-leadership while improving problem-solving skills and stimulating creativity. Though the IDEA model predominantly depicts how learners create, develop, evaluate and assimilate their own choreography or movement phrases (Lavender, 2006), it can be used as a point of departure to encourage individuals to learn about, and from, each other. The following section discusses choreography making processes that involve two or more individuals.

3.2.2. Shifting Responsibilities in Choreography Making

Another model for teaching choreography in higher education is Jo Butterworth’s (2004) *Process Continuum Model* (PCM). Butterworth holds a doctorate from the London Contemporary Dance School, University of Kent. She is the Director of the School of Performing Arts at the University of Malta, and a Professor of Dance Studies. In addition, Butterworth is chair of the Wayne McGregor Random Dance Board in Great Britain, and holds other responsibilities in the British dance sector.

Within the PCM, Butterworth (2004) focuses on “the interrelationship of artistic and social processes that occur between choreographer and dancer(s) within differing dance making approaches” (p. 45). Her analysis of the social processes in choreography making consequently led me to draw parallels to social processes that occur in leadership. Moreover,

her analysis led me to ask if some of the social processes that occur in choreography making could provide beneficial educational values to understanding leadership. What is important to note is that Butterworth's model does not adhere to a particular style of dance. At the heart of the PCM lies its focus on the interrelationship between the choreographer and the dancer(s), or in other words, between the leader and his or her follower(s).

The flexible organisation of the PCM components are thought to show diverse teaching aspects in creative choreographic frameworks “from a directed, ‘teaching by showing’ approach termed ‘didactic’ ... to the value of learning to work in a shared, cooperative, collaborative approach termed ‘democratic’” (Butterworth, 2004, pp. 45-46). Butterworth notes that this aims to provide tertiary students with opportunities to develop understanding, gain experiences, and critically reflect on a diversity of operational practices within a safe working environment of an institution. The main focus is therefore the experience of divergent working methods, such as the learning of existing knowledge and innovative self-directed learning in creative contexts. Imperative to Butterworth (2002, 2004) is, however, the possibility of overlaps across the five PCM spectrums throughout diverse working stages in the creation process of choreography. Before I discuss the PCM in greater depth, I explain its specific terminology.

Butterworth uses the terms *Didactic-Democratic Spectrum* as an overall umbrella for the five choreographic processes described within the PCM. *Didactic* within this context is defined as “the instructional element of ‘teaching by showing’” (Butterworth, 2004, p. 46), and the subsequent skill development by the dancer through practice. It is suggested that the gaining of proficiency through practice consequently provides the foundation of apprenticeship within the choreographic process (Bruner, 1999; Butterworth, 2002, 2004; Lavender & Predock-Linnel, 2001). The word *Democratic* within the PCM is utilised in relation to a diversity of theoretical community art aspects. Butterworth (2004) does not intend to imply any negative connotation or political application to either term, but instead reconsiders “the origins of the Greek terms *didaktikos*: to teach, and *demos*: the people, the latter denoting an egalitarian and tolerant form of society” (p. 46).

The terms *Dance Devising* within the PCM denotes “specific choreographic processes that are essentially egalitarian and facilitatory” (Butterworth, 2004, p. 53). Though Butterworth notes that these methods were initially created by her and her colleagues to instruct students

on how to create and facilitate workshops in communal and dance educational contexts, these methods appeared to be also successfully applicable in choreographic frameworks. Butterworth (2004) writes,

Dance Devising involves dialectic between the acts of making and doing, or creating and performing, of being an artist and/or interpreter. By implication the notion of shared roles and responsibilities is important. Perhaps by collaborative methods, or by collective decision-making processes, the creation of dance as art is attempted by more than one artist. In the Didactic-Democratic Spectrum three devising processes exist:

- dancers contributing to the concept of a choreographer;
- dancers collaborating with a choreographer; and
- dancer-choreographers working together in ensemble. (p. 53)

The suggested shifts in ownership of the choreographic product are implied in each of these processes. Within the following sections, I introduce the five choreographic processes of the PCM. This includes discussions on how the choreographer-dancers, or leader-followers, relationships and interactions present possible parallels to leadership in its diverse forms and characteristics.

3.2.2.1. The Five Choreographic Processes of the Process Continuum Model

In this section I describe each of Butterworth's PCM elements and their suggested applications to methods of teaching and learning from choreographer (leader) and student learner/dancer (follower) perspectives. Butterworth (2004) analyses strengths and opportunities of each of these elements, but notes that the "potential outcomes, attributes and potential opportunities of each process have been assumed" (p. 54). She successfully applied these processes in various studio settings during the development phase of the model, however. The description of the five PCM elements is followed by suggestions on how leadership characteristics can find parallels in the choreographer (leader) and dancers (followers) interactions of each element.

Process 1. Choreographer as Expert - Dancer as Instrument

The first element is described as a "professional and traditional artistic process model" (Butterworth, 2004, p. 54). The choreographic process entails an entirely didactic approach in which the choreographer, or the leader, determines the complete decision-making process,

including conceptual, structural, contextual, stylistic, and interpretative components. The choreographic content is either created by the choreographer, or existing movement vocabulary that participants are familiar with is used in its original or modified form. Artistic and technical demands are made by the choreographer of all participants throughout the whole process in accordance to his or her requirements. The choreographer expresses vital or self-reflective abilities throughout the process, in addition to reflecting on participants' contributions towards the choreographic work. Butterworth (2004) explains,

The interaction between choreographer and dancer(s) is one of transference: the dancer is required to observe, imitate, reproduce and replicate the dance material and its style precisely, and to work with other dancers to ensure that the reproduction/replication of the dance is precise. (p. 54)

As participants assent to the choreographers aspirations regarding performative content and interpretative requirements, Butterworth suggests this process to be labelled as a convergent approach.

The first process of the PCM reflects traditional dance making methods (Butterworth, 2002, 2004). Within this process, the choreographer (leader) solely creates the movement material before teaching it to the dancers (followers) by mode of demonstration. "This imposition of dance content by didactic means is still well used by many choreographers, particularly when working in unison, but it demands particular mastery, discipline and attitude from dancers" (Butterworth, 2004, p. 56). Unison within this context refers to two or more dancers dancing together while performing the same movements.

Within the first PCM process, the choreographer inhabits the role of the leader who is in complete control over the artistic process and its outcome, including the control over the dancers as part thereof. From a leadership perspective, it can thus be said that the *choreographer as expert - dancer as instrument* approach to dance making implies a leader-centred approach. Analysing the communication and bodily interactions between the choreographer and the dancers from that perspective can therefore provide opportunities to discuss transformational, transactional, charismatic, and authentic leadership characteristics, for example.

As discussed in the first part of the literature review on leadership, transformational leadership, is linked to inspirational and visionary efforts of a leader to empower and motivate followers with the anticipated outcome of exceptional organisational performance (Avolio & Yammarino, 2002; Bass & Avolio, 1993; Bass & Bass, 2008; Burns, 2003; Dvir et al., 2002; Lowe et al., 1996). While the anticipated outcome of creating choreography is the performance of the dance work in front of an audience, its creation process requires the choreographer/leader to inspire the dancers to follow his or her vision.

Also, having a vision and the ability to communicate that vision to followers is central to transformational leadership. The followers are in this case the dancers. The communication of a vision in an enthusiastic and confident manner provides followers with the recognition and understanding of future goals, such as creating a piece of choreography (Conger & Kanungo, 1998; Shamir et al., 1994; Yukl, 2006). Understanding these goals can consequently lead to improved organisational performance, or a dance performance.

Using dance and choreography making as a learning method to explore, analyse, and consequently better understand transformational leadership entails the opportunity to kinaesthetically and visually experience transformational leadership processes. This in turn can support the cognitive learning about transformational leadership processes by stimulating learners' multiple intelligences and other methods discussed by Dewey (1934), Gardner (1993), Eisner (2002) and Robinson (2011). The role of the dancer slightly shifts in the second PCM process.

Process 2. Choreographer as Author - Dancer as Interpreter

The second element is another didactic method employed in artistic processes. Within this approach, choreographers tend “to make decisions in terms of concept, style, content and structure in relation to the capabilities of the dancer(s)” (Butterworth, 2004, p. 57). Similar to the first process, the dancers within the second process is required to learn the choreographer's movement material through a variety of communicative means, such as observation and oral instruction, and reproduce the movements in style and content. In addition to replicating the choreography the dancers are required to ‘own’ the choreography. In other words, the dancers need to provide personal input to make a theatrical character become alive.

The second PCM process “confronts the student with the need not only to receive instruction and apply it, but also stresses the utilisation of his/her own experience, persona or character, and/or particular ‘dancerly’ qualities” (Butterworth, 2004, p. 57). Butterworth suggests that this process enables a student to learn from choreographers a broader spectrum of artistic and dance technical challenges that may be needed. This in turn facilitates a dancer’s identification process regarding real life and performance personalities.

It is apparent that the choreographer in the *choreographer as author – dancer as interpreter* approach to choreography making upholds the leader role, and the dancers that of the followers. This led me to ask how a choreographer (leader) might communicate artistic ideas to engage dancers (followers) so they interpret a role in a certain style and with the input of personality. Moreover, it can be asked whether such an approach requires a choreographer to have charisma through which he or she effectively communicates to engage and motivate the dancers.

The analysis of the communication and interaction between the choreographer and the dancers parallels discussions on transformational, transactional, charismatic, authentic and self-leadership research. For example, literature suggests that while some leaders appear to possess exceptional abilities to influence their followers’ behaviour towards achieving a vision (Bass, 1985; Grint, 2005; Schyns & Meindl, 2005), the composition and style of delivery are central elements in communicating a vision (Bass & Bass, 2008; Bryman et al., 2011; Den Hartog & Verberg, 1997). Rather than analysing the accuracy of a told vision, followers judge the reliability and plausibility of a vision through aesthetic reflection. Hansen et al. (2007), suggest that “visions must appeal to aesthetic senses. Followers are convinced by appeals to emotion as much as rationality or logic” (p. 549). However, the ability to communicate visions in ways that evoke emotional responses in followers requires a leader to have an awareness of his or her own sensory knowledge and some intuitive understanding of how to touch followers (Grint, 2000; Hansen et al., 2007). In the case of the choreographer communicating his or her vision, this is an important aspect with regard to receiving personal input from the dancers so that theatrical characters become alive. The emotional and cognitive understanding of a character is therefore arguably vital from a dancer’s perspective. A choreographer/leader should thus possess the ability to communicate visions in ways that evoke emotional responses in followers.

From a leadership educational perspective, the second PCM process appears to contain opportunities to explore transformational, transactional, charismatic, authentic and self-leadership characteristics through dance and choreography making. Charismatic leadership, for example, is effective through leaders elevating followers' self-concept (Bass & Bass, 2008; Shamir et al., 1993). The elevation of followers' self-concept is described as generating "heightened self esteem and self-worth, increased self-efficacy and collective efficacy" (Jackson & Parry, 2008, p. 34) through personal empathy of a leader for a follower or group of followers. It is thus acknowledged that charisma requires a leader to employ a large amount of emotional work to approach and persuade followers (Bass & Avolio, 1997; Shamir et al., 1993). By connecting these findings, it appears that the learning about charismatic leadership, can be achieved through dance and choreography making, and by critically reflecting on such process. In addition to cognitively learning about charismatic leadership in a classroom context, the physical experience of what such leadership process feels like could achieve beneficial learning outcomes in view of retaining information about this field in the body and the mind.

Process 3. Choreographer as Pilot - Dancer as Contributor

The third creative process model is mainly utilised in contemporary and community dance frameworks (Butterworth, 2004). Within this model, the choreographer shows his or her capability to make a decision on a choreographic objective or point of departure, and "to direct, set and develop tasks through improvisation, imagery or other means, to guide and stimulate the discoveries made by dancers, and to manipulate, develop, juxtapose, shape and structure the dance material that ensues" (Butterworth, 2004, p. 58). Thus, the choreographer oversees and maintains the works' concept or objective in its entirety.

The dancers, on the other hand, react to directions they receive from the choreographer or peers, and consequently learn and repeat movement material that is created by either party. Butterworth (2004) notes that the dancers are also "required to work divergently, creating and developing dance content by responding to tasks set, problem-solving in relation to the intention of the work, practicing and honing dance material with others and demonstrating an awareness of developing style" (p. 58). Hence, it can be said that the dancers within the third creative process model are actively participating in the creation process of the choreography, though without any responsibility for the outcome.

The third element of Butterworth's *Didactic-Democratic Spectrum* starts to significantly engage with Dance Devising processes. This provides the dancers with the prospect of learning how to facilitate such processes. Moreover, it enables the dancers to observe and examine a choreographic process in its entirety. Butterworth (2004) also asserts that such processes provide the choreographer with the opportunity "for new material to be generated by dancers, and for the potential of new ideas that arise from them in the moment" (pp. 58-59). This could also broaden the choreographers anticipated range of choreographic ideas.

Within the third element, the dancers appear to become more of a partner instead of being a pure 'instrument' in the choreographic process. In other words, the *choreographer as pilot - dancer as contributor* approach feeds of the exchange of creative input by both participating parties, at least to some extent. These findings led me to ask if the engagement of dancers (followers) in such creative processes might require a choreographer (leader) to communicate visionary ideas in an authentic manner in order to create a transformative process that can result in a choreographic product? Moreover, how might a leader communicate an idea to get the creative input of followers?

These questions consequently led me to think about the importance of communication and interaction within the third element of the PCM, and the discourse about authentic leadership in leadership research and education. For example, Avolio and Gardner (2005) argue for authentic leadership as a source of leadership that includes transformational and charismatic leadership traits. Key to authentic leadership is the ability of a leader to continually challenge follower thinking through illustrating new ideas and methods. The clear articulation and communication of new ideas and methods by leaders appears paramount to keep follower efforts focused towards the achievement of a goal (Bryman et al., 2011; Goffee & Jones, 2005; Irvine & Reger, 2006). Also, the empowerment and motivation of followers by a leader is key to the acquisition of a sense of shared purpose in achieving a given goal (Bass & Avolio, 1997; Grint, 2005; Yukl et al., 2002). The shared sense of purpose motivates followers to play a part in organisational success (Shamir, 1995; Bass & Bass, 2008). Communication in this context appears to be a tool to empower individuals to work together towards the achievement of a shared objective. This is central to leadership.

Authentic leadership is also linked to notions of embodied practice. Ladkin and Taylor (2010a), for example, argue that "the recognition of the bodily aspect of leadership is critical

to understanding how authentic leadership is perceived” (p. 65). Ladkin (2008) furthermore proposes that followers can sense the reliability of a leader through their “gut reaction to that leader” (p. 38). Followers, Ladkin argues, read leaders’ physical expressions, such as the level of voice and physical tension, to draw conclusions about their agenda. Moreover, authentic leadership might essentially stem from a leader being his or her ‘true self.’ In other words, authentic leaders are perceived as authentic “through the embodiment of that ‘true self’” (Ladkin & Taylor, 2010a, p. 64). As the body is an important part of the discussion about communicating a vision or idea authentically by various leadership academics (Denhardt & Denhardt, 2006; Ropo & Parviainen, 2001; Ropo & Sauer, 2008; Sinclair, 2005b), it can be suggested that dance and choreographic process can provide beneficial learning experiences in leadership education. In other words, dance and choreography making can be used as experiential learning methods to provide students with multi-leveled learning experiences about authentic leadership. These include bodily-kinaesthetic, cognitive, aural, and visual learning (Dewey, 1934; Eisner, 2002; Gardner, 1993; Robinson, 2011). All these means of learning are inherent in the third choreographic process of the PCM, reinforcing the importance of the body and dance in education.

Process 4. Choreographer as Facilitator - Dancer as Creator

The fourth element of the PCM is an experimental model that is utilised in either community or educational dance settings. Within the *choreographer as facilitator - dancer as creator* approach, “the choreographer provides leadership in terms of the project as a whole, and negotiates with the group as to the purpose of the process, the intention or concept” (Butterworth, 2004, p. 60). The choreographer also has the role of a mentor who offers guidance regarding the discovery of artistic skills, contributions of working modes and processes, and provision of group stimuli throughout the entire choreographic process. Butterworth therefore notes that the choreographer needs to communicate with the dancers and encourage and maintain dialogue within a group of dancers.

Dancers on the other hand “employ a divergent approach” (Butterworth, 2004, p. 60) by actively contributing to the choreographic process. The dancers’ contributions might entail thematic and conceptual discussions regarding the choreography, movement creation through diverse means such as improvisation, and cognitive and physical responsiveness. The fourth process is thus a mode that demands the dancers to significantly contribute to the entire

creative process of the choreographic work, drawing parallels to shared leadership research and practice.

The fourth element involves negotiation between a choreographer and the dancers, and either party “gains a sense of contribution and ownership” (Butterworth, 2004, p. 60). The choreographer still upholds responsibility and control over the dance making process and the final choreographic product, however. Even though the choreographer is responsible for the overall outcome of the choreography, it can be said that the *choreographer as facilitator - dancer as creator* approach comprises creative input from choreographers and dancers, or in other words, from leaders and followers.

From a leadership education and research perspective, the fourth PCM element entails shared leadership within the choreographic process (Jackson & Parry, 2011; Linstead & Höpfl, 2000; Pearce & Conger, 2003a; Strati, 1992, 1995). More specifically, the communication and interaction between the choreographer and the dancers in the fourth PCM element can be analysed in relation to aesthetic leadership qualities (Casey, 2000; Harding, 2002; Ropo et al., 2002; Sinclair, 2005b). Aesthetic leadership studies include the body as a source of knowledge. Ropo and Sauer (2008), for instance, argue that individuals’ bodily understanding is fundamental in aesthetic leadership. Applying a different perspective, Sinclair (2005b) asserts that leadership “is a bodily practice, a physical performance in addition to a triumph of mental or motivational mastery” (pp. 387-388). The recognition of the body as a source of knowledge developed into the acceptance of embodied knowledge as legitimate in aesthetic leadership research. The interactions between the choreographer and the dancers while creating choreography demand either party to use their bodies to explore, communicate and express themselves.

Various literature furthermore suggests that the development of aesthetic leadership aspects might be seen as a subjective and interactive process (Hunt & Ropo, 1995; Trice & Beyer, 1986). In addition to cognitive and linear-rationalist understandings, aesthetic knowledge is rooted in empirical ways of knowing (Bathurst et al., 2010; Cammock, 2003; Weick, 2007). Hansen et al. (2007), for example, propose that aesthetic leadership practices include “language skills, listening, gazing, touch, and treating emotion and feelings as important sources of knowledge” (p. 553), which should be explored in leadership research and practice. Comparing Butterworth’s (2004) fourth PCM element and literature on leadership

leads to suggest that the field of aesthetic leadership can be kinaesthetically experienced and cognitively analysed through employing dance and the fourth choreographic process of the PCM as an experiential learning method in leadership education. Within the fifth PCM element, the distinction between the choreographer and the dancers appears to dissolve.

Process 5. Choreographer as Collaborator-Dancer as Co-owner

Akin to the fourth process of the PCM, process five is usually applied in communal and educational dance contexts. The point of difference in the fifth process is its shared or collaborative devising character. “Collaboration here includes a shared research period, the impulse to create, opportunities for each individual to contribute to leading workshops and rehearsals, and discussion time for evaluating what has been produced” (Butterworth, 2004, p. 62). Tertiary students participating in process five need to have a general understanding of the process objectives to be able to fully contribute towards the entire choreographic development, including conceptual and stylistic content. Butterworth (2004) writes,

It is not inferred, however, that each individual must contribute equally to every aspect of the choreography. Rather, the choreography is a shared, democratic endeavour: members of the group contribute sometimes disparately, sometimes as ensemble, generating dance content, negotiating, realising form, embodying expression, applying understanding and personal experience to improvisations and discussions. (p. 62)

Near the completion of the choreography, Butterworth (2004) suggests that the dancers and the choreographer, or in this concept they might be referred to as peers, adopt a change in roles as the “objective observer, viewing from the perspective of the audience” (p. 62) to monitor the process objectives and outcome.

In opposition to the fourth process, the *choreographer as collaborator - dancer as co-owner* approach is synonymous with a shared leadership of the entire choreographic process, as well as the product outcome. This element can be seen as an egalitarian way of choreography making as there is no clear distinction between leaders and followers. Though it might be assumed that the synergy of creative ideas generated from each group member can enrich the choreographic process and thus the outcome, I wonder which implications such a process entails from a shared leadership perspective (Pearce & Conger, 2003a; Pearce, Conger & Locke, 2007; Pearce & Sims, 2002). Do some participants have more input than others due to

differing personality traits and could some participants use the possibility to conceal themselves? Where does leadership sit in such a collaborative process?

Social connections and interactions within team settings are suggested to be vital to the health and well-being of individuals, as is the ability to control the self to be socially accepted by other group members (Ringleb et al., 2010). From a leadership perspective, this implies self-awareness about one's emotions, thoughts and behaviours, as well as the capacity to amend any of those to comply with expectations of a social group. The ability to control thoughts, emotions and physical behaviour, in addition to the ability to adjust them, can consequently help to gain and retain social acceptance within a group or team (Ringleb et al., 2010). Hochschild's (2012) and Goleman's (2005) publications argue for the acknowledgement and utilisation of emotions to increase effective practices in leadership.

At the heart of fifth PCM element lies the need to "be able to manage the interrelationship and articulate their concerns" (Butterworth, 2004, p. 63) by all members of the choreographic process. This in turn suggests that human communication and interaction in various dimensions are paramount. Knowledge about the self, including emotional understandings and knowledge about the physical behaviour of the self and others, can thus be beneficial. The vast majority of academic research in this area suggests all of these traits to be paramount in leadership.

As dance and choreography making is deeply rooted in using the body as a way of exploring, understanding, and expressing the self, it can be argued that the fifth element of the PCM contains beneficial learning opportunities to explore and better understand leadership. Dance and choreography making can in this case be used as an experiential learning method to kinaesthetically experience and cognitively reflect on various means of communication and human interaction, in addition to developing self-awareness through understanding emotions and social interactions in group settings as part of leadership processes.

3.3. The Body, Dance and Choreographic Processes: A Brief Summary

The literature findings of this chapter show that bodily movement is a natural process that every one of us performs every day. The human body is thereby the subject of our actions and interactions through which we absorb and express meaning. By experiencing our moving bodies and the moving bodies of others, we can realise memories, create new associations, and gain self-awareness and awareness of others. Through dance and the moving body we can learn about ourselves and explore our environment, even if we never learnt or studied how to dance before. Improvisation is often used in dance and choreography making.

Improvisation combines the creation and execution of bodily movement simultaneously, whereby the creation of movement derives without any preplanning. The literature reveals an apparent applicability of dance improvisation and choreography making to stimulate creative thinking and enhance problem-solving skills in individuals. It is also revealed that improvisation and choreography making can provide opportunities to discover, explore and reflect on authentic and self-leadership traits by using dance as an experiential learning method in leadership education. Larry Lavender's (2006) IDEA model uses improvisation as a starting point to analyse how learners create, develop, evaluate and assimilate their own choreography or movement phrases in higher education. It can thus provide opportunities to learn about authentic and self-leadership while fostering problem-solving skills and stimulating creativity in leadership education.

The application of Jo Butterworth's (2004) PCM in leadership education entails the opportunity to explore and analyse leadership through leader-centred, follower-centred, and shared leadership perspectives. This is reflected through the shifting roles that choreographers, as leaders, and dancers, as followers, play regarding the degree of responsibility within the five choreographic processes Butterworth presents in her higher education model. Key to these processes is the communication of ideas through verbal and nonverbal communication.

The inclusion of the arts in leadership education is suggested to be paramount by various aforementioned leadership academics. The actual benefits of employing the arts in leadership education might require investigations into what these benefits exactly entail and how these

could be further developed within tertiary education. Eleonora Belfiore (2002), who studied the use of art as a means of alleviating social exclusion, forthrightly explains, “I’m very positive about the use of the arts as long as it’s not art for art’s sake: it’s a tool. You’ve got to have clear determined aims and objectives, and have an end product” (p. 104). This in turn could, as Michel Foucault (1988) suggests, “open a free space for innovation and creativity” (p. 163) in education.

Analysing and drawing connections between the literature findings on leadership, dance, and choreography making leads to suggest that dance can be used by employing diverse choreography making models as a framework to explore, experience and analyse various leadership traits. It can thus be argued that, from a theoretical perspective, Lavender’s (2006) IDEA model and Butterworth’s (2004) PCM are two examples that could provide the basis for the creation of experiential learning methods to explore leadership through the art of dance. The engagement in dance and choreography making through diverse approaches can enhance participants’ cognitive understanding and kinaesthetic experiences in leadership education.

Before I present the voices of academics and artists who applied experiential learning methods using dance and other arts in leadership education in chapters five to eight, I introduce in the next chapter the research methods I employed in this research. This includes introducing the research participants.

Chapter 4. Applied Research Design and Methodologies

This chapter presents the research methodologies I employed in this qualitative research. The research topic and its aims and purposes are outlined, followed by illustrations of the research design. Data collection methods utilised throughout this investigation, reflections on my position as the researcher, ethical considerations of this research, as well as the ensuing process of data analysis are discussed. The chapter concludes with the introduction of the research participants.

4.1. Research Aims and Purposes

The substantive focus of this study was to discover and explore why and how the arts are used within the context of leadership education from a cross-disciplinary perspective, with a particular focus on dance. Systematic inquiry through the review of literature of academics and other scholars from the fields of leadership studies, dance, and dance education built the conceptual background that guided the investigation into this field.

The main findings of the reviewed literature about leadership reveal that a great variety of authors argue for employing the arts in leadership education (Adler, 2006; Darsø, 2004, 2005; Denhardt & Denhardt, 2006; Grint, 2000; Ropo & Sauer, 2003, 2008; Shiuma, 2011; Styhre & Eriksson, 2008; Taylor & Ladkin, 2009). The main re-occurring topics relating the arts to leadership education are the proposed applicability of artistic processes to inform ways through which leaders and followers communicate, create, solve problems, and collaborate with their peers or subordinates in given contexts.

Within this study I intended to discover how the art form of dance has been used to inform, develop, or enhance leader-follower communication, problem-solving skills, team collaboration, and the development of self-awareness within the context of leadership education. It is hoped this inquiry contributes significantly to developing insights into how dance creates opportunities to support leadership understandings and education.

By investigating the little researched phenomenon of employing experiential learning methods in leadership education, and in particular the use of dance in relation to developing

self-awareness, communication and human interaction, collaboration, and problem-solving skills, this study aimed to identify valuable categories of meaning. This study examined what the vital aspects of verbal and nonverbal communication in leadership are (Grint, 2000; Ladkin & Taylor, 2010a), how the engagement of leadership learners in creative processes could contribute to the development of alternative thinking methods (Ropo & Sauer, 2003, 2008; Weick, 2007), and why experiential learning methods using the arts might be suitable to develop new paradigms in leadership education (Hansen et al., 2007; Starkey & Tempest, 2009). By shedding light on the salient propositions that the review of literature revealed, and more importantly through exposing further thoughts and experiences by interviewing leading experts from the field of leadership research and experiential learning through the arts in management education, I uncovered hypotheses which I consequently linked to existing theoretical and practical methods that utilise dance within education.

Within this qualitative research I investigated the following key questions: what are the aims and objectives of employing the arts in leadership education, and how can dance support and foster these learning goals? These generic questions provided this investigation with a point of departure and overall direction within the framework of experiential learning using the arts and dance as a learning method in leadership education.

To further refine the contextual framework of this research, I explored the following sub-questions deriving from these queries: how can dance aid accessing and developing knowledge about divergent aspects of communication and human interaction in leadership processes? How can dance be employed to develop self-awareness in leadership? How can dance be used to engage individuals to think creatively in order to increase their problem-solving skills in leadership? How can the engagement in dance support team building activities and collaboration among peers in leadership contexts? I used these question areas to build the interview topic guide that I consequently used in all my conversations with the participants of this research. The interview topic guide can be found in the appendix of this thesis.

It is hoped that the qualitative understandings of this research provide a medium through which tertiary institutes in New Zealand and globally might further reflect on their approaches to curriculum design and policy making in leadership education. I also hope to reveal possible rationales behind experiential learning processes in relation to what the art

form of dance might be able to offer in that regard. The findings of this study are thought to build a basis for further research. I summarise these points in the concluding chapter of this thesis.

4.1.1. Research Limitations

I acknowledge that this study was bounded through its situation within the research of the applicability of dance as a possible learning method in leadership education. Because I also examined which other art forms were employed in this context, and what the aims and objectives were, my opportunities to research dance in greater depth were limited within the scope of this research. As there is very little available academic information about this subject area I perceived it as vital to research and consequently reveal a basic background to the topic of experiential learning through the arts in leadership education. This was aimed at establishing vital leadership characteristics, where dance and art sit in relation to these, and what practical experiences from dance artists and educators who worked in leadership education are.

Further limitations of this research included time constraints to conclude this doctoral study. While I commenced this study with a three-year doctoral scholarship at the University of Auckland, I took the opportunity to pursue a full-time position at the Dance Faculty at the School of the Arts Singapore during the latter part of the third year of my studies. Though it may have been better to stay in Auckland and finish this research first, the position in Singapore enabled me to try and test some of the presented research findings with students of the school. Practically applying some of the research findings consequently helped me to better analyse and understand the research data from varying perspectives.

Though I had every interest in visiting a greater number of leading business schools who invited leadership training courses using the arts and dance, and artists who worked in close relation with such schools, universities or corporations, limited financial availability prevented such visits. Also, I was unfortunately not able to speak to every artist or academic I approached, due to unwillingness to participate in this research. However, every effort has been made to include prominent voices in this young field of research.

4.2. Methods of Investigation: The Research Design

As the review of literature suggests, leadership is concerned with the interaction of leaders and followers within a given context that aims at achieving a certain goal. Inherent in this process is arguably the communication between individuals on a verbal and nonverbal level. Some researchers thus suggest that intuition, or what might be called embodied knowledge, felt meanings, and the understanding and application of the vast variety of emotional qualities humans possess, is part of the leadership process (Hansen et al. 2007; Küpers, 2013; Ladkin & Taylor, 2010b; Ropo et al., 2013). Leadership studies, within the context of experiential learning through employing the arts in leadership education, therefore require research methodologies that help to shed light on this proposed little known phenomenon. Shusterman (2001), for example, argues that applying a sole analytical approach to leadership studies might be too shallow to illustrate profound experiences that people may have during such interactions. In order to address the research questions it is crucial to investigate the processes of leadership education and their complexities in their natural setting by utilising in-depth exploratory approaches to data collection (Lincoln & Guba, 1985; Marshall & Rossman, 2006). Processes are explained by Andrew Pettigrew (1997) as “a sequence of individual and collective events, actions, and activities unfolding over time in context” (p. 338). Based on these thoughts that reflect and summarise some of the literature findings, I employed qualitative research methodologies throughout this investigation.

Suggestions to apply qualitative research methodologies to the field of leadership studies have constantly increased since the late 20th century (Bass, 1990; Bryman, Stephens, & Campo, 1996; Yukl, 1989). This suggests an acceptance of qualitative research in this field (Hansen et al., 2007). Bryman (2004), for example, proposes that the use of qualitative methodologies in previous studies positively impacted on the creation of knowledge about leaders’ management of meaning. In the context of the aesthetic leadership discourse, Ropo and Sauer (2008) argue that,

Contrary to truth-seeking traditional leadership theories, the aesthetic perspective to leadership knowledge gives space to multiple realities and multiple voices by giving importance to personal experiences. This calls for revisiting cultural norms in academic and managerial practice. For an organization and leadership scholar, the aesthetic approach means that we have to reposition ourselves in the empirical research setting. The researcher becomes both knowledge producer and consumer. In the data collection phase, this presumes methods like experiential epistemology, ethnography, narratives

and also other sensitive linguistic methods. Beyond intellectual cognitive knowledge, it becomes crucial to accept experiential and sensuous ways of knowing as academic knowledge. (pp. 569-570)

This study did not intent to exclusively focus on the field of aesthetic leadership, however. Rather, I employed qualitative data collection methods to reveal a great variety of understandings and experiences about leadership. In the next section, I discuss in more depth the methods of investigation I employed throughout this study.

4.2.1. Collecting Rich Descriptions

Qualitative research methodologies aim to gather and recognise individual perceptions of reality by utilising data collection methods that accumulate “rich descriptions” (Denzin & Lincoln, 1998, p. 10) from research participants. The collection of detailed descriptions of participant experiences enables the researcher to gain “a complex detailed understanding of the issue” (Creswell, 2007, p. 40) from the viewpoint of the research participants. Moreover, the collection and analysis of empirical data from research participants provides this study with a description of mundane and problematic instants and connotations in peoples’ lives as they experience them (Denzin & Lincoln, 2007), such as the experience in leadership education and descriptions of ideas about engaging leadership learners in artistic processes.

The strength of qualitative research is reflected through the very personal accounts of participants’ thoughts and experiences that may portray a clearer picture about the research area than statistical data analysis (Bryman & Bell, 2007; Corbin & Strauss, 2008). Although leadership research was traditionally predominantly measured through diverse leadership questionnaires (Alimo-Metcalfe & Alban-Metcalfe, 2001; Avolio et al., 1999; Craig & Gustafson, 1998; Podsakoff et al., 1990), I propose that within the context of experiential learning through the arts, qualitative data collection methodologies can reveal very personal interpretations, while also stressing the importance of contextual settings (Denzin & Lincoln, 2007; Marshall & Rossman, 2006). Juliet Corbin and Anselm Strauss (2008) argue that qualitative methodologies allow researchers “to get at an inner experience of participants, to determine how meanings are formed through and in culture, and to discover rather than test variables” (p. 12). Pre-organised, and supposedly to some extent standardised, leadership questionnaires do not provide a sufficient framework to cater for the inclusion of situational

contexts. I therefore employed an in-depth interviewing strategy as the primary data collection method for this inquiry.

Also, “more and more scholars in the field of education are being attracted to the kinds of understandings that qualitative inquiry yields” (Eisner, 1998, p. 14). Eisner argues for qualitative inquiry in education to gain a better understanding of what is actually happening in the relationship between students and teachers within their particular work settings. Qualitative inquiry in the context of education is suitable for this research since, as Eisner (1998) further argues, it is “not only directed towards those aspects of the world ‘out there’, it is also directed to objects and events that we are able to create” (p. 21). Eisner’s argument directly relates to this field of research as this investigation examines the idea of applying dance in leadership education.

The reviewed literature reveals that the idea of employing art creation or analysis in leadership educational contexts is a fairly new concept. The literature also clearly shows that there are a great variety of dissimilar ideas of how to apply art learning to leadership education, and particularly which art forms to employ. Hence, the use of in-depth interviews with leadership experts who teach in universities, and who might be directly engaged in the development or research of relating artistic ideas or processes to their classroom teaching practices, could yield data that describes participants’ lived experiences, ideas and interpretations in great detail (Denzin & Lincoln, 2007; Hatch, 2002; Malterud, 2001; Marshall & Rossman, 2006). These interviews provide data that, through the process of data analysis, enabled me to gain a better understanding of the research area (Creswell, 2007). In the words of Alan Bryman and Emma Bell (2007), the outcome of this qualitative investigation are theories made up of the data this research yields from literature and in-depth interviews.

Another major advantage of qualitative studies is the “prospect of flexibility” (Bryman & Bell, 2007, p. 420) with regard to the research design. Eisner (1998), for example, argues that literature is a major form of qualitative research as authors show the skills to transform experiences they had into written words that can trigger a reader’s imagination, and which in turn lets the reader participate in a given way of life. “We come to know a scene by virtue of what the writer has made. Thus, the writer starts with qualities and ends with words. The reader starts with words and ends with qualities” (Eisner, 1998, p. 22).

Somehow similar, in-depth interviews with experts provide descriptive examples of their experiences and ideas on how to shape the future of leadership education. The underlying idea was that regardless of which data collection methods are used, “all empirical inquiry is referenced in qualities. Even inquiry in the most quantitative of the sciences results in claims that refer to qualities” (Eisner, 1998, p. 27). Eisner furthermore argues that “neither science nor art can exist outside of experience, and experience requires a subject matter. That subject matter is qualitative” (p. 27).

During the pilot and preparation phase for this doctoral research, I regularly participated in MBA classes at the New Zealand Leadership Institute based in the University of Auckland Business School, and attended leadership discussion group meetings at the institute. Through discussions with staff members of the University of Auckland Business School and visiting professors from mainly British and American business schools, such as Cranfield School of Management, Villanova School of Business, and the University of Cincinnati, I was able to get a better understanding of the topic of leadership, and of several constructed realities and thoughts about the interest in artistic processes in relation to leadership and leadership education. This relates to what Eisner (1998) calls field-focused research in qualitative inquiry, particularly to educational studies where “those conducting qualitative research go out to schools, visit classrooms, and observe teachers” (p. 32). The detailed descriptions of various subjective thoughts that were the result of the discussions between the leadership experts and myself fostered my understandings of leadership and how the arts can further learning in this regard. In turn, these discussions also shaped my thinking about what to ask and who to select for the data collection process of this study.

4.2.2. Building on Grounded Theory

Within this qualitative research, I employed a grounded theory approach to construct a theory about the applicability of dance as experiential learning method in leadership education. This is based on data that I gathered from leadership experts and arts educators or academics, as well as the literature I reviewed for this research. Grounded theory can be described as “the discovery of theory from data systematically obtained from social research” (Glaser & Strauss, 1967, p. 2). In other words, grounded theory aims to discover or generate a theory based on the analysis of basic social processes (Charmaz, 2006; Dey, 1999; Glaser & Strauss, 1967). In the case of this research, the social processes took place during arts-based learning

courses, or the discussion thereof, in leadership education at diverse higher learning institutes or business organisations.

The use of grounded theory offered the opportunity to simultaneously collect and analyse research data during this study (Charmaz, 2006; Glaser, 1992; Strauss & Corbin, 1998; Thornberg & Charmaz, 2012). Through the review of the collected data, repeated concepts and ideas came to the fore. I subsequently tagged these concepts with codes. The emerging codes from the literature on leadership and arts-based learning in leadership education, as well as from concurrent discussions with leadership experts at the Leadership Institute based at the University of Auckland Business School during the initial stages of this study, were self-awareness, communication, collaboration and problem-solving. These codes, or skill sets, appear key to leadership processes and are thus a central part of discussions in leadership education.

After the review and further analysis of the initially collected research data and its emerging codes, it became apparent that the conceptual idea behind employing the arts in leadership education is that experiential learning through the arts was thought to help foster self-awareness, communication, collaboration and problem-solving skills in leadership. The realisation of this concept consequently led me to categorise and think about the arts in that respect. Moreover, I was interested to find out which art form can achieve which specific learning outcome in leadership education, with a particular focus on dance. Based on an ongoing process of revisiting and re-revisiting the research data I consequently built a new theory about the applicability of dance in leadership education based on the research findings. The research participants I studied are experts from the field of leadership education within tertiary contexts, and artists or academics.

More explicitly, I gathered data from directors, assistant directors, professors, associate professors, heads of department, associate fellows, and tutors who are involved in the development and implementation of innovative leadership education programmes at established and well-recognised business institutes in North America, Europe, Asia and Australia. Some examples of these include Saïd Business School at the University of Oxford, Warwick Business School, Cranfield School of Management, and the University of Sydney Business School. By gathering data from leadership experts who have either implemented experiential learning methods using the arts as part of their leadership education programmes,

or who are actively engaged in research about the applicability of the arts in leadership education, I aimed to advance understandings of the aims and objectives of these courses and the experiences these experts have had in implementing them.

The use of grounded theory research in this qualitative study helped to collect and consequently describe individual and shared views of reality of the research participants within the chosen setting of leadership education (Denzin & Lincoln, 1998; Marshall & Rossman, 2006). Through the analysis of research participant's ideas, attitudes, and experiences, and the consequent presentation of written accounts based on the findings, I reveal existing practices and theoretical ideas about the "phenomenon of interest" (Marshall & Rossman, 2006) in leadership education.

As qualitative research "tends to view social life in terms of processes" (Bryman & Bell, 2007, p. 418), I examined various approaches to leadership in education. The investigation of tertiary education in this regard might provide opportunities to learn about the studied institutes and their leadership programmes "in ways that are useful for understanding other schools and classrooms *and* learning about individual classrooms and particular teachers in ways that are useful to them" (Eisner, 1998, p. 12). I therefore employed an in-depth interview strategy as a data collection method.

Also, I immersed myself in leadership classroom teaching situations at the University of Auckland Business School during the pilot and preparation phase for this research, as well as having discussions with a variety of professors and tutors who are engaged in teaching and researching leadership at universities in diverse global locations. As mentioned above, this consequently led to a deeper understanding about this field of research. Rather than fully immersing myself in these classroom situations, however, I provide a "range of examples of the phenomenon under study" (Marshall & Rossman, 2006, p. 62), or as Charmaz (2003) puts it, "slices of social life" (p. 270).

Taking the literature findings as a major form of qualitative research into account (Eisner, 1998), and by using in-depth qualitative interviews as the other main form of data collection, I subsequently present a clear picture of how the research participants construct meanings with regard to the subject area (Eisner, 1998; Wolcott, 1994). The understandings this study yields were negotiated through an interpretive paradigm.

4.2.3. Uncovering and Revealing

This qualitative study employed an interpretive paradigm. Within interpretivism, the researcher is expected to create ways of uncovering meanings and to reveal answers that “are constantly in the process of being created” (Stinson, 2006, p. 203), and thus constantly shift and change. The interpretive perspectives of this research based on the accounts of the research participants are presented in a written account in chapters five to eight, in which I suggest what Angen (2000) calls persuasive arguments for dance as a learning method in leadership education.

Within the paradigm of interpretivism, the researcher interprets the participants’ descriptions of their experiences to construct theories and concepts based on these accounts (Charmaz, 2006). Eisner (1998) suggests that interpretation is “to place in context, to explain, to unwrap, to explicate” (p. 97) data collected from research participants. In other words, within the interpretive paradigm, the researcher engages in constructing and re-constructing information based on collected research data, or, as Goodman (1978) puts it, “the making is a remaking” (p. 6). Any suggested theoretical outcome of such interpretative process functions as interpretation of the research output.

One major aim of data interpretation is to foreground meaningful findings. Norman Denzin (1989) describes this as making “the invisible more visible” (p. 33). Hence, it is vital that during the data collection process a detailed description of the subject matter is emphasised as, according to Bryman and Bell (2007), “it is often precisely this detail that provides the mapping of context in terms of which behaviour is understood” (p. 418). Grint (2000), for example, argues that the notion of leadership might only be understood by grasping the meaning of leadership and its diverse forms of interactions between leaders and followers. By investigating the notion of leadership as a concept that can be utilised to give meaning to social interaction, Grint’s approach to studying this phenomenon is interpretive.

The interpretivist researcher views the “subject matter of the social sciences - people and their institutions” (Bryman & Bell, 2007, p. 17) as essential to their research. Richard Heyman (1983) explains that in interpretivism, “meaning in the world is not a given, but is created; that it is not absolute, but contingent; that it is knowable as what counts as correct meaning, not what is correct meaning” (p. 430). Hence, Bryman and Bell (2007) note that it

is the task of social scientists to get into people's ways of thinking to understand and consequently interpret their social interactions.

With regard to social action and interaction in interpretive research, William Sullivan (1986) asserts that "human beings are intrinsically social, meaning that language, consciousness, and personal identity all develop within and only within a context of interaction" (p. 39). To be human is to take part in social life. John Smith (1992) thus argues that in interpretive research, "the focus of inquiry must be on the interpretation of interpretations people give to their own actions and interactions with others" (p. 105).

In this study, I adopted an interpretive epistemological position. Key to the interpretive epistemological position was the emphasis on developing a better understanding of people's behaviour in view of the research context and questions. John Lofland and Lyn Lofland (1995) describe epistemology in qualitative studies as employing two key points of view that relate to understanding human behaviour: the importance of gaining access to people's minds in verbal and face-to-face interactions, and that this access to people's minds is vital for gaining knowledge about their social behaviour. On the other hand, Heyman (1983) argues that trying to access people's minds is problematic. He says that asking teachers about their opinions "is not getting us inside (their mind)! What we still have to work with is an interpretation of what people say, even if it is their telling us what is on their minds" (p. 430). As Bryman and Bell (2007) suggest, all realities of human social life have their meanings. Human behaviour is thus meaningful and yields data that informs this study through the accounts of research participants.

4.3. Making a Choice: Methods of Data Collection

This study utilised two methods of data collection. The extensive review of literature provided this investigation with a contextual framework. Within this framework, I gathered a diversity of perspectives, ideas and perceptions, or in other words research findings from previous studies (Maxwell, 1996; Merriam, 1998). I then went on to collect contemporary voices about the subject matter through conducting a series of in-depth semi-structured qualitative interviews. The qualitative interview data of this research provides the opportunity to see the topic under investigation through the lens of the interviewees, thus presenting diverse perspectives through in-depth descriptions of how they view employing the arts in

leadership education (Davies, 2008; Weiss, 1995). I further describe these data collection methods throughout this section.

4.3.1. Conversing with Literature

To gain a deeper understanding of the arts in leadership education, I first examined literature that focuses on in-depth descriptions of this idea. In particular, I gathered the perspectives of academics who explain contemporary and past practices in the application of artistic processes in various non-artistic disciplines from theoretical and practical perspectives (Adler, 2006; Austin & Devin, 2003; Darsø, 2004, 2005; Denhardt & Denhardt, 2006; Dolev, Friedlaender, Krohner, & Braverman, 2001; Ladkin & Taylor, 2010b; Ropo & Sauer, 2008; Shiuma, 2011; Starky & Tempest, 2009; Styhre & Eriksson, 2008). I then examined literature about the topic of leadership. The analysis includes evolving leadership practices and discussions thereof, with a specific view on leader-follower interactions within the diversity of approaches to understanding leadership (Avolio, 2005; Bass, 1985; Bryman et al., 2011; Jackson & Parry, 2008; Marion & Uhl-Bien, 2001; Meindl, 1995; Yukl, 2006). The literature analysis about leader-follower interactions was followed by the examination of the University of Auckland Business School's learning goals. More explicitly, I analysed these educational goals to depict possible parallels to the application of artistic processes in leadership education, as proposed by some of the reviewed literature.

To contrast this, I then moved to examine literature discussing various practices within the art form of dance. The analysis of literature about dance included methods of movement exploration, such as dance improvisation, somatic dance practices, and diverse choreographic process methods (Adams, 2008; Blom & Chaplin, 2000; Bresler, 2004; Butterworth & Wildschut, 2009; Butterworth, 2004; Feldenkrais, 1990; Hawkins, 1991; Lavender, 2006; Morgenroth, 2006; Pilates, 2012; Preston-Dunlop & Sanchez-Colberg, 2010; Smith-Autard, 2010; Snook, 2008; Vineyard, 2007). The aim of reviewing literature that discusses current and past practices of dance in education was to find out how dance might be applicable as a learning method in leadership education.

The review of literature in qualitative research is described by Catherine Marshall & Gretchen Rossman (2006) as a “conversation between the researcher and the related literature” (p. 43). Thus, the review of literature as part of this cross-disciplinary inquiry

locates it within the context of experiential learning in leadership education. To be more precise, the review of literature provided this study with a framework in which the applicability of the arts and dance in leadership education was discussed.

Marshall & Rossman (2006) explain four salient points regarding the review of literature to build a contextual framework in qualitative research. These are the demonstration of basic assumptions regarding the general topic area, the demonstration of knowledge about the subject matter by the researcher, the identification of gaps in previous studies that might be filled through the proposed inquiry, and the definition and re-definition of the research questions driving the inquiry. Bryman and Bell (2007) argue for very similar points regarding the role of literature reviews in qualitative research.

The process of gathering data for this investigation entailed the systematic review of existing literature. David Tranfield, David Denyer, & Palminder Smart (2003) propose that the process of systematic literature review builds a reliable basis for the research design, since the reviewed literature provides comprehensive understanding of the subject area, or, in the case of this inquiry, subject areas. This was particularly the case for developing understandings of leadership and the applicability of the arts in leadership education.

I chose literature about the field of dance to generate better understandings of this art form and its possible application in non-artistic learning with the intention to encourage discourse in the area of experiential learning through dance in leadership education. Such review of literature is suggested to be “suitable for qualitative researchers whose research strategy is based on an interpretive epistemology” (Bryman & Bell, 2007, p. 105). Even though I employed some systematic and narrative literature review strategies in this investigation, I did not blindly follow the rules of these forms of research. Rather, I judged the validity of the literature findings and their relation to one another, and how the latter might be utilised to illuminate the subject area (Hammersley, 2001). This required me to draw on my experiences and to think about substantive practical issues regarding the research question(s) and consequently the main purpose of this investigation. Moreover, throughout this study I explored and reviewed a large variety of literature to analyse the subject matter from divergent perspectives.

At the commencement of the literature review process I conducted an extensive search for existing resources in the General Library, Music and Dance Library, Architecture and Planning Library, and the Fine Arts Library at the University of Auckland. I also searched Auckland's City Library. In addition, I explored electronic databases and online sources via the University of Auckland Library website, such as JSTOR.org, Google Scholar, and Amazon.com. Also via the Internet, I researched a variety of business schools around the globe to examine their MBA programmes. These include Copenhagen Business School, Harvard Business School, Darden School of Business at the University of Virginia, London Business School, Stanford Graduate School of Business, Saïd Business School at the University of Oxford, University of Chicago Booth School of Business, Rotman School of Management at the University of Toronto, Cranfield School of Management, Australian School of Business at the University of New South Wales, and Yale University.

The literature review includes books, edited books, academic journals, published and unpublished theses and dissertations, academic research magazines and journals, as well as archives and online databases. To define the parameters of the literature search, I selected resources that relate to key words, such as arts-based learning in business education, leadership (including subsections of leadership, such as authentic leadership, transformative leadership, and aesthetic leadership), followership, management, arts in education, dance, dance education, physical education, kinaesthetic learning and pedagogy. Throughout the search for resources regarding the topic of this study, I noted that only very few publications relate the art form of dance to leadership education. This supports the significance of situating this research within an academic context.

4.3.2. Listening to Contemporaries

To capture diverse understandings, opinions and experiences about employing the arts and dance in leadership education, this study required in-depth qualitative interviews with research participants (Hansen et al., 2007; Strati, 1992; Taylor & Hansen, 2005). The articulation of particular theoretical and practical applications of artistic processes in a real life educational settings requires research data that reveals felt meanings and understandings of research participants (Alvesson, 2003). Even though Jay Conger (1998) explains the over-reliance on data collected through interviews as a reason to call for more observational methods to collect the plentiful amount of experiences of the leadership phenomenon, the

collection of qualitative interview data provides this study with a source of well-explained descriptions and subjective views about the topic under investigation (Bryman & Bell, 2007; Davies, 2008; Gubrium & Holstein, 2002; Miles & Huberman, 1984). I therefore created semi-structured interview questions.

Semi-structured interviews allow flexibility during the interview process (Bryman & Bell, 2007; Davies, 2008; Marshall & Rossman, 2006). Also, semi-structured interviews may provide more extensive and diverse interview data than a structured question format (Bryman & Bell, 2007; Davies, 2008; Fontana & Frey, 2000). Such interviews provide opportunities to collect specific descriptions of participant understandings and experiences from their area of expertise (Weiss, 1995). Hence, I employed semi-structured in-depth interviews to gain better understanding of the ideas behind the application of artistic learning, creation, and performance and its relation to leadership education.

Another reason for using semi-structured interviews as a data collection method was the ability to restructure the interview format according to each individual research participant. The possibility to change the order of questions provided me with the opportunity to gather detailed descriptions of each participant's ideas and specific area of expertise (Weiss, 1995; Wengraf, 2001). Moreover, the design of open-ended questions for the interview process was aimed at enabling interviewees to describe their experiences and opinions about artistic learning processes in leadership education in great detail (Patton, 2002). In addition, this aimed to make the interviewees feel comfortable that I too would answer any questions the participants might have about this study (Fontana & Frey, 2008; Gubrium & Holstein, 2002). Also, the interviews were created to meet the objectives of this research. The research objectives were discussed with the participants of this study prior the commencement of the interview process. This was thought to establish trust and a partnership between the research participants and me as the researcher.

I separated the semi-structured interview questions into six topic areas to define and thus create the most important areas of this inquiry (Weiss, 1995). Firstly, I asked participants to describe the initial ideas behind employing the arts within leadership education, what art form(s) they employ, why they employ this or these art forms, what their experiences and feedback are from implementing these in a practical context, and how they see dance within these contexts. The further five topic areas comprise questions relating dance and other art

forms to communication, creativity, collaboration, problem-solving, and self-awareness. These questions sought to reveal personal understandings about the topic area. The research topics list that I prepared prior the interview process enabled me to guide the interview process back to the main questions of this inquiry when interviewees followed their own streams of thought.

The interviews for this research were all audio-recorded and conducted in English. After the interview process, I transcribed the audio-recorded interviews to have written documentation. This in turn enabled me to revisit the collected data multiple times throughout the data analysis process to gain additional understanding of the subject area (Bryman & Bell, 2007). In addition, the research participants were provided with the opportunity to view their interview transcript and consequently make changes if required. This was thought to avoid possible misunderstandings between the researcher and the interviewees, and to address the aforementioned ethical considerations (Fontana & Frey, 2008; Marshall & Rossman, 2006). The transcribed interviews can hence be seen as accurately recorded and documented interview material providing this research with data from participants.

4.4. Review and Reflection: The Process of Data Analysis

The process of data analysis for this research required multiple returns to the collected research data through critical reflection. The key points of reference for this reflection were the examined literature and transcribed interviews. The collected literature provided this study with data from three major research areas. At first I reviewed literature regarding the topic of experiential learning through employing the arts in business and management education. This topic area provided this research with a framework in which I located the second part of the literature review. The second part of the literature review informed this study about the field of leadership within practical and educational contexts. I present literature about several styles of leadership, leader-follower interactions, and facts and discussions about educational goals in leadership education. The third part of the literature review analysed several notions of the art form of dance. The main aim of analysing notions of dance in educational and performative settings, as retrieved from the literature and interview data, was to reveal how dance might be used as a learning tool in leadership

education. The gained understandings about these areas of research reveal how they are interrelated.

I then analysed the collected research data through a phenomenological approach. By analysing the gathered data through phenomenology, I hoped to reveal conceptual and behavioural patterns that might indicate how dance can be an effective learning tool to support leadership understandings and its modes of physical expression. Michael Patton (2002) describes phenomenology as trying to comprehend situations in their distinctiveness as part of a specific situation and the interactions in this situation, while Nigel Stewart (1998) explains it as a process “that suggests methods for intuiting phenomena within the sensible sphere of our lived experience” (p. 42). Moreover, Bryman and Bell (2007) describe phenomenology as a philosophy that “is concerned with the question of how individuals make sense of the world around them and how, in particular, the philosopher should bracket out preconceptions in his or her grasp of that world” (p. 18). Hence, in phenomenological inquiry, the researcher analyses human action, or the description thereof, as a result of interpreting the world. To understand the meaning behind such human behaviour, “the phenomenologist attempts to see things from that person’s point of view” (Bogdan & Taylor, 1975, pp. 13-14). Through such interpretations, the researcher attaches “significance to what was found, making sense of the findings, offering explanations, drawing conclusions, extrapolating lessons, making inferences, considering meanings, and otherwise imposing order” (Patton, 2002, p. 480).

Within the discussion section of this study I compared and contrasted the research findings of this investigation (Dixon & Bouma, 1984). Comparing and contrasting research data throughout the evaluation process serves as a persuasive theoretical instrument to approach the collected data from multiple angles and perspectives (Maxwell, 1996; Merriam, 1998; Moustakas, 1990; Stake, 1998). It is hoped that this analysis will foster a better understanding of why and how dance can support understandings of leadership. Before presenting the findings and discussion chapters of this thesis, I introduce the participants of this research.

4.5. Sharing Experiences

I perceived the selection of research participants as critically important for this study. Firstly, I thought it is vital to approach some of the most prominent voices from the field of leadership education who suggest and employ the arts in their programmes, or at least consider the arts as beneficial to leadership education. Secondly, I globally searched for artists who work or worked within this field of practice. The selection of research participants from around the globe is thought to present this study with a variety of approaches and points of view about this subject area.

While there are arguably more practising artists and leadership scholars who are engaged in this field, there were some limitations and practical constraints that I needed to address throughout this study. These included limited availability of funding to visit and interview a larger number of research participants, and time constraints I had to adhere to within the framework of my studies at the University of Auckland.

I initially contacted the vast majority of the following interviewees by email. Once a general interest by a leadership scholar or artist to participate in this study was established, I approached him or her for a set interview date at their university or current place of practice. Most of these meetings provided me with more contacts through participants' recommendations of other scholars and artists who work, or are interested, in this area. Though I would have liked to conduct more interviews, some scholars or artists either did not respond to several contact requests or were generally not interested in participating in this research. The following section introduces the participants individually and in alphabetical order, before concluding this chapter with stating my position as the researcher of this study.

4.5.1. The Research Participants

Neal Ashkanasy is Professor of Management at the University of Queensland Business School in Australia. He is acknowledged as one of the instigators who linked the study of human emotion to organisational behaviour. In 2011, Neal Ashkanasy was awarded the Elton Mayo Award for his outstanding teaching and research by the Australian Psychological Society.

Robby Barnett is one of three artistic directors of Pilobolus Dance Company. Pilobolus was co-founded by Robby Barnett in 1971 at Dartmouth College in the United States. It is recognised today as one of America's major dance companies. Together with an executive team and seven dancers, he engages in employing collaborative working methods to create a very varied repertoire of dance and performance works. As part of the Pilobolus team, Robby Barnett also teaches executive education courses in graduate management programmes at universities and various business organisations in the United States.

Dr *Ralph Bathurst* is Senior Lecturer at Massey University School of Management & International Business in Auckland, New Zealand. His career path includes working as a pastor, orchestral musician, and music teacher before entering academia. Ralph Bathurst's fields of research embrace theory and practical applications of organisational leadership with a particular view on how music and other performing arts can influence effective leadership.

Executive coach and leadership consultant *Andrew Bryant* is founder of Self Leadership International. His Singapore-based company strives to empower organisations and their employees through understanding concepts of self-leadership. His clients include DELL Singapore, Credit Suisse, and Microsoft. Andrew Bryant and co-author Ana Kazan published *Self-Leadership: How to Become a More Successful, Efficient, and Effective Leader from the Inside Out* by McGraw-Hill Companies in 2013.

Associate Professor *Ralph Buck* is Head of Dance Studies at the National Institute of Creative Arts and Industries at the University of Auckland. His research focuses on dance pedagogy, dance in education, and dance in the community. Ralph Buck is Chairman of World Dance Alliance Asia Pacific Chapter, Honorary Life Member of the Australian Dance Council, and serves on the UNESCO International Advisory Committee.

Stephanie Burrige is a dance writer, dance critic, and author of numerous publications on dance. She currently works as Adjunct Lecturer at Singapore Management University, and as Senior Lecturer at LASALLE College of the Arts in Singapore. Before her engagement in academia, she was the artistic director of Canberra Dance Theatre in Australia. Stephanie Burrige is co-chair of the World Dance Alliance Asia Pacific Research and Documentation network. She holds a doctorate in philosophy from London Contemporary Dance School in affiliation with the University of Kent, Great Britain.

Associate Fellow *Tracey Camilleri* is Programme Director of the Oxford Strategic Leadership Programme at Saïd Business School, University of Oxford. She specialises in leadership education, including the design and delivery of leadership programmes to senior executives. Her particular research interests revolve around how the arts and sciences may inform leadership. Tracey Camilleri also led specific programmes for corporations, such as Cisco Systems and Coca-Cola, on contextual challenges companies face at the start of the 21st century.

Dr *Brigid Carroll* is Senior Lecturer in Leadership and Organisation Studies in the Department of Management and International Business at the University of Auckland. She is also Senior Research Fellow for Excelerator: The New Zealand Leadership Institute. Her research focuses primarily on identity work in leadership, narrative discourse theory, and critical leadership studies.

Miranda Creswell is Artist in Residence at the Oxford Strategic Leadership Programme at Saïd Business School, University of Oxford. She is interested in how different art forms, such as drawing, note taking, and screen art can reflect ways through which information is gathered and arranged to inform people's decision-making processes. She taught at Modern Art Oxford and Oxford University's Harris Manchester College.

Ann L. Cunliffe is Professor of Organisation Studies at Leeds University Business School, and Visiting Professor at Strathclyde and Hull Universities in Great Britain. She is Editor-in-Chief for Management Learning Journal, and Consulting Editor for International Journal of Qualitative Research in Organizations and Management. Ann Cunliffe recently published *A Very Short, Fairly Interesting and Reasonably Cheap Book about Management* by SAGE Publications in 2009, and co-authored *Key Concepts in Organization Theory* with John Luhman in 2012, which was also published by SAGE Publications.

Volker Eisenach is Artistic Director of Faster-Than-Light-Dance-Company in Berlin, Germany. He leads dance workshops and performance projects for non-dance professionals around the world with the aim of overcoming barriers of nationality, ethnicity, culture and religion. These include projects with Harlem youth for performances in New York's Carnegie Hall, and Berlin youth in cooperation with the Berlin Philharmonic Orchestra. Volker

Eisenach also teaches dance workshops in corporate settings where he encourages understanding of movement and expression.

Keith Grint is Professor of Public Leadership & Management at the University of Warwick Business School, United Kingdom. His previous roles include a professorship in Defence Leadership at Cranfield University, Deputy Principal in Leadership and Management at Defence College of Management and Technology in Shrivenham, and Professor of Leadership Studies at Lancaster University Management School.

Richard Hall is Professor of Work and Organisational Studies at the University of Sydney Business School in Australia. He is on the editorial board of *Journal of Industrial Relations*, one of Australia's employment studies journals, and co-director of the Organisational Discourse, Strategy and Change research group at the University of Sydney. Richard Hall is also experienced in applied research and consultancy work. His clients include AMP Capital Investment, Bell South (USA), and Australia and New Zealand Banking Group Limited.

Actress and voice teacher *Andrea Haring* is Lecturer at Columbia University School of the Arts, Fordham University, and at Circle in the Square Theatre School in the United States of America. Her previous roles include teaching at New York University Tisch School of the Arts, Yale School of Drama, and Dartmouth College. In addition to these teaching roles, Andrea Haring is Associate Director of The Linklater Center for Voice and Language. In this capacity, she worked on the Columbia Senior Executive Programme at Columbia University Business School, where she taught leadership fellows from the World Economic Forum about communication through varying methods.

Susan Koff is Clinical Associate Professor of Dance Education at Steinhardt School of Culture, Education, and Human Development at New York University. Before joining New York University she worked as Director of the Graduate Dance and Dance Education Programme in the Department of the Arts and Humanities at Teachers College, Columbia University. Susan Koff is a founding board member of the National Dance Education Organisation and member of the Interdisciplinary Committee of the National Arts Education Consortium in the United States.

Donna Ladkin is Professor in Leadership and Ethics at Cranfield School of Management in Great Britain. She ran her own business consultancy, which focused on coaching senior executives, before returning to academia. Her research concentrates on ethical practices of leadership and leadership as an aesthetic phenomenon. Donna Ladkin is widely published in academic journals, such as the Journal of Business Ethics, Leadership Quarterly and Academy of Management Learning & Education, and is the author of *Rethinking Leadership: A New Look at Old Leadership Questions*, published by Edward Elgar in 2010.

Michael Lofton is Education Director at The Pilobolus Institute. The Pilobolus Institute is the educational arm of the American Pilobolus Dance Company. Before joining Pilobolus, he worked as an opera singer and teaching artist with New York City Opera, and served as board member of the American Guild of Musical Artists. At present Michael Lofton is member of the Board of Directors of the Center for Arts Education and the Actors Studio in New York.

Dr *Peter Lovatt* is Principal Lecturer and Reader in Cognitive Psychology at the School of Psychology, University of Hertfordshire, United Kingdom. Before starting his academic career, he was a professional dancer and actor working in musical theatre. His particular research interests include the psychology of dance and performance, as well as how improvisation techniques could be employed to enhance learning of traditional academic content. Peter Lovatt has facilitated dance workshops for students at Ashridge Business School, and managers from Deutsche Bank and the BBC in Great Britain.

British choreographer, lecturer, and pedagogue of educational dance methods, *Royston Maldoom* has led and initiated numerous dance projects worldwide, including executive training at Volkswagen. He is a former director and co-founder of the British based non-profit organisation Dance United. In 2005 Royston Maldoom received the Lola Film Prize for his *Le Sacre du Printemps* dance project and documentary, in which he worked with the Berlin Philharmonic Orchestra under Sir Simon Rattle and 250 school children from Berlin. He was also awarded the Deutscher Ehren-Tanzpreis (German Honours Prize in Dance), German-British Forum Award, and was made Order of The British Empire for his services to the art of dance.

Dr *Barbara Snook* is Professional Teaching Fellow at the University of Auckland's Dance Studies Department at the National Institute of Creative Arts and Industries. She is actively

involved in the dance education community in Australia and New Zealand, and served as district panel chair of Ausdance Educators Network Queensland and independent dance education consultant for primary school teachers. Barbara Snook published several dance education books, including *Dance... Count Me In!* (2004) and *Dance for Senior Students* (2008) by McGraw-Hill and Cengage Learning Australia respectively.

Professor *Howard Thomas* is Chair in Strategic Management and Dean of Lee Kong Chian School of Business at Singapore Management University. His previous roles include Dean of Warwick Business School and Professor of Strategic Management at University of Warwick, Director of the Doctoral Programme at London Business School in Great Britain, Dean of the College of Commerce and Business Administration at the University of Illinois in the United States, and Foundation Professor of Management at the Australian Graduate School of Management. Howard Thomas wrote over thirty books and serves on the editorial boards of several academic journals.

These participants share an interest in the arts and the field of leadership. Almost all of them have practical experience in employing experiential learning methods using the arts in leadership education in a variety of settings. Their practices include facilitating workshops for undergraduate and postgraduate university students and for executives from globally operating corporations. To fully understand the field of investigation, I immersed myself in this field of research.

4.5.2. Outside-Within

Traditionally, qualitative inquiry engages the researcher in learning about the life of participants while maintaining a position of “emphatic neutrality” (Patton, 2002, p. 49). More contemporary approaches to qualitative research on the other hand “assume that all knowledge is political and that researchers are not neutral since their ultimate purposes include advocacy and action” (Marshall & Rossman, 2006, p. 72). The latter stance may evoke some ethical dilemmas as to where to position the self as the researcher within this cross-disciplinary research (Angen, 2000; Locke, Spirduso, & Silverman, 2000). Although I hold a bachelors degree in International Hospitality Management from Auckland University of Technology, and have some experience in low to mid-level leadership positions as assistant rehearsal director and rehearsal director of professional dance companies at state run

opera houses in Germany, as well as experiences being a teacher of dance in academic and non-academic settings, I am not an expert in the field of leadership or leadership studies. Thus, I located myself as an *outsider* of the group under investigation.

On the other hand, this study sought to investigate the aims and objectives of leadership education and why and how the art form of dance has been applied to foster various leadership understandings within academic settings. From this perspective, my skills and knowledge as professional dance performer, rehearsal director, and teacher of dance in Europe, Asia, and Australia over the past two decades, as well as the completion of a masters degree in Creative and Performing Arts - Dance Studies at the University of Auckland, gave me inside understandings and experience from a dance studies point of view. As part of the research process, or in other words by being a research instrument within this process (Eisner, 1998; Marshall & Rossman, 2006; Peshkin, 1985), these experiences positioned myself *inside* the studied group.

I consequently located myself as an *outsider-within* throughout this cross-disciplinary research (Hesse-Biber, 2007; Johnson-Baily, 1999). The positioning as an *outsider-within* can, according to Kaeppler (1999), lead to broader and deeper understandings of the topic of inquiry compared to the possibility of this study being conducted by an absolute outsider. My experiences discussed above presented me with a contextual lens through which I explored the topic of inquiry. Moreover, I acknowledged and integrated these qualities in the research process and its analysis, rather than letting these become an obstruction. This subjectivist epistemological point of view may have in turn provided this study with another perspective and level of depth in the interpretation of the research data (Toma, 2000).

Insiders within qualitative research are traditionally perceived as inherently biased in comparison to outsiders who are perceived as intrinsically objective (Naples, 1996; Richardson, 2000; Tosh, 2001). The somewhat subjective views found in qualitative research are sometimes criticised by researchers using quantitative data collection methodologies. “By these criticisms they usually mean that qualitative findings rely too much on the researcher’s often unsystematic views about what is significant and important” (Bryman & Bell, 2007, p. 423) about the field of study. Corrine Glesne and Alan Peshkin (1992) and Thomas Schwandt (2001) on the other hand suggest that subjectivity with regard to the researcher’s experience, and being an instrument within the research process, can entail positive aspects within

qualitative studies. Similarly, Eisner (1998) discusses that a researcher's experiences and, to some extent arguably subjectivity, provides a study with a distinctive signature about the research area, which "is not a liability but a way of providing individual insight into a situation" (p. 34). Regarding the degree of participation in this research, however, I did not have a close relationship with any of the research participants prior the commencement of this study.

Moreover, after reviewing literature relevant to this research, I contacted prospective interviewees to introduce myself and the research objectives to establish a relationship of trust and consequently negotiate access. Throughout this process, I stayed true to my research interests and social identity (Corbin & Strauss, 2008; Marshall & Rossman, 2006). I then met the interviewees at a location of their choice, usually within their working environment, to conduct the interviews at places that participants were familiar with and in which I could enter "the participants' worlds" (Charmaz, 2006, p. 19). Hence, it can be said that apart from contacting research participants, informing them about my research interests and the consequent interview process, my role as the researcher did not include the total immersion into participants' lives over a long period of time.

After the initial contact with participants was established, I provided the participants "full and complete disclosure" (Patton, 2002, p. 273) of this study's objectives through a participant information sheet that outlined the research aims and purposes, as well as what was involved in participating in this research. Hence, regarding revealedness (Marshall & Rossman, 2006; Patton, 2002), the research participants were informed about the research area and objectives prior to the interview process through the participant information sheet and conversations with me as the researcher. Prior to starting the field research I obtained approval from the University of Auckland Human Participants Ethics Committee to interview research participants. Also, during the interview process research participants signed a participant consent form through which they agreed to take part in this research. Examples of the participant information sheets and participant consent forms can be viewed in the appendices of this thesis.

The subsequent findings of this research required an evaluation in which the researcher's experiences were recognised as a central part of the evaluation process. Also, within the research evaluation process, an equilibrium between objectivity and subjectivity was

promoted (Clifford, 1986; Richardson, 2000). I therefore critically reflected on my thoughts throughout the research design and the analysis process of the research findings (Angen, 2000). In other words, to balance objectivity and subjectivity, I used my “ability to see a situation from several points of view” (Eisner, 1998, p. 49). I must note, however, that by positioning myself as an *outsider-within* throughout this study, there was the possibility of suppositions being created through familiarity with parts of the field under investigation. Situating myself as an *outsider-within* allowed for the development of an in-depth understanding and critical assessment of the field of leadership education on the one hand, and deep reflection and analyses about the applicability of dance as a learning tool in leadership education on the other hand. The position of being an *outsider-within* thus allowed the assessment of situations throughout this cross-disciplinary study from various perspectives.

Finally, I did not consider analysing the research data in relationship to the ethnicity, gender, and other specific demographic details pertaining to the interviewees as relevant to this research. The selection criteria for this study were solely based on the level of participant expertise in leadership studies, academia, the arts and dance, and their interest in applying artistic processes in leadership research and education.

Chapter 5. Why the Arts and Dance are Employed in Leadership Education: Current Pedagogical Practices and Rationales

This chapter presents participants' thoughts and reflections on their current pedagogical practices and rationales behind employing art and artistic processes in leadership education. These illustrations range from individual experiences of teaching about leadership through art to the sharing of students' understandings and feedback about learning processes using the arts in leadership education.

The interview data I present in this and the following chapters are in the form of direct citations of the research participants. The data suggests that the vast majority of research participants intentionally use art and artistic processes as experiential learning methods to achieve desired learning outcomes. Some research participants explain, however, that they are unsure if it is the actual art or the artistic process that achieves anticipated learning goals. This chapter draws close attention to these findings.

5.1. The Big Picture: Cognitive and Kinaesthetic Learning Approaches

The conversations with research participants suggested a lively debate about why learning through the arts might be a favourable learning method in leadership education. This included discussions on whether to use a combination of theoretical or conceptual learning methods in addition to experiential ways of learning, and in which order to apply these pedagogical practices. While some research participants tried to foster cognitive learning first, others perceived the initial physical or kinaesthetic experience before its analysis and relation to leadership as beneficial.

5.1.1. Reasons for Employing the Arts in Leadership Education

Richard Hall suggested that the most effective learning method in leadership education is “the immersion in experiential learning.” It approximates some kind of deep and personal learning when it is combined with critical reflection “because it is provocative and challenging” and helps to challenge assumptions “as part of the learning process” in

leadership education. Explaining this approach to further teaching and learning Hall asserted that,

It helps students to question assumptions with regards to understanding a lot about their behaviour. It also provides an opportunity for innovation and experimentation through the experiential process. The outcome of such learning is a shift in attitudes or a shift in orientation. We can see that through a changed sense of identity in some participants, a recognition of practice and what the practice of learning actually means. That comes through reflecting on what you do differently, thinking about more things that you do as constituting your leadership.

The University of Sydney Business School uses conceptual art forms, music, and visual art forms in their leadership coursework, Hall explained. By using conceptual art the programme focuses on developing an understanding through reading lecture material about the reasons behind an art work. Hall elaborated,

Students then engaged in interactive discussions with art practitioners about their history, philosophy and political projects associated with conceptual art and the way through which these movements have tried to grow with the artists, tried to open up the realm of what might constitute art practice, and to try to think about the politics of art practice.

However, Richard Hall further explained,

One hesitates to see this as a sort of arts-based learning method, because I actually don't know enough about those learning methods to be confident that they are. It is certainly related to it because it is not that we are trying to use those learning methods, but rather we are trying to expose our participants to those fields of practice. I think there is a real potential there. What I think could be very effective are the methods of development or training in art, but perhaps not so much the actual methods of practice.

Providing students with a learning experience is what Hall described as the “most distinctive” part of their approach to exploring leadership. Hall further said,

We have in mind a model called ‘Doing-knowing-being’. The emphasis on DOING is to get participants involved in activities in which they are exercising or using and enacting practice. Hands on practice and experience come first in our education model when possible. The experiences of doing are then transferred to processes of knowing by students to reflect on what they have been doing. They discuss what they have been doing with experts from the field of practice. We also use that [the arts] because participants will remember it physically. It is embodied in addition to being cognitively

understood. It's like giving life to the aphorism that you learn by doing, not by reading or being told.

Richard Hall's explanations of why the University of Sydney Business School employs art and artistic processes in leadership education point to the use of art as an experiential learning method. The learning experiences students gain by engaging in art creation and analysis are then discussed and critically reflected upon. The consequent understanding of themselves and their behaviour in diverse settings leads students to relate this to leadership. One salient point Hall mentioned was that the kinaesthetic experience of engaging in art making and analysis led former students to physically remember gained knowledge about themselves and leadership, in addition to their cognitive understanding.

In a course about negotiation techniques at Singapore Management University, some lecturers use role play as an "experiential learning method" to explore and understand different scenarios of human interaction within the context of leadership, Howard Thomas explained. Thomas said that their learning is divided "between knowing, which are the facts of management, and the doing part. The doing has to do with project-based work or experiential-based work." An integration of both these parts is also applied. He proposed that in order to stimulate students' thinking, it is better "to have project-based learning or experiential learning in any course than not have it." If the overall learning process would not include experiential or project-based learning "you may as well just give students the textbook and tell them to turn up on exam day," Thomas rationalised his approach to education.

The term "experiential learning" was also used by Neal Ashkanasy of the University of Queensland Business School while describing the learning methods used by the institute "to explore emotional regulations" in leadership coursework. In more detail, Ashkanasy "used role play to explore" emotional regulations and their relation to differing leadership scenarios with his students. Explaining this in greater detail, Ashkanasy proposed,

Most of the emotions we recall are negative emotions. We let them [students] think about emotions. Things like what they witnessed, what they thought about. We use role play to explore emotional regulations. We put people into different situations and get them to have a concrete experience, reflection, theorising and planning to rebuilding the experience.

Delving into students' emotional understanding and developing their awareness of emotional intelligence is the underlying goal of Ashkanasy in employing this approach in leadership education. He further asserted,

Emotional intelligence comes from the action between your neocortical and limbic brain. Emotional intelligence is ultimately a phenomenon that deals with the non-cognitive part of our thoughts and behaviour of ourselves and of others. Ultimately it is a cognitive phenomenon. ... We have two differently functioning sides of the brain. We have got a neocortical system and we have a limbic system. The limbic system is all tied about with our survival instincts. For some people, anything that is not connected to the neocortical system does not make any sense. Others taught me that the other part of the brain is working away as hard as it can at the same time. That's why we have the emotional regulation. That's why our regulatory system is so exhausted, because of the constant conflict between the two sides of our brain. Unless we can understand how the other part of the brain works, we will have no idea about how people behave.

Ashkanasy's explanations about the use of role play to discover, experience, and subsequently reflect upon such learning processes through group discussions point towards the use of arts as an experiential way of learning to better understand emotional influences on human behaviour in leadership settings.

Leadership consultant Andrew Bryant preferred "intervention in terms of a learning experience" when employing art in leadership learning. He explained that role play and the use of music as a learning tool in leadership workshops, for example, can function as a way for people to "enjoy the learning experience with a measurable behavioural change the next day and far beyond the course." The learning experience is "much more holistic, and relevant to a business outcome" for participants of his leadership consultancy workshops in Singapore and throughout Asia.

Explaining this more explicitly, Bryant proposed that "being a leader is a way of being, which then creates a way of doing." He thus uses various learning approaches "in terms of, I say it, I show it, and then I get them to do a little activity that causes them to engage in a behaviour that demonstrates whatever it is." These behavioural-based scenarios are thought to engage participants in experiencing diverse notions of "communication and trust" within teamwork settings. Whether course participants learn through "singing or drumming or whatever" is not central to Andrew Bryant's leadership course work. Bryant explained,

In the big picture I think it does not matter [what art form is used]. I think the important thing is that people are engaged, and that they get to step back from a problem and look at it from a new perspective. It is about designing an intervention that will engage participants to bridge their existing behaviours and thought patterns. ... People like to have a learning experience in ways they are used to. They don't like it if you break the rules too much. Having said that, a little breaking of consistence reactivates the brain. The point is that right brain activities co-relate to increased emotional intelligence and engagement in different types of learning. There is a massive gap between knowing and doing.

Which form of art is utilised to achieve such learning outcomes is not vital to Bryant. From Bryant's point of view, the arts are a tool to get participants to challenge assumptions and re-think their own behaviour and ways of thinking.

Akin to Richard Hall, Howard Thomas and Neal Ashkanasy, Andrew Bryant suggested that while artistic coursework, such as role play, music and conceptual art, is part of the learning practice in their leadership education courses, they hesitate to categorise their teaching and learning approaches as arts-based learning. Instead, they used the term 'experiential learning' to rationalise their approach to leadership education. However, each of these participants acknowledged the potential for achieving better understandings about leadership by using artistic learning methods.

Moreover, Hall, Thomas, Ashkanasy and Bryant concur that it is the bodily experience of a given leadership topic or issue that students gain through acting it out that augments learning. The subsequent discussion about these experiences with and among their students and participants led to better understanding about their own behaviour and thinking patterns and how these can relate to diverse leadership traits. The arts were therefore used as an instrument to provide students with these learning experiences.

At Oxford's Saïd Business School's Strategic Leadership Programme, Tracey Camilleri explained that their pedagogues use different kinds of art forms, such as poetry, music, and film making to engage participants with more experiential learning methods in addition to more conventional learning. Hence, Camilleri incorporates the arts into their programme to counterbalance an over reliance "on the rational ways of learning." This aims to encourage people "to re-inhabit different kinds of neuron pathways." Camilleri further explained,

We give so much time and attention to rational thinking. I think increasingly, even in the last five years, all the work that is emerging from neuroscience shows that what is going on in our head is not this rational bit. That vast primitive brain essentially accounts for 95% of our thinking. I am not a neuroscientist myself, but it seems that what is going on in our heads is not this rational bit, and it is becoming so much more known. I think the real way we see one another is that we can describe each other, and we can describe one another through a CV. But the viscerally intuitive human business of connection, which is hard to account for rationally, is so important. I think, through the use of the arts that can become more apparent.

Though Camilleri deems it important to cover leadership theories and strategic ways of thinking in diverse leadership scenarios, she uses the arts to encourage people to look at themselves and their environment in different ways than they are normally used to. The Strategic Leadership Programme commences with a cognitive learning approach to make their course participants feel comfortable.

Artist-in-residence at Saïd Business School, Miranda Creswell, said that she uses drawing, photography and the analysis of participants' handwriting to create a "three way approach to a person's identity" through the arts. Her main reason for employing the arts is her interest in "how that can be used to get ideas to work out complex issues of leadership." These processes were described by Creswell as relying on diverse art forms that serve as metaphors to process and reflect diverse issues and perspectives of leadership.

Cresswell and Camilleri appear to employ the arts as experiential ways of learning in addition to cognitive learning methods. The central focus is participants learning about their own physical behaviour and ways of thinking. These experiences could then be analysed and discussed in relation to leadership.

Brigid Carroll at the University of Auckland Business School suggested that using the arts as a learning method "unlocks something unique. It gets people to find something in ways that no one else has said." While her coursework includes a mixture of conceptual and theoretical learning methods, she described that initially she uses various experiential learning activities. Carroll explained,

We play kind of games to give people a basis to talk about the theoretical concepts. These are getting people blindfolded or using ropes or jumping around on a maze for example. It is a way of getting people to talk about individual and relational aspects of

leadership. In terms of research, I like a hands on component in each class where students use their hands at something.

Another component would be a space for participants to do something creatively in a class. That would normally be drawing, sketching, designing something or role playing. This gets students to move around. It's a bit embodied and gets them doing something, which is a bit kinaesthetic. I would say that the experiential learning methods is how students learn very well, and then they can 're-see' the concept or theory. The creative space or space to play, creates an individual relationship between the concept and the students. That's really important. In the experiential learning, I learn how to make theories a bit more realistic, while in the space to play I find my own take or relationship with the subject.

The use of the arts in leadership education provides “a different way of knowing, which is through your instinct,” Brigid Carroll reasoned the use of this learning method. She asserted that using the arts can put people “at odds with a system of learning that is far more concrete. That can sometimes create a gap between something that you are trying to do and what students think is important about learning.” In turn, it also makes students “realise that their head and their cognitive journey is only one aspect of learning, and that there is a whole other field of learning,” such as through the arts. Explaining this more explicitly Carroll further proposed that,

When you work with art it is almost like holding a mirror up. People seem to see themselves differently after exercises or interventions involving art. They see themselves in ways they never do in normal life. There is a distinctiveness from the ordinary that an arts-based learning method helps people see and reflect on what they are seeing.

Brigid Carroll also mentioned that students get “very excited and really proud” when using art as a learning tool. It “probably cements their understanding and learning of things that they otherwise might never remember” from a class or course.

The term ‘experiential learning’ was also used by Brigid Carroll to rationalise the use of the arts as means of learning in leadership education. The building of a relationship between a leadership theory and the students is the main driving factor in that regard. Regardless of which specific art form is employed, Carroll aims at creating embodied and kinaesthetic learning experiences in leadership learning.

Andrea Haring explained her work with the Leadership Fellows from the World Economic Forum at Columbia University as being “all about opening up the body and letting the body be a support system” for people. In other words, the learning about the body through

kinaesthetic experiences is central to Haring's learning approach. In our conversation about how the body can transmit certain meanings, Andrea Haring proposed, "when you relax the body, you will relax the mind. It is the whole idea of I move my body in a certain way because I am really worried about what other people think about me." Hence, she works with her students on "freeing up their minds and bodies" through movement and voice exercises. Reasoning her approach to teaching and learning, Haring claimed that "a freer body and mind allows people to relate to other people and express themselves from different points of view as opposed to an everyday point of view." She explained the everyday point of view as people telling themselves, "don't do this, don't do that, watch out, don't rock the boat too hard." Freeing up people's minds and bodies is suggested to help individuals to better understand themselves and different situations through more useful communication. The knowledge gained about the self can in turn be applied in any context, including leadership, she further asserted.

Andrea Haring employs what appears to be somatic movement practices to relax people's bodies and minds through kinaesthetic exercises. Before I interviewed Haring as part of this research, I watched one of her acting classes at Columbia University in New York. For most of this class, Haring engaged her students in movement exercises that heavily reminded me of dance classes. Her explanations rationalised the use of movement exercises to relax her students' bodies. These kinaesthetic learning experiences were then discussed in relation to communicating the self in leadership.

Keith Grint at Warwick Business School explained that leadership can be seen as a performing art. Rather than overemphasising the learning about leadership through traditional ways of learning, Grint tells his students that as a leadership figure, "you have to perform. You are on stage. Maybe you feel like shit, but you have to perform it." Perhaps this is somewhat different to how this is usually taught according to Grint, but he wants to stimulate students to think about leadership through various different ways, rather than ways they are used to learn or "learn from books." Grint explained his thoughts behind linking leadership to the performing arts in more detail saying,

[I am] trying to avoid the notion that leadership is a science. Therefore it has to be an art. But what kind of art would be viable? My book *The Arts of Leadership* was an attempt to think about what kind of art would be useful here. In particular, I was looking at the

notion of martial arts which have quite a lot of dance in them in some sense, and more to do with the notion of the dramatic and rhetoric.

From a teaching perspective, Grint explained that most people get bored listening to the same thing repeatedly in a classroom setting. Grint elaborated,

I got students to draw the dialogue, like a dialogue mapping thing. We give them a piece of paper and let them draw in a kind of encrypted way. Then we talk about the way they construct the images. This leads to different descriptions about what the problem is. Everybody pretends to know what the term leadership means. But if you get them to draw something, they have to explain why this is leadership. The notion of having to describe the symbols they have drawn leads to a different conversation about leadership.

Grint also uses “lots of physical things like press-ups and Mexican waves” within his lectures. He reasoned that it is this part of a class or lecture that people remember, explaining that people “remember the engagement. The performance of the problem through physical activity is way more effective than me talking about it,” or showing some slides with some words on it, he added.

Akin to the above-mentioned research participants, Grint explained the provision of a learning experience, where learners kinaesthetically engage in a learning process, as achieving beneficial learning outcomes. These kinaesthetic experiences are then related to leadership through group discussions and critical reflection.

Ann Cunliffe at Leeds University Business School explained that leadership is “not necessarily a deliberately acted performance, but leadership is more an art form than a technique.” Cunliffe illustrated her thoughts on leadership as a creative process that has something to do “with rhythm.” For example, “you can look at the rhythm of leadership and the rhythm of an organisation. There is probably a rhythm to everything we do, though we might not realise what that is.” She therefore applies a “critical dialogical approach to learning” about leadership within a classroom or lecture theatre. Her students are encouraged to read books and articles about leadership from different perspectives, which are then compared and contrasted by way of discussion. However, Cunliffe also explained that,

The more interactive course work achieves better learning outcomes. This too in a way is performing. I think if you can engage students in the material, get them to discuss, get

them to look at case studies and let them problem solve, that will achieve better learning outcomes than sitting in a lecture theatre and listening the whole time.

Ann Cunliffe further described learning processes as a give and take, or acting and reacting, between the students and a lecturer or course leader. Though Cunliffe does not explicitly call her “interactive course work” experiential learning, she explained that her students achieve better results when they are learning through physical action and interaction.

At Massey University in Auckland, Ralph Bathurst talked about fostering students’ understanding of organisational change by raising questions and encouraging discussions within the classroom first. He then links music to the topic to develop a perhaps more embodied understanding of the issue. Bathurst raised some additional questions about the use of art in this context before explaining the learning engagement of students. Bathurst said,

I think you cannot talk about art as art. I think we need to look at which specific piece of art we are talking about. Which art genre do we mean? What is the context in which art is produced? When I use art to talk about leadership I use a specific artwork. I look at what is happening within this artwork, how did it come into being, how do we relate to this artwork, and how do we understand those movements within leadership?

For example, I gave a lecture on organisational change and some leadership scholars argued that leadership is all about change. How do leaders lead change? In that lecture I used Beethoven’s 3rd Symphony and talked about the inspiration behind this symphony, which has been Beethoven’s dedication to Napoleon and his belief that Napoleon would bring some kind of universal brotherhood. Then Beethoven realised that this was a disillusion. He realised that the hero Napoleon would only bring harm and danger and damage to the human race. Then I played a substantial portion of the first part of the symphony to students. The students had to conduct the music with a pencil in their hand together with me. The reason for doing that was because Beethoven has written this in triple time, but in the chaotic section he contests this by using a two musical pattern. So you are conducting a three but hearing a two at the same time. The idea is that students feel how things dissolve, how they break up, and how they disintegrate. That sense of interruption and uncertainty, accompanied by Beethoven’s disillusion with Napoleon, enabled me then to go on and look at change in organisations as a chaotic thing, rather than a deliberate linear process that much of the literature focuses on. I think the linear element is flawed. It is a fiction.

Though some of the students may have never analysed music in such way, Bathurst explained that the emphasis is to let “students feel” the emotional undertone and layers, before going back to look at some theoretical concepts that may reflect such interruptions. Overall, Bathurst asserted that he makes “sure that there is art in every lecture. That is to give students

something beyond what they know to either look at, or listen to, or engage with in some ways. That could be a painting, a sculpture or a piece of music.” He utilises art to provide students with additional layers of illustrating complex issues in addition to theoretical concepts of leadership characteristics and behaviours.

Bathurst further suggested that the learning outcome through engaging students in art analysis or making is much better “than through writing essays about a topic” in a traditional sense. He proposed that that is the case because “when you have to create art, there is no way to cheat. If I ask students to make a movie for example, they have to work from scratch. Through the creation process they learn the most.” Rather than getting students to research about leadership and collate the findings in form of an essay, Bathurst asks students to use artistic ways of expression to articulate what their findings and opinions about given leadership scenarios are. This is achieved through experiencing the creative process of art making.

At Cranfield University in the United Kingdom, Donna Ladkin explained that the School of Management uses several “arts-based methods directly” in various ways. Ladkin suggested that this is particularly important for her as she is trying to “get people to connect with their bodies in any way, shape or form” within lectures. In addition to employing art in her teaching methods, Donna Ladkin is interested in what “different kinds of arts-based methods help develop different leadership capacities.” This led her to ask if there are different kind of approaches that produce different kind of results. This was a question area that came up during several interview discussions with research participants and was one reason behind me exploring how dance can aid in supporting leadership education, and which particular areas of leadership can be addressed through dance.

Donna Ladkin also stressed that making people move around within a class or lecture is critical. She reasoned that engaging people “to have a dialogue and be more aware of what they do with their bodies” is crucial to holistically understand class content. From Ladkin’s experience, “people can be so conflicted about how they feel. So it’s important to make people more aware of what their bodies are telling them.” This in turn helps students to understand more about themselves.

In a broader sense, Ladkin questions if the current system of educating people within a classroom or lecture theatre environment is the right method of learning. She explained that “education the way we know it seems to be a lot about how to keep people under control, rather than letting people be how they are naturally.” In the context of leadership education, Ladkin further proposed that the learning about leadership can be addressed “through changing the context and getting people to do something with their bodies outside the classroom.”

While most research participants call their pedagogical practices experiential learning, Donna Ladkin used the term arts-based methods to describe her approach to teaching. What Ladkin described, however, points to engaging people to experience and to connect to their bodies in various ways, and relate the gained understandings about themselves to leadership. From that perspective, it appears that the learning experience that comes through the use of art in the learning process is at the core of her approach to teaching.

The overall findings of this section suggest that there are varying approaches to utilising the arts in leadership education. While some participants propose that it is beneficial to engage students in learning leadership theories first, other participants explained that they preferred commencing the learning process by letting learners kinaesthetically experience a given leadership topic, through role play or music for example, before introducing the leadership theory under discussion. Those participants who discussed the ideas behind certain leadership theories before engaging students to kinaesthetically experience these, propose that it is important to provide a safe start of a lecture or course. Using the word safe here was described as providing a learning environment and approach to learning that people are used to, namely, a classroom or lecture theatre where, in a traditional sense, learning takes place through the lecturer or course leader who introduces established knowledge that can then be discussed, questioned, and lastly kinaesthetically experienced.

All above-mentioned research participants proposed the learning about people’s own behaviour, and their behaviour in interaction with others, as central to leadership. The arts are therefore used as experiential learning methods to achieve and further their students’ understanding of themselves as individuals and of their interactions with others within diverse leadership settings. By employing various art forms and artistic processes, the above-mentioned research participants rationalised that they aim to provide kinaesthetic learning

experiences in addition to cognitive ways of learning. These learning experiences were subsequently analysed and reflected upon by discussions throughout or at the latter part of a course or lecture.

All of the above-mentioned research participants furthermore explained that the kinaesthetic learning experiences in their leadership education programmes achieved beneficial learning outcomes. The main points are that individuals can learn about themselves through kinaesthetically experiencing a given leadership issue, and that they better retain the gained knowledge and understandings of a leadership course over time, due to these kinaesthetic learning experiences. While the arts appear to be an instrument in these leadership learning processes, the above findings suggest that employing the arts in leadership education as experiential learning methods can lead to beneficial learning outcomes. In turn, these findings can have an impact on educational policy making and the curriculum design of tertiary leadership programmes. I discuss this proposition at a later point in this chapter in greater depth.

The next section unveils the perspectives of dance educators and professionals on using dance as an experiential learning method and on relating dance to understanding the body and the mind in leadership education.

5.1.2. Aims and Objectives for Employing Dance in Leadership Education

A worldwide search for individuals or organisations that specifically link dance and leadership resulted in finding very few who actually have any experience in relating these fields. In New York, Michael Lofton explained that Pilobolus does not have an evaluation in terms of learning outcomes of the dance workshops aiming to foster leadership understandings. Lofton said,

The work in corporate settings is a national business for us. It is something like a new product. At Pilobolus we believe that the methodology that we use to create our works is something that is very useful within a business context in many different frameworks.

Artistic director of Pilobolus, Robby Barnett, elaborated on the use of dance in leadership education saying,

Increasingly there has been a sense that these dance workshops can lay bare some of the essential features of effective cooperation. In dance you can see something deep and real about a person that is probably invisible in all the rest of their lives. You can sit with someone in the office for twenty years and not know something about them that is visible in thirty seconds when they dance. Something that means something about who they are, something much more instinctual and part of their fundamental nature than the way they pretend that they are through their dress or their speech. ... Maybe it is just about having confidence in your own beauty as a human in the world, and that you can create your own ideas that are not everybody else's ideas. This is what we can achieve or see through dance. It gives people a sense of community and it gives power to the individual perception of people. Art comes from sharing of how an individual sees the world.

According to these Pilobolus directors, there is a growing demand for their dance workshops, as participants "recognise their value and how they relate these values to their daily lives", inside and outside of organisations. At the core of these workshops is the learning about peoples' individuality and how to share this individuality with others while working cooperatively. This learning is achieved by using dance as a learning method.

Interesting to note is Michael Lofton's explanation that their leadership workshops are a new product and a national business that Pilobolus offers. From a tertiary education perspective this may raise some ethical questions about the focal point of the Pilobolus workshops. Are these workshops designed to better understandings of leadership, or does the Pilobolus working method just happen to address certain areas of leadership, which in turn opened up the opportunity to create a new income stream for the dance company? Whichever it may be, individuals learn about their behaviour and that of others by employing dance as learning method within the Pilobolus workshops.

Artistic director of Faster-Than-Light-Dance-Company, Volker Eisenach, also conducts dance workshops by invitation. He explained that the German Chamber of Commerce and Industry approached him to work with some of their employees. As this was a bit surprising to Volker Eisenach, he asked why they were interested in using dance. The representative replied that "dance teaches his people all key competencies he is looking for in employees. These include collaboration and teamwork skills, physical fitness, they can understand and tackle things better, and they communicate better." Eisenach explained that he was "happy that someone who is not an artist actually understands that dance can do that. I think dance gives people a lot, even though some don't realise that it is the dance that does that to them." Eisenach further suggested that dance is a great way of learning "because you don't need

anything to dance except your own body. You are not dependent on a place, you don't need to write or anything else. It is just about your body. That is what makes dance so unique" in any kind of educational context. The key points from his perspective are that dance can better skills in communication, collaboration, and promote an increase in physical fitness and self-awareness. These skills can be learnt by engaging and experiencing the moving body through dance, according to Volker Eisenach.

British choreographer Royston Maldoom explained that there is "growing awareness of the role that the body can play in changing perceptions and the way we view ourselves" as the main driver to "why dance works" in leadership education. He cites consistent results in employing dance within this context. Participants of his workshops develop increased self-esteem, the ability to cooperate with others, and better inter-social skills, according to Maldoom. He said that "there is also a release of emotions and the opportunity to speak in a language that is not word based or not literacy based." In our conversation about how people learn through dance and what the outcomes of these processes are, Royston Maldoom shared some examples he experienced in his workshops using dance in leadership education. He said,

When I am working with business people, some are very close to tears. Because they are used to knowing in advance what it is they want to do. They are used to being very analytical. So in a sense, they do understand when they have arrived somewhere, how they have arrived at it. But if you give them a good workshop, it only needs to be an hour, you leave them absolutely gob smacked because you have challenged one of their fundamental talents. That is that everything is thought out and worked out and you know step by step what you are doing, and you do not do anything until you exactly know what it is that you are doing. These are people who have plunged themselves into something for an hour where they do not know what it is that they are doing, but have enormous pleasure. Though they have been unable to process or understand that process intellectually. I think it is the shock value that throws them off centre. I think that is really important. ... I think it is the physical interaction with their own body that has shocked them. Because they have actually opened something up that they are totally unfamiliar with. They have expanded their physical horizon, and therefore expanded their emotional horizon. We can do that though through the choreographic process. You simply do that as a teacher within or throughout the choreographic process.

This outcome can be seen as these workshop participants learn a very different approach to life and work from what they are normally used to. In other words, they learn that a rational approach to planning, execution and interaction with others is not necessarily the only way to

success or contentment. Upon further query on how he achieves such an outcome, Maldoom explained that,

It is almost the opposite to the psychologist. The psychologist works with the brain over a long period of time and if things are working you will see a change in people's body language. Body language is everything. Body language tells us everything about how people feel. You actually can change people's body language in a two-hour dance workshop. Because you changed the body language, unabatedly it is the same process; it has to affect the brain. So you are coming from a different direction. That is a very, very quick process. For some people, a one-time workshop is enough to make the change. For others, sustainability is the key.

Central to Maldoom's work is that people learn about themselves through engaging in dance making and performing. Throughout this process, people physically and cognitively experience themselves from a very different perspective, a perspective "about their ability, behaviour and way of thinking they may have never realised exists within them", Maldoom added.

Royston Maldoom uses dance to enable his workshop participants to experience their bodies and sensual understanding. He thereby employs the process of choreography making as an overall framework. Throughout the choreography making process, participants can discover, explore, and consequently better understand their physical actions and interactions with others. Discussions throughout and at the end of each workshop aid Maldoom's workshop participants in relating their gained understandings to their private and organisational lives.

The following dance academics specialise in the applied use of dance for a variety of learners with non-dance backgrounds. While the subsequent researchers possess an understanding of dance as an applicable learning instrument in education in general, these academics articulate the significance of employing dance as an educational tool in leadership education from a predominantly theoretical perspective.

The University of Auckland offers a dance course designed for students who do not specialise in dance studies. Barbara Snook, who taught this course at the Dance Studies department, explained,

Students at university often say that they had a shift in their thinking after the dance course. It opens up a whole new way of thinking about dance for some students. Through dance they learnt about themselves through taking risks, by breaking down barriers they perceived were there. They realise that they can actually do anything they like. They break these barriers down and come up with an amazing dance. It is so easy to make a dance actually. Then all of a sudden they are dancing and all of a sudden they are performing in front of other people. That makes people feel really great about themselves. They often say that this experience has changed their whole thinking about dance and themselves.

Barbara Snook also suggested that many students are able to relate knowledge they gained through this course to their specific fields of practice, such as architecture, mathematics, physics and management.

However, Snook also acknowledged that explaining “dance to people outside of dance has always been a bit of a problem.” She proposed that people often think of dance as a genre, such as tap dance, ballet or hip-hop. Hence, people “often ask ‘what kind of dance?’ whenever I talk about educational dance,” Snook said. After trying to gain people’s trust through encouraging them to try her workshops or classes, she noted that the vast majority of people “discover that they love to move and dance.” Snook elaborated,

Dance can be used to teach people about leading their own lives and abilities. You need to make sure that people are having fun and constantly challenge them. For example, I taught a lady in her forties. She was sitting in the studio waiting for others to arrive one day and said ‘I don’t think you realise Barbara how difficult it is for me to be here. I really had to make myself come. I find it very challenging. But, it is the best thing I have ever done and I wouldn’t miss the class. It has really changed me as a person and I am very grateful for what you are doing with us.’ I was not aware that she was so frightened. So I try and tune in to the fact that people are nervous. I just try and check on them throughout a class to make sure they are fine.

From a different perspective, Snook also explained that engaging people in and through dance “is important for developing cognitive skills. Dance is important for the development of the whole person. Through dance we can teach literacy and numeracy. Dance helps people to cooperate, negotiate and learn about other people.” Elaborating further, Snook said, “dance helps to develop people’s intelligence in other areas of learning. It is kind of a flow-on effect. People who are educated through dance and drama, in addition to the sciences, often seem to end up in leading positions.” Snook’s classes or workshops are predominantly based on physical movement exercises that her students or participants can then relate to their area of

expertise, including leadership. She fosters this through discussions about those cross-relations among peers during her classes or workshops.

Barbara Snook discussed fostering students' learning experiences by learning about themselves through exploring dance and the moving body. Her explanations appear to be a concrete example of what Gardner (1993) and Eisner (2002) propose as important in teaching and learning through the arts. The critical reflections about these learning processes at the end of Snook's classes and workshops are in line with what Vygotsky (1971, 1978) discusses as a social constructivist approach to teaching and learning. Snook's experiences suggest that these learning methods lead to beneficial learning outcomes through the use of dance as a tool by which students can learn about themselves.

Head of Dance Studies at University of Auckland, Ralph Buck, explained that his workshops aim to make people aware "how dance connects people and how dance connects grass roots activity." To Buck, the role of dance is "one way of empowering the wider population to connect to others." He suggested that dance can help people to become "more aware of patterns" in the ways we behave, and to become "more observant" about the ways people around us behave and react to our own behaviour. Buck elaborated,

Dance is seen not as an add-on to learning, but a foundation part of learning. If you go outside of institutions and you go outside of a curriculum and just look around, you can see that dance is a grassroots thing because so many people are doing it. Dance is what people like to do. I am interested in how dance can create community, and how dance can be used as a resource to further expand or accelerate strength in the community.

The opportunity of connecting people through dance "is a very good thing psychologically." Just being involved with an idea and "physically and mentally exploring an idea is a good thing" Buck further asserted. Though the context in which dance may be used can change, to Buck it is the possibility to connect people to themselves and to others that the engagement and learning through dance provides.

In other words, it appears that Ralph Buck rationalises the use of dance to connect people to themselves and to others. This is in line with what Merleau-Ponty (1962), Piaget (1985) and Foucault (1988) discuss when writing about the human body. How, for example, do individuals experience their body, and how do individuals perceive their body and the bodies

of others? Buck uses dance and the moving body to enable people to experience their body and the bodies of others.

Susan Koff at New York University proposed that interdisciplinary teaching and learning is a reality in today's education programmes and "pedagogy incorporates artistry." Employing "dance in education is a multiple focused practice" that can benefit education from multiple perspectives, including learning about leadership. Koff said,

Dance can apply to nearly anything that people want it to apply to within a learning context. We just need to have the multiple disciplines engaged in an equal level. For example, we can use dance as way of learning in science, as there are a lot of things in science that involve movement.

In our discussion, Koff described the concepts of science as "very active concepts" for example. What she referred to is that, in traditional curricula, students learn about scientific concepts in very passive ways. "They talk about movement of molecules, and how these combine or not combine. Or things like learning about geography or weather cycles. They all involve movement," she suggested. While students may learn about these in very passive ways, such as watching a video about it, read about it, or discuss the information, students could physically experience what such things actually feel like with their bodies. Explaining this further, Koff proposed that,

Through dance people can learn and embody different types of movement. With their body they can explore and feel what differentiates a hurricane from a typhoon or just basic light wind. They can explore and embody the collision of molecules in sort of chaotic forms. That is a very experiential way of learning through doing this with their bodies.

Whether the learning process should commence with an introduction about theoretic principles behind a given area of interest, or whether students should learn through physically experiencing that very area before learning about the theoretic principles is not essential to Koff. Rather, it is vital that people "learn about their body and movement principles, but also about scientific principles through their bodies. There is some deep experiential learning going on" that can be applied in any context involving human beings, including leadership.

Susan Koff's explanations appear to relate to Gardner (1993) and Eisner's (2002) thoughts on using the arts to stimulate student's multiple intelligences in education. By employing dance in various educational settings as experiential learning method, Koff explained that students can kinaesthetically experience and cross connect what movement can communicate and feels like. Her suggestions that dance can enable individuals to embody what a given topic or situation feels like, also draws parallels to the discussion about aesthetic leadership characteristics. I discuss these parallels in the next chapter.

Trying to get people to think in different ways and "challenge themselves to think in a different way" is at the core of Peter Lovatt's approach to learning. Some of his work with research participants and dance improvisation at his psychology lab at University of Hertfordshire shows "that it is very difficult to think in an unplanned way." He proposed that people working in accountancy, for example, find it very hard "to break away from their set patterns of thinking." Lovatt explained,

The whole area of embodiment and how we hold on to knowledge in the body seems to have a great relationship to how we hold our body and the way we move, as well to what happens to our thoughts and our hormones. All these things are interconnected. Our hormones affect our movements, our movements affect our hormones and our thinking affects how we hold ourselves. There are all these interrelationships.

Revealing and understanding the relationship between the body and the mind is the aim of Lovatt's work. He does so within his leadership workshops where he explains existing knowledge about this research area, and through encouraging people who take these workshops to share their experience after the engagement through dance. By doing so, participants learn about themselves through critically reflecting on their behaviour and patterns of thinking.

Akin to Susan Koff, Peter Lovatt suggested that dance can enable individuals to embody what a given topic or situation could feel like. He also uses dance to make people aware of their existing embodied knowledge through experiencing the moving body, and by analysing and discussing people's gained understandings of themselves at the end of his workshops.

Stephanie Burrige at Singapore Management University teaches dance “as a medium to understand the world and the culture that we live in.” While her courses are predominantly theoretical, participants learn “about different cultural influences with dance as a medium across many areas.” She explained in our conversation that dance is used as a metaphor to discuss and illustrate similarities and differences of Eastern and Western cultures and how these are expressed through the moving body. This is aimed to develop bodily awareness through analysing how individuals move to portray meaning, such as a traditional Aborigines, Cambodian, or hip-hop dance.

More explicitly, Burrige engages management students in writing reviews about theatre shows with the aim to “make an impact in a short piece of writing.” Explaining this in more depth, Burrige said that students find this quite an interesting way of learning within their management course, especially since this learning comes through a dance subject. Burrige further elaborated,

We get them to think about the body. Looking at dance helps them to articulate their thoughts. What they take away from the course is very long term. It certainly broadens their life I think. Maybe the spin off is actually more in the long term rather than the short term. I work with moving imagery as well. It is very interesting to students to build up a new way of looking at the world through the arts and dance.

Burrige proposed that this is a challenging process, due to students needing to think about a subject or topic from a point of view that they did not normally think about at all. Such subject might be the body and its way of expression in any context involving people, including leadership.

Stephanie Burrige’s approach to teaching and learning contrasts with the experiential learning approaches discussed by all other research participants employing dance. Her teaching method appears to come from an arts criticism and aesthetic appreciation of dance perspective. Rather than providing students with the opportunity to physically experience the moving body, she engages her students in visually and cognitively analysing dance, and asks them to articulate these thoughts through writing. While Burrige’s courses aim to develop awareness of the body and its modes of expression in management, it can be asked if a purely rational approach to learning about dance and the body can achieve the best learning outcomes in that regard.

However, the key areas where dance is reported to be effective in learning about leadership comprise that people with or without prior dance knowledge are learning about their body and the expression of meaning through their body while communicating. By learning through dance, individuals are also reported to gain a better understanding of their embodied knowledge. This can lead to a suggested increase in self-awareness by individuals participating in dance courses. Choreography making was used by several participants to facilitate learning through dance.

The analysis of the above data about using dance in leadership education also suggests that it seems to have little impact on the course outcomes whether participants started by verbally outlining a class or workshop, or whether they commenced by engaging their workshop participants in movement learning, creating and performing straightaway. Central to the vast majority of participants proposing and utilising dance is getting their workshop participants to move in order to become more aware of their bodies and how they move in relation to others.

5.2. Experiential Learning Through the Arts and Dance

Approaching leadership education through methods different from traditional classroom learning is something I repeatedly came across throughout this research. This was the case with almost all participants, regardless of whether they teach in Europe, North America, Asia or Australia. During our discussions, research participants often mentioned that their students appear to learn and remember class content much better if they are engaged in experiential learning methods using the arts and dance. Research participants also mentioned, however, that the initial reaction of people, after their proposal of art as learning tool, was one of surprise and confusion.

Nearly all research participants discussed the use of experiential learning processes employing the arts in leadership education and the social construction of meaning during or following such coursework. In other words, participants let their learners experience the practice of an art form and held discussions to create meanings from these experiences. These reported educational methods provide practical examples for Dewey (1934) and Eisner's (2002) writings about experiential learning through the arts. By enabling learners to explore, experience, and consequently discover knowledge and understanding through direct art

experiences, students can learn through the stimulation of their multiple intelligences (Gardner, 1993). The critical analysis of such learning processes through group discussions subsequently appears to aid learners in socially constructing understanding about themselves and leadership. This again can be understood in line with what is described by Vygotsky (1978) as a social constructivist approach to education.

The arts and dance were used in an instrumentalist manner to illuminate ideas and issues relevant to leadership by all research participants, with the exception of Stephanie Burridge. Rather than providing learners with greater insights into dance or any other art form, the learners and their learning experiences through creating, performing, and analysing art are reported to be the focal point of learning through dance and other arts. Moreover, in all of the learning experiences with dance and other art forms explained above, with the exception of Stephanie Burridge, the learners were expected to construct meanings based on their dance and arts experiences through critically reflecting on the learning process, and to subsequently apply their understandings to leadership.

The literature proposes that employing the arts in leadership education imparts the opportunity to explore new ways of engagement in comparison to traditional classroom learning (Corsun et al., 2006; Darsø, 2004; Ropo & Sauer, 2008; Shiuma, 2011; Taylor & Ladkin, 2009). Taylor and Ladkin (2009), for instance, argue that artistic learning methods could provide a holistic approach to learning about leadership in managerial settings. At the core of Taylor and Ladkin's (2009) suggestions lies the belief that experiential learning methods employing the arts could facilitate access to embodied knowledge and sensuous understandings. The authors further argue that employing the arts in leadership education could provide access to feelings and experiences that derive from emotional understandings of the self and others. The above research findings reveal that by employing dance and other art forms in leadership education, Taylor and Ladkin's (2009) propositions, as well as the suggestions by the academics mentioned in the introduction of this thesis, can be practically achieved.

Almost all research participants rationalised that the kinaesthetic learning practices in their leadership education programmes resulted in achieving beneficial learning outcomes. The key points mentioned were that when experiencing dance and other art forms learners gain knowledge about themselves through kinaesthetically experiencing their body and its inherent

sensuous understandings. These findings suggest that experiential learning methods employing dance and other art forms should become a core part of contemporary leadership education. The reported beneficial learning outcomes provide examples of what can be realised by stimulating learners' multiple ways of learning and intelligences.

The research findings presented in this chapter subsequently lead me to suggest that tertiary institutes in New Zealand and abroad could reflect on their approaches to curriculum and policy design in leadership education. Adjusting current curriculum strategies by introducing a more multi-disciplinary curriculum using dance and other art forms as experiential learning methods can provide opportunities to improve current standards in tertiary education. This can be achieved by integrating theoretical and experiential learning methods that can be accessed cognitively and kinaesthetically by stimulating individuals' multiple ways of learning.

For example, including dance in contemporary leadership education can provide a more people-centred approach to education than current traditional classroom learning. The identified core characteristics of leadership arguably suggest that people are at the centre of the leadership discourse. This includes peoples' bodies and their brain. One part of the education in this field should thus focus on individuals and their physical behaviour, rather than learning about leadership through the use of contemporary technologies or oral and cognitive means only. A more experiential approach to leadership learning appears to have a great effect on people learning about this field and their long term retention of gained information. Acknowledging this can provide the opportunity to further advance current leadership education modules and approaches.

One possibility of creating multi-disciplinary experiential learning opportunities can be the introduction of core modules using dance in a tertiary leadership education context in undergraduate and postgraduate management degrees, such as MBA degrees. Another opportunity can be the introduction of work-based projects with dance practitioners who possess knowledge about the field of leadership. While opportunities for using dance and the arts in leadership education appear manifold, it is vital to employ dance or other art forms as an instrument that supports the leadership learning process, rather than dance learning per se.

In this chapter, I presented research findings pertaining to the rationales why dance and other art forms were or are employed by some leadership education programmes and artists who work within this field. The next three chapters present research findings on how dance and other art forms were or are employed in leadership education. Included in these chapters are discussions on what particular leadership traits can be addressed through dance and other art forms in leadership education.

Chapter 6. How the Arts and Dance are Employed in Leadership Education: Current and Potential Pedagogical Methods to Develop Self-Awareness

In our conversations I asked research participants what the most relevant learning outcomes of employing the arts as learning methods with their students or participants were. One overall consensus was that by learning through the arts, people got to know sides of themselves that they were either only marginally aware of or never knew these existed within them. Hence, I was interested in how research participants conducted their classes, lectures or workshops to enable their students or participants to discover these sides of themselves. This chapter presents the interview findings and a discussion on some overarching pedagogical methods and rationales on how the arts and dance were and can be employed to develop self-awareness in leadership education.

I first present the data of research participants who used music, diverse visual art forms, and role play as experiential learning methods in their leadership education programmes. This is followed by the interview data of research participants who employed dance as a method of learning. A discussion of the interview data and its relevance to previously established knowledge in literature on leadership is presented within the text and in the concluding part of this chapter. The particular focus is thereby on how various leadership characteristics can be fostered and furthered by using the arts and dance as experiential learning methods.

6.1. Discovering and Understanding the Self Through Creative Processes

Research participants reported that some of the first steps to engage individuals in experiential learning using the arts included various ways of convincing them before or at the beginning of classes, lectures or workshops. This included anything from setting a lesson or workshop goal at the start of a session or promising participants a social evening with cold beverages after a workshop. The following paragraphs reveal how research participants engaged people to learn about themselves and consequently leadership.

6.1.1. Developing Self-Awareness Through the Arts

At a former programme at Saïd Business School, lecturers used Shakespeare's *Henry V* as a case study of the "journey of leadership," Tracey Camilleri explained during our conversation in Oxford. The programme also used Shakespeare plays to explore and discuss strategic problems of organisations. Using Shakespeare as a metaphor in such a context, was "actually quite shocking" and "surprising" for some people participating in these courses. Camilleri claimed that these are the most powerful parts of the whole Strategic Leadership Programme. Illustrating this further, she said, "because it is through those things that people feel that transformations happen, personal transformations. In the end it is the individuals that change the way they think and change their behaviour." According to Camilleri, the attention of participants is completely different in the sessions using plays in comparison to lessons discussing leadership from theoretical perspectives. She explained a real life workshop experience saying,

Quite a long time ago an English finance director said to me 'look, I am paying bills for this (workshop) and I am certainly not going to spend half my day with the senior people of my company doing Shakespeare. You know, we have some major strategic problems to solve.' He did it, however, and at the end of it he stood up and just said 'this has been the most fantastic learning experience of my life.' He did that in front of all the other 65 or so people. He said 'I know you had been getting at me for over an hour about funding this project. I am not going to fund it. I am going to lead it!' What happened to him is that he shocked himself. I think he found that he was not the person that he thought he was at 53 years old.

That kind of shift is quite shocking for us as human beings sometimes. This comes about through the use of the arts. You can get the most brilliant professor from Oxford to talk about the most fascinating thing, and we do have fantastic people here who can talk about cutting-edge technology for hospitals in an amazing way by moving and fascinating people. But get them on their feet. Get them to surprise themselves, I think that's it. To be vulnerable and step outside what they know in a safe way where no one laughs at you or snares at you, and to run the risk of failing or being ridiculous and to survive it. We had people crying. We do something that changes the conversation. We have sessions where I never really understood how it worked. I never understood what it did. People just look at the art they produced and they are shocked. They are shocked about their ability to actually create this.

Though there were initial fears by participants to engage with Shakespeare's works, when it comes to personal things, "it is about stepping outside people's comfort zones. It is about experiencing to perhaps be vulnerable and being witnessed. It is about the doing and

experiencing things with and through the body and the mind” to make them understand themselves better, Camilleri added.

Camilleri explained that people who came to the Strategic Leadership Programme repeatedly talked about “a sense of re-connection with lost parts of themselves that they experience here. Some people also said that they haven’t felt like this since they were students, in a sense of feeling re-energised in the engagement with themselves.” One of the powerful things that employing the arts does is challenging people’s assumptions about themselves and about leadership. This is where most of the learning occurs, Camilleri noted.

Miranda Creswell explained that it is “sometimes difficult to persuade” a group of participants to engage in an experiential learning process. Her experiences show that it is good to talk about what they are trying to achieve and how this relates to the course. The initial fears before a course, and the positive feedback after having experienced the learning process, is continually the same over years.

After the initial stages of the coursework at the Oxford programme, participants learn how to present information in ways they may never have thought about. Miranda Creswell explained that their scholars “usually think about what they need to say, but not about how to present that information.” Creswell illustrated,

One thing I do with them is painting with watercolours. I basically ask them to codify themselves in paint to show where they see themselves in their company at the moment, but also within the context of the world and their personal lives. That is very interesting because you get these completely different images. The key thing here is that they will then talk about what they have just painted in front of the others. Some amazing and insightful things come out of this. It is a great way of opening up within a group. ... The main idea is that in leadership you should use what you have got. Often the creative part of people is quite closed off, though some participants initially think it has got nothing to do with business. I think it has a lot to do with business. I am trying to wake up this side in them. They don’t have to be great artists to gather images to make a point. But it makes people aware of the whole side of visual talk and imagery.

The outcome of this process often surprises course participants. According to Camilleri and Creswell, it is the element of surprise and the opening up in front of others that consequently leads individuals to start thinking about themselves and their leadership roles openly and from various perspectives. Whether theatrical play or painting was used as experiential

learning method did not appear to make a great difference in learning about people's individuality. The learning about the self came through using these art forms in an instrumental manner to challenge learners to experience and think about themselves as individuals, and as individuals within an organisation, in different ways from what they normally would. Moreover, the discovery of various personality aspects by participants of Camilleri's and Creswell's workshops came through physical and cognitive engagement in the creation process of art, and the consequent reflection about the artistic process leading to a painting or play.

One notable suggestion is Camilleri's quote "that people feel that transformations happen, personal transformations," which subsequently changes the way individuals think about themselves and their behaviour. The understanding of transformation through physically and emotionally experiencing one's own transformation can be very useful in relation to understanding transformational leadership. In particular, the four main dimensions of transformational leadership, *Idealised Influence*, *Inspirational Motivation*, *Individualised Consideration* and *Intellectual Stimulation*, which I discussed in chapter two, comprise the leadership traits of authenticity, motivation to inspire followers, the demonstration of genuine care for the social and emotional needs of followers, and the ability of transformational leaders to challenge and further the creative and innovative abilities of their followers respectively (Bass, 1985; Burns, 1978). Understanding the self is therefore arguably vital. Moreover, a better understanding of the self and how transforming the self feels like can enable leaders to create and implement strategies for favourable transformational processes within and outside of organisational settings.

From a different perspective, physically and emotionally experiencing what personal transformations feel like can provide new learning dimensions in leadership education. This is important to acknowledge from an educational perspective. In comparison to lessons that discuss leadership from entirely theoretical perspectives, physically and emotionally experiencing personal transformations can be realised by stimulating multiple ways of learning in leadership education through the use of art as experiential learning instrument (Dewey, 1934; Eisner, 2002; Gardner, 1993; Robinson, 2011; Tomlinson, 2014). Camilleri's and Creswell's pedagogical strategies show that it was the experiential learning through the arts that achieved the discussed beneficial learning outcomes at the Strategic Leadership Programme. In other words, the analysis of Camilleri's and Creswell's pedagogical methods

can help to better understand how the teaching and learning of transformational leadership can be approached to provide learners with multidimensional learning experiences.

In his lectures, Keith Grint divides his students into a drawing group, a group that talks about the lecture material, and a group that has to perform a play in front of their peers to engage students with lecture material on leadership and to query what leadership means to students. He said that the usual student response is, “I don’t do performance; I don’t do plays or poems. Then I just tell them ‘you are doing it.’ When you say it with authority, they will do it.” The results of these processes surprise his students. Grint elucidated,

The group that performs it (a given leadership issue) always gets instant spontaneous applause. Every single time. The group that draws it gets quite a lot out of it, and the group that talks about it bores everyone to death. We always leave the performing group to the end. It surprises people that they are learning better by engaging in it physically through miming or acting. The real surprise is that they ask why isn’t anybody else doing something like this? Why do we make people sit in chairs and listen to us for 90 minutes? There is no engagement.

Grint explained that he gives each group of students approximately an hour to understand the context and prepare their play, mime or poem, which is then performed or shared with their peers in a classroom or lecture theatre. Though students need to step out of their comfort zones to engage with, and even produce, poetry, a play or mime, they experience and learn about leadership from very different perspectives in comparison to traditional classroom learning.

Akin to Miranda Creswell and Tracy Camilleri, Keith Grint’s students’ feedback was that the physical experience of creating art achieves better learning results than the learning about leadership theories through textbooks and spoken words. Drawing, painting, poetry and theatrical role play were thereby used in an instrumentalist way to physically, emotionally and cognitively engage students in such creative processes.

Creswell’s, Camilleri’s, and Grint’s illustrations about how individuals present themselves within varying leadership settings also draw parallels to the field of authentic leadership. Literature presented in chapter two suggests that self-awareness is central to authenticity and thus to authentic leadership (Ladkin & Taylor, 2010a; Lord & Hall, 2005; Silvia & Duval, 2001). As drawing, painting, poetry and role play appear to enable learners to develop a

better awareness of how they present themselves, it could be argued that these art forms can be used as experiential learning methods to support the teaching and learning of authentic leadership. I discuss this suggestion at the end of this chapter in more depth.

Various suggestions for using orchestral music as an experiential learning method in leadership education were put forward by Ralph Bathurst of Massey University in Auckland. In our discussion about how he uses music as a learning tool to engage students in leadership learning, Bathurst explained,

Like all art, I understand music to be a tension between form and content. Whenever I listen to a piece of music I make sense of it when I understand the form. That means I have an emotional, sometimes visual response to music. But I need to understand it intellectually as well. When I am really interested in a piece of music I look at the score to find out what the key harmonic directions, thematic directions, and the formal structure of the music are. I also look at how the composer has created tensions and disconnections between what he or she has established as some kind of formal structure and how these work together.

My understanding of leadership is similar. We work in organisations. Organisations have some sort of formal structuring and some form of ideologies that underpin them. I am interested in the contestations of those formal structures and the ideologies. How do people resist them? How do people work within them and somehow subvert them maybe? I think the role of leadership as a process is to facilitate that subversion.

Ralph Bathurst's propositions about using music in leadership education shows two things. First, he used music to explore and illustrate ideas about leadership and how these draw parallels to organisational structures and how people behave within these structures. The second point is his clear focus on provoking and understanding individual responses to a given piece of music. Central to both of these points is arguably the development of a better understanding of individual behaviour in leadership settings that can, according to Bathurst, be achieved through using music as an experiential learning method.

Ralph Bathurst requires students to present their findings in front of the class, to verbally and physically explain and articulate their gained understandings about leadership through the engagement with music and discussions with their peers. He illustrated his experiences saying,

For them (students) to even stand up in front of a group of people is already kind of scary. To do something with them that is slightly stretching the norm, is stretching the

boundaries already. But they do it because I ask them to do it. This necessitates establishing a safe place to begin with though. The act of moving around and work with different groups of people and moving around the room disrupts barriers. Therefore I require students to physically move and talk to other people who they may not know or may not have any interest in knowing.

The outcome of his learning process is that students realise that this can be a big challenge for some. Such realisations aid in the learning about their own behaviour on the one hand, and gets students to include “some physical articulation to make themselves understood” on the other hand, Bathurst elaborated. These experiences about the authentic self come to the fore through the use of music as an experiential learning tool in leadership learning. The process of analysing music in relation to leadership and translating the findings into a classroom presentation also entails the physical, emotional and cognitive engagement of students to express themselves in front of their peers.

Important to note are Bathurst’s explanations about “stretching the boundaries” in classrooms and how physically “moving around the room disrupts barriers” between the students, the lecturer and the students, as well as the physical space with its tables and chairs that create some of the physical boundaries. Moreover, overcoming physical and mental boundaries appears vital to Bathurst’s teaching strategy, which aims to evoke “an emotional, sometimes visual response to music.” This pedagogical strategy opens up several ways of thinking about leadership and organisations. For example, in addition to understanding organisations structurally, it is important to realise what an organisation feels like in order to create a work environment in which employees want to contribute their best abilities towards the achievement of organisational objectives. This perspective draws parallels to the literature on self- and shared leadership that I reviewed in chapter two (Pearce & Manz, 2005; Printy & Marks, 2006). In addition to the cognitive understanding of organisational structures, Bathurst’s teaching and learning method adds a layer of emotional understanding of the people working within an organisation. In other words, such teaching and learning strategy focuses on a people-centred organisational perspective in addition to understanding structural and functional organisational complexities. The “stretching” of boundaries in Bathurst’s lectures enables students to discover, explore and experience these ideas through using music as an experiential learning tool. As aforementioned, such pedagogical approach could also help to analyse, discuss, and importantly, experience shared and self-leadership which,

according to Pearce and Manz (2005), can meet 21st century organisational challenges by using the knowledge and level of education of their employees through teamwork.

The analysis of people's behaviour and way of thinking is vital to Donna Ladkin's approach to leadership education. While talking about her teaching experiences, she said that she particularly likes "to work with older students because they know a lot of things, but they don't know its value. So a lot of my work is about how people can value things they already know." To enable students to reflect on their behaviour and ways of thinking, Ladkin used art as an experiential learning method as a way of getting people to analyse what they do and why they do something in a particular way. She therefore employed "a lot of collage work" in her lectures or classes, as this is a method that can easily be done within a classroom, she explained. It also does not require students to have any specialised arts knowledge. Illustrating this further, Ladkin said,

I just ask people to bring magazines in and ask them to make collages. At the beginning people seem to think that this is a bit childish, but later they realise that things are starting to happen that they weren't aware of. For example, people chose or find images that they are not aware of why they picked them and then look at them a bit more closely. Initially some people say 'I don't want to do that' and 'this is not for me', but more often than not people engage with it and they find out things that they did not know were important to them.

Ladkin thought it was an interesting fact that even though collage work in her opinion is not an extraordinary field of art in comparison to dance or drama, some students still initially resisted to engage with this kind of experiential learning process. Ladkin added that after these classes students were surprised how much the engagement with this art work revealed about themselves, however. The reflection on the artistic product consequently enabled students to discover sides of themselves that they were not aware of before engaging in the creative process of art making.

Richard Hall explained that he is trying to create a space where "improvisation and experimentation can occur" in leadership education. This is thought to lead to sharing ideas and points of view about leadership among students and lecturers. One such example is that he shows music videos of the 1970s or 1980s in lectures which "shocks or provokes some participants, and humours others". He claimed that the analysis of people's reactions "opens up a whole lot of different emotions and reactions" which can mean different things to

individuals. Through the shock or surprise some students experience while watching the videos, “we can start to analyse why people are confronted by that,” Hall explained. This discussion then leads to diverse fields of leadership, which are analysed through looking at the self in differing leadership settings. This suggests that visual art and music were used by Richard Hall as a tool to make people aware of their own cognitive and physical reactions regarding the consumption or engagement with art. These discoveries and understandings of the self were then analysed and thought to aid in developing better understandings about leadership and the self.

Donna Ladkin and Richard Hall explained that they aim to develop student’s self-awareness through employing collage work, visual arts, and music respectively. The use of these art forms is thought to evoke student’s emotions and intuitive actions and reactions as a starting point to reflect on their choices and physical behaviour. The literature about aesthetic leadership that I reviewed in chapter two suggests that employing intuitive understandings in addition to rationality is part of what is described as aesthetic leadership (Hansen et al., 2007; Sauer, 2005; Strati, 2000; Taylor & Hansen, 2005). Moreover, through the use of the arts as learning tool, individuals can discover and explore their intuitive understandings. Such understandings can subsequently help to create better self-awareness. It could thus be argued that employing collage work, visual arts, and music as experiential learning methods can further the understanding of aesthetic leadership characteristics. I discuss this proposition in the latter part of this chapter in more depth.

Interesting to note is the recurrent reported issue of learners initially resisting to engage in leadership learning through an art form. Whether learners were asked to engage with theatrical play, painting, music or collage work, it appears that the implementation of experiential learning methods using the arts creates an initial resistance to participate in the learning process. Learning about leadership through the arts appears to achieve beneficial learning outcomes, however. These findings lead to question if it is the experiential learning through an art form that achieves the learning objectives, or if it is the break from applying traditional pedagogical strategies in leadership education. From this perspective it is important to acknowledge that the arts serve as a learning instrument in leadership education.

Andrew Bryant explained that he perceives it as important “to avoid radical changes of learning” in workshops throughout Asia. He added that a little break in consistency to take

learners “outside of their comfort zone” seems not to be problematic, however. Hence, he employs “behavioural based exercises” using music and role play as experiential learning methods. The aim is to demonstrate that some of his participants’ existing methodologies to solve organisational problems fail. One reason behind this approach is his belief “that we learn a lot more from failure than from success.” The analysis of the self and how certain behaviours lead to certain outcomes consequently helps Bryant to explain a given leadership scenario from a variety of view points. This in turn helps people to see themselves from different perspectives within their organisation. Bryant employs music making and creating role plays in an instrumentalist way to cognitively and physically engage his workshop participants to create, analyse and reflect upon themselves through artistic processes.

Howard Thomas and Neal Ashkanasy also mentioned that a break of consistency can achieve greater learning outcomes than purely teaching leadership through textbooks, oral presentations or discussions. Thomas suggested that students “don’t really want to take risks” and need to overcome their “fear of failure” if they want to learn about themselves and where they sit in regard to leadership. Sharing these thoughts and experiences, Ashkanasy and Thomas mentioned that they engage their students in creating role plays to create and perform various leadership scenarios. These are then analysed and reflected upon by the students through classroom discussions about the leadership topic of the play and about their process of creating these plays. In addition, Ashkanasy also asserted that he asks his students to analyse and present their “findings about emotional intelligence,” which helps them to learn about themselves. Akin to the above-mentioned research participants, Ashkanasy and Thomas use art in an instrumentalist manner to create a learning process that enables students to reflect and consequently learn about themselves in their leadership education modules.

The need by learners to step “outside of their comfort zone,” as reported by Andrew Bryant, and overcoming their “fear of failure” to learn about the self, as put forward by Neal Ashkanasy, are repeatedly reported issues in leadership learning through the arts. These directly relate to the issue of learners initially resisting to engage in leadership learning through an art form. On the other hand, it appears that the learning about the self takes place through stepping outside of one’s comfort zone and overcoming the fear of failing a task.

During our conversation in Auckland, Brigid Carroll explained that she used drawing as an experiential learning method. She asked students to create a drawing on how learners see

their organisations. Getting students to draw their organisations created a “really big shock for some students.” She suggested that this came through the “fear of being considered stupid” by their peers or teaching staff. Carroll illustrated that “the minute you bring out art, or drawing, or invite a role play,” students become resistant. Describing her experiences in greater depth, Carroll added,

Once we got the students to draw their organisation. That freaked some of them out initially. But what we got was some beautiful drawings of how these people saw their organisations. The feedback was that this really helped them to better understand their organisations and who they were within the organisation. Often when you use arts-based exercises, groups cannot successfully achieve them. So when you have high power groups, such as MBA students who expect to nail stuff, it is a real down-putter sometimes.

The consciousness of students being on the verge of “looking a fool” is important to Carroll, however. Such behaviour comes to the fore “because adults tend to play too safe” in organisations. Hence, the shock to the comfort zone is what “we got a lot of feedback for” after our courses, Carroll said. This shock appears to be like a wake up call for people to think in greater depth about themselves as an individual, and as individuals within their organisation. The use of drawing in that respect is a great learning tool as the creation process of the drawing entails all learning aspects she is looking for. That is, the engagement of students to think and reflect on themselves through the process of physically creating a piece of art.

Analysing the above findings shows that the “big shock for some students” after creating an artefact, as explained by Brigid Carroll, can lead students towards a deep and engaged self-reflection. This in turn leads to better self-awareness and can serve as a point of departure for discussions on varying leadership issues and characteristics. Moreover, the above data shows that the initial resistance to engage in leadership learning through an art form is followed by the need of students to step out of their comfort zones by overcoming their fear of failure in the process of engaging with or creating art. This subsequently leads to a state of shock for some students after the art creation process. The shock is explained as students being surprised about their ability to actually create an art work, and that the creation process of an artefact has relevance to leadership learning. Which particular art form was used as experiential learning method seems thereby not important. Again, these findings lead to ask whether it is the experiential learning through the arts that achieves the learning objectives, or

if it is the break from employing traditional pedagogical strategies in leadership education. This is an area deserving further research.

Employing theatrical games as a way of learning is how Andrea Haring approaches the development of self-awareness in her workshops. In our conversation at Columbia University Haring explained that students enjoyed this method of learning “even though they initially were very shy.” After students overcome their fear and let go of their physical tensions, “they can go ahead and learn anything,” Haring added. The steepest learning curve for Haring’s participants was the development of an understanding that students themselves can influence this process by “controlling their mind and their body,” suggesting that “it is vital to overcome initial tensions of participants, as these tend to get us very rigid and rough, in our head as well as in our bodies.” Haring overcomes people’s resistances through physical exercises. She uses breathing techniques in teaching students how to “really receive and respond to bodily signals” from others. This process consequently enables students to learn about themselves from a predominantly physical perspective. Learning about the body and the physical tensions that tend to stress individuals is a central objective to Haring in getting students to better understand the self.

Analysing the voices of the above participants suggests that the engagement of students in experiential learning using the arts achieves beneficial learning outcomes in developing self-awareness. The art forms that were employed by these participants include role play, painting, drawing, music, collage work and visual arts. The development of self-awareness was achieved in two main ways. The first way entailed the engagement of students with an actual artistic product. Through analysing music and visual arts, Richard Hall and Ralph Bathurst enabled their students to reflect on themselves through their understanding of a piece of music or music video and their gut or physical reaction to it. This in turn provided the starting point for a learning process in which the student became the focal point of discussion. The discourse about these discoveries and understandings was then brought back to the analysis of leadership in varying contexts.

All other research participants mentioned in this section engaged their students in the actual process of creating an artefact. The overall apparent consensus is that the creation process of an artefact entails the learning process with regards to developing people’s self-awareness. Moreover, the process of finding a starting point for a piece of art, creating the artefact

through physical, emotional and cognitive engagement, and reflecting on the process after creating or performing it allowed people to discover facets of themselves that some were not aware of. These findings could then be related to leadership and people's organisational realities.

Another factor mentioned by the research participants was that their students had to come out of their comfort zones to fully engage with experiential learning methods using the arts. The outcome of individuals leaving their comfort zones and engaging in art creation or analysis appears to enable people to understand more about themselves. While some participants reported that their students were shocked about what they discovered about themselves, other participants state that they deliberately used the arts to shock people, or to get them to take risks. It also appears that these processes helped to make people more receptive to ways of learning that are different from traditional classroom learning. One of these ways includes the learning through dance, which I discuss in the following section.

6.1.2. Using Dance to Foster Self-Awareness

Volker Eisenach shared some of his workshop experiences on developing self-awareness through dance in our conversation in Auckland. He explained that most participants "are at first quite vulnerable" when confronted with the idea of them dancing. The reason behind this was that most people seem to think they "never did anything like that." Upon questioning how he works with his students to overcome these obstacles and consequently achieve learning about themselves, Eisenach explained,

I tell participants they are all in a place they are not used to be. I just show them that I believe in them. In one workshop I worked with this woman and said 'Wow that was really good.' She was so shocked she didn't know what to do. She was not used to someone believing in her abilities. She seemed to be used to people telling her that she does not listen, or that she did not do what she was told and so forth. When I told her that she did good she was not able to cope with it. That totally changed her in a positive way. That gives them confidence and we just take it from there.

Furthermore, Eisenach described that, although not literally, he just throws his workshop participants "into cold water and lets them try and swim." What he meant was that even though some of his workshop participants may have never physically experienced dance in a

studio setting, he engages them in exploring movement and creating dance regardless of their background. Eisenach elaborated,

The workshops are like a give and take. It is important to challenge people, and it is important for me to be challenged as well. I ask people to create choreography themselves, for example. They have to come up with a lot of movement and experiment with it. It is important to challenge them within some realistic parameters though. When people are challenged and they overcome these challenges, then it opens up something extraordinary in them.

This is the starting point for Eisenach to discuss what leadership means to workshop participants personally, and how they see themselves in various leadership contexts.

Getting people to perform what they created within a workshop is also important to Volker Eisenach. He proposed that “when people perform for their peers or for an audience and people start to clap to show their appreciation and say ‘you guys were great’; [it] gives people great confidence and a sense of achievement.” Though people may not be used to dance and perform initially, through a workshop they “just learn and experience dance. It is the same when people in the professional world have to do something that might be new to them. People can apply these links,” Eisenach said. Through creating and performing dance with their body and their mind people get to know a whole new side of themselves. Eisenach suggested that it is this learning experience that people can take away and cross-relate to leadership and their fields of work.

Akin to the findings in the preceding section, Eisenach’s participants were initially resistant to the idea of leadership learning through an art form, in this case through dance. This resistance was followed by the need of his participants to step out of their comfort zones and overcoming their fear of failure. Eisenach achieved this through showing his participants that he believed in their abilities to be able to create and perform dance. However, one major difference of employing dance in comparison to painting, collage work or drawing, for example, was that participants performed the artefact they created, or in other words, the choreography. Though this may have been challenging for some, the performance in front of peers or an audience “gives people great confidence and a sense of achievement” according to Eisenach. The learning about the self that occurred throughout the creation and performance process was subsequently linked to organisational settings and leadership.

Eisenach's teaching methodology draws parallels to Tracy Camilleri's teaching approach as well as to the discourse of physically and emotionally experiencing personal transformations that I discussed above.

At Pilobolus, Robby Barnett also described that using dance in leadership education workshops "puts people out of their comfort zones." The actual performance in front of others at the end of a workshop is particularly uncomfortable for some participants and "takes people by surprise." Barnett suggested that getting participants to perform at the end of a workshop actually provides the opportunity to get participants "into a setting that they are not normally used to." Barnett said that Pilobolus teachers get people to "understand that they don't have to move a lot. We just move them in a way that lets them understand what their basic nature is and let other people see their basic nature." This process then serves as starting point for discussing what people realise about others and how they are perceived by others.

Robby Barnett shared in greater detail his experiences about people's preconception of what dance is and how it may relate to their lives. He suggested that "a lot of people are filled with random emotions" in their lives. Hence, the Pilobolus teachers use dance in their workshops to make people aware of their own behaviour. Barnett provided an example of how Pilobolus teachers develop people's self-awareness. He said,

The first exercise we do with our people is to try to get them to understand what no emotion looks like. A lot of people find that very difficult. Our ability to control our system is not bad. It is the question of changing the thinking process that is most important. If people understand what stillness or no movement is, then we can begin new. Then we can control what we are doing, and what the difference is between nothing and something. A lot of people start to realise then that they are twitching or picking their nose or any other abstracted movements that our lives are filled with, but of which we are unaware.

Central to this exercise is how people are made aware of their physical behaviour patterns and ability to control their mind and body. The Pilobolus team therefore sometimes start their workshops with stillness to enable their participants to experience how it feels to not constantly move, before commencing with movement exercises.

Interesting to note is Robby Barnett's illustration about how the Pilobolus team commences the learning about the self through stillness without any bodily movement or emotion. The

described exercise enabled learners to experience how we can cognitively control our bodily movements if we are aware of them. Physically experiencing stillness through cognitively controlling bodily movement in turn increased the self-awareness of such innate human ability in Pilobolus' workshop participants. This approach to teaching and learning through dance is a practical example of what some of the literature I present in chapter three explains as forming new associations and gaining better self-awareness through experiencing the body (Blom & Chaplin, 2000; Bresler, 2004; Carter & O'Shea, 2010; Gehm et al., 2007). Such knowledge can be useful in various leadership settings, such as controlling our body language in important meetings or while giving presentations to organisational peers or business clients. This perspective indicates that including dance as an experiential learning strategy can arguably add a dimension to leadership education.

Getting people “outside of their comfort zone” and getting them moving with their bodies were the main reasons for using dance as learning method put forward by Peter Lovatt. In our discussion, he explained that he worked for a few days with Deutsche Bank managers in London on a training programme. He recalled,

They said, ‘I don’t dance’ or ‘I can’t dance’ or ‘I am serious, I am a banker at Deutsche Bank and I don’t dance.’ By the end of the training I had them all moving around and running around and doing things with their bodies that they did not think they can do. Just to get them to dance though they had to overcome this mental block.

As soon as they realised that there was no way of getting it wrong, and that they did not have to shoulder their leg or something like triple pirouettes, they were ok. Some thought that this is what dance is and I said no, no, no. Dance is just moving. Then they did great. They did a dance to a song called ‘Sway’. I basically divided them up into groups of three and four. Each group had to choreograph a little piece. Then I put all of them together in this big group to create this whole big montage dance together. They were great and they were very creative.

The expectation that most of his participants “did not want to dance,” propelled Lovatt to start his workshops “from a different angle so they did not think that they were dancing,” such as just walking around the room together.

Also, Peter Lovatt explained that he researches how we communicate certain emotions, and how dance communicates those emotions. He suggested that what is known about this area is “that we can recognise emotions through the way people move, as there are certain areas of

the brain that become active when certain representations of certain emotions are present.” Describing these findings further, Lovatt said,

Our brain processes emotions automatically without us thinking. You do not need to be trained in dance to recognise these emotions that people are presenting. That is very much an innate ability that we have to be able to recognise those things, which is very powerful. The amount of information we need is so subtle, that there must be a primacy in recognising these emotions that are there. In other words, our brain is constantly looking for this information in a moving world as we try to interpret what we are seeing. When people are put into a brain scanner, it seems to be the case that similar areas of the brains light up for the majority of people when they are exposed to watching movement that communicate certain emotions. That would suggest that there is a neural basis to it, which might suggest that all people are susceptible to it at some level. I guess it is a matter of how much we interpret that.

During his workshops, Lovatt explains and discusses these findings with his participants while he engages them in performing certain exercises. The goal is to make people more aware of their own emotions in relation to others and vice versa. The development of self-awareness through the moving body and by watching moving bodies goes hand-in-hand with the cognitive learning process through his explanations and discussions.

Akin to Volker Eisenach and Robby Barnett, Peter Lovatt suggests that he intends to enable learners to realise and use their emotions, feelings, and intuitive understandings to learn about themselves and their bodies through dance and choreography making and performing. These learning objectives show similarities to the field of aesthetic leadership, which seeks to include bodily knowledge as a stimulus for decision making in leadership (Casey, 2000; Harding, 2002; Ropo et al., 2002; Ropo & Sauer, 2008; Sinclair, 2005b). Reflecting on these findings leads to suggest that dance can be used as an experiential learning method to support the learning about aesthetic leadership aspects. This can comprise of discovering intuitive understanding through exploring one’s own moving body, analysing other individual’s moving bodies, and subsequently relating the findings and understanding back to the discourse on aesthetic leadership through critical reflection.

The initial “engagement of people with dance is more often than not difficult,” explained Susan Koff regarding her experience in working with dance as a learning method. She said when the term dance is used, “people get all these images from the classical ballerina or the great person on stage in their heads. Now we have all these TV shows about it and it makes

people think that dance is something” they do not even know how to approach. To counter these perceptions, Koff tries to “bring dance back to a place where it is really real.” She therefore aims to get people to think about where there is dance in their own communities and relate their own dance practice to that. To Koff it is a change of perception that people undergo through dance and choreography making. After her workshops, people are often surprised about themselves and that by opening up to dance they learn about themselves, their bodies, and the ways they interact, Koff further explained.

For some participants, the reasons for feeling uncomfortable in dance was explained by Susan Koff as adult learners being very self-conscious. “They are very aware how they are perceived from the outside. They are very quick in putting on all these negatives on them, like I am not coordinated or I am fat,” Koff said. Illustrating this further, she mentioned that it is important to just try and break learners away from those thoughts. Koff also proposed that students are “surprised that they can use dance within the context of their classroom learning. They are surprised that they can have fun with that and learn as well.” The realisations students have about themselves, and about using dance as learning method, does then serve as a point of departure for discussions about a great variety of subjects and topic areas, including leadership.

What becomes apparent in Susan Koff’s illustrations is that people experienced a change of perception about themselves through dance and choreography making. This is in line with the earlier discussed personal experiences of transformation through the use of other art forms in leadership education. This realisation subsequently leads me to the same question as in the previous section: is it the actual learning through dance that achieves the learning about the self, or is it the break of consistency from applying set pedagogical methods in leadership education? Moreover, as the above discussed other art forms also seem applicable to achieve learning about the self through experiential approaches to learning, it can be asked what makes the arts distinct in leadership education in comparison to other pedagogical practices.

Ralph Buck explained his pedagogical practices as him using dance with the particular aim to develop people’s self-awareness. Buck suggested that through dance, “people understand what turns them on. They understand how they like to operate in a group with other people. They gain knowledge of their own potential.” Buck further illustrated,

Dance acknowledges that there are other values and other skills and attributes that are just as valuable as mathematics or other sciences. To draw attention to these other values makes people feel a lot better about themselves. Through that they get more self esteem, more pride and more sensible about what they do.

Buck noted, however, that to achieve these learning objectives it is important for participants “to put themselves forward in a dance workshop and come out of their comfort zones.” He therefore encourages participants to get an understanding about themselves as a physical being. The key point about Buck’s workshops is that “at the end of the whole thing participants have a stronger sense of the role that dance will play for them, and how that may be applied in their lives.” This learning can be achieved through people experiencing their body in ways they might not normally do, Buck asserted.

One important point Ralph Buck discussed was that people get “more self esteem, more pride and more sensible about what they do” after learning through and about dance. Moreover, kinaesthetically experiencing that learning with and through the body can have just as much value in everyday life as learning scientific skills creates a perhaps more balanced perception of how we learn and how we understand our environment. This realisation can have an eye opening effect for some people. For example, Miranda Creswell suggested above that some scholars “usually think about what they need to say, but not how to present that information.” The *how* in presenting information can include physical expressions, or in other words, body language as some of the literature in chapter two suggests (Aronoff et al., 1981; Birdwhistell, 1970; Knapp & Hall, 2009; Mehrabian 1971). Knowledge about how we move and how we present ourselves in front of others can thus enable people to make more sensible choices when preparing a presentation within an organisational setting, for instance. A successful and well received presentation can arguably also lead to an increase in self esteem, suggesting that learning through and about the body can have positive effects in a variety of settings, including organisational environments and leadership frameworks. Moreover, Buck’s argument that learning with and through the moving body has equal value to learning scientific skills is an example of what John Dewey (1934), Elliot Eisner (2002) and Ken Robinson (2011), to name a few, discuss as important in education in general. Including dance in leadership education can achieve beneficial learning outcomes from that perspective.

Barbara Snook explained that she does not give her dance workshop participants the “opportunity to say ‘no I am not doing it, I am scared’, because that would give them an

excuse.” She works with the “expectation that everyone wants to do it, and that is generally what people do,” even though some hesitate at the start. Within Snook’s dance workshops, people “are not even aware of themselves developing skills while they are doing it” she further explained her experience. What people get from dance workshops is “personal growth. From this personal growth comes leadership. I don’t go out and say ‘let’s do something that is going to be directly related to leadership’. But we do things that are fun and easy, but challenging too.” Snook further explained that it is the challenge that enables people to experience something that they were not aware of before doing a workshop. These are the things they can do with their body without prior thought.

The main challenge for people is to create choreography, Snook further asserted. Her workshop participants perform their choreography in front of their peers at the end of each workshop. Snook rationalised that “to perform something at the end of a workshop takes people’s experience to a whole new level. Even though I think the work process is more important, I can see that people just grow personally” after performing their choreographies. She explained that the learning outcome is that people realise that they can do something with their body they never even thought about, and that their body is a very powerful tool of communication.

Akin to Volker Eisenach, Barbara Snook explained that challenging people to create and perform dance choreography can have positive effects on people’s personal growth. Especially the performance of a choreography that course participants created themselves appears to achieve beneficial learning outcomes regarding the realisation how humans can use their body to express themselves, and what effects this can have on the self and others.

Royston Maldoom suggested that using dance causes “kind of a deconstruction” because participants “feel really stupid” at first. He therefore uses “a lot of fun” to get his workshops started. Maldoom tells participants upfront that they are “now going to feel extremely stupid” because of the tasks he is asking them to do. He also tells participants that he does not expect anyone “to master it immediately”. Explaining this further, Maldoom said,

The first thing I do is some strange games and things, which they cannot do. That is the first thing, to learn to laugh about ourselves and laugh at each other. They laugh at me and I laugh at them. I get them to show each other how funny they look and then they all

realise that they can actually let go, and that it is actually ok to let go and have fun. That seems to release something extraordinary in them.

Looking stupid and being prepared to look stupid is the beginning of being able to take a risk. You have got to be able to fail and make something of it. I think that the ability to take a risk is another thing that is very strong in dance. Dance also teaches you the ability to deal with failure, because when you are trying to dance, and certainly when you are in a dance class or in a dance project, you are, as most dancers will know, failing every second.

He also described that the physical activity, “the sudden work with and through the body,” is something that has a great effect on people’s self-awareness, though they have to overcome their discomfort to realise it.

The development of an awareness of how individuals move and express themselves through their body is central to Royston Maldoom’s dance workshops. He achieves this through engaging participants in movement exercises and choreography creation, reasoning that “the very act of doing it is the learning” process. Though he commences workshops with movement exercises, he verbally explains his thoughts, experiences and ideas throughout his workshops. The driving idea behind approaching the learning process in that way is that “in the end it is not the explaining that is the fundamental change maker. It is the doing it. It is an awareness that comes about” he said. Maldoom went on to elaborate,

If it is a good workshop, if it is a good class or a good project, then it is an awareness that you will bring about surreptitiously. It is something that probably is not explained to the participant. It is something that the participant experiences. I suppose it comes fundamentally through throwing yourself into an activity at which you will feel, at best, totally incompetent. Over time people discover that they are able to overcome challenges and find themselves doing things that they never imagined, be it an hour, a week, a month or longer.

Also, you do not bypass the brain. Of course the brain is involved. You do not bypass the intellectual process. I think this is a big thing for people. If it is a good workshop, it does not give people the time to think in a conventional sense. We are working with a different side of the brain. Often they are reacting without actually understanding how they are reacting. I think it is that, that is the biggest shock.

He further mentioned that by working intensively in this way, there is no time for participants “to slip into your normal thought processes” and still achieve something they never thought they can do. Moreover, alongside achieving such outcomes, participants learn about themselves from a very different perspective, Maldoom asserted.

In stark opposition to pedagogical methods and strategies focussing on cognitive learning, Royston Maldoom illustrated that learning about the self can be achieved by merely learning through the moving body, dance and choreography making. In Maldoom's words, "the very act of doing it" entails the learning process. Rather than focussing on verbally explaining and analysing what it is that we do and why we are doing it as human beings, Maldoom engages his learners in kinaesthetically experiencing the self and others through dance. These suggestions are in line with some of the literature findings in chapter three on how we learn, communicate and interact with and through the human body (Blom & Chaplin, 2000; Bresler, 2004; Grau, 2011; Peters, 2004; Shapiro, 1985; Shusterman, 2004). It can thus be argued that learning with and through the body can add an additional and, more importantly, more balanced approach to leadership education. In other words, including dance as experiential learning method in leadership education cannot only stimulate multiple ways of learning (Dewey, 2009; Gardner, 2008; Robinson, 2011; Tomlinson, 2014), but also encourage individual understandings of the self, others and our environment (Eisner, 2002). These understandings can subsequently serve as a basis for analysing and discussing various forms of leadership.

Another interesting point Maldoom made is the suggestion that the ability to take risks and learning how to deal with failure "is very strong in dance" and choreography making. With regard to leadership education this is an important point to make. As discussed in the literature I present in chapter one and two, business leaders need to be able to take responsibility for risky decisions they may have to make in volatile 21st century market environments. Moreover, contemporary socio-economic and technological changes demand leaders to rapidly adapt to constant shifts and changes in today's global market place. Hence various academics suggest a fundamentally different approach to leadership education, such as through the arts (Adler, 2006; Antal, 2012; Darsø, 2004; Ropo & Sauer, 2008; Shiuma, 2011). Engaging learners in taking risks and learning from failure through dance and choreography making can provide opportunities to physically experience the self, and also to perhaps understand how others react in such circumstances. Dance and choreography making appear to be learning methods that can support leadership learning in that respect.

Some students Stephanie Burrige educated "created choreographies" about topics they discussed in the classroom or lecture theatre, although not as part of the curriculum. While "many students never used their body before, some students love the idea to move and dance

and learn a lot throughout this process about themselves. They also learn about others and other cultures,” Burridge explained. She considers it is a bonus that this develops their self-awareness and awareness of others. While Burridge’s lectures are of a theoretical nature, she encourages students to experience or get a taste of what is discussed about dance in her lectures outside the curriculum hours.

Similar to research participants who used art forms other than dance in leadership education, research participants using dance also perceived it as paramount that their students learn about and understand their physical behaviour and thinking patterns. The main focus and way of engagement through dance was to enable students to physically experience their bodies. Nearly all research participants achieved this through engaging people in choreographic processes and performing the outcome of these in front of their peers or an audience.

The performative aspect in front of an audience was reported as significant by nearly all research participants using dance as a means of learning. These participants also repeatedly mentioned that people surprised or shocked themselves when reflecting on their performance and the choreographic process leading up to it. These discoveries lead to the following discussion about developing self-awareness in leadership education.

6.2. Gaining Self-Awareness Through the Arts and Dance

The research findings within this chapter reveal that drawing, music, visual arts, theatrical role play, and dance were used as learning methods to help learners better understand themselves. The understanding about the self that learners gained through critical reflection after the process of art creation or analysis, and in some cases the performance of an art work in front of peers or an audience, was then brought in relation to various leadership contexts and theories. While aesthetic leadership was not specifically mentioned as being addressed within the discussions on learning about the self, I argue that aesthetic leadership characteristics can be explored by using the arts and dance as learning tools.

More specifically, the findings of this chapter imply that employing collage work, visual arts, music, and dance as experiential learning methods can further understandings of aesthetic leadership characteristics. Aesthetic leadership research recognises that the exclusive use of

cognitive-rational analysis in organisational frameworks ignores the senses as a way of knowing. Aesthetic leadership, on the other hand, allows subtle and underlying qualities, such as intuitive understandings, to be included in that respect (Hansen et al., 2007; Sauer, 2005; Strati, 2000; Taylor & Hansen, 2005). Moreover, individuals' bodily understandings are suggested to be fundamental in aesthetic leadership (Ropo & Sauer, 2008; Sinclair, 2005b), as aesthetic knowledge is rooted in empirical ways of knowing (Bathurst et al., 2010; Cammock, 2003; Weick, 2007). The use of the senses, emotions, embodied knowledge, and intuitive understandings were topic areas the research participants repeatedly reported as being at the core of learning about the self. The arts and dance in particular can help to unveil such bodily understandings in leadership education.

Another field of leadership research and practice which art as an experiential learning method can support is authentic leadership. Miranda Creswell's, Keith Grint's, Volker Eisenach's and Barbara Snook's illustrations of how individuals present themselves within varying leadership settings identify several parallels to this field. These research participants used drawing, painting, poetry, theatrical play and dance to enable learners to develop a better awareness of how they present themselves. Some literature about authentic leadership suggests that authenticity is infused by leaders being true to themselves (Avolio et al., 2004; Avolio & Gardner, 2005; Irvine & Reger, 2006; Michie & Gooty, 2005). Self-awareness is central to authenticity and subsequently to authentic leadership (Lord & Hall, 2005; Silvia & Duval, 2001). By connecting these research findings, it can be argued that drawing, painting, poetry, theatrical play and dance can be used as experiential learning methods to support the learning about authentic leadership.

Authentic leadership is also linked to notions of embodied practice. Ladkin and Taylor (2010a) for example, argue that "the recognition of the bodily aspect of leadership is critical to understanding how authentic leadership is perceived" (p. 65). Followers, Ladkin (2008) further argues, read leaders' physical expressions, such as the level of physical tension, to draw conclusions about their agenda. Analysing these authors' perspectives on authentic leadership leads to the identification of parallels to learning about embodied practice, and thus to dance as a method of learning about the bodily aspects of authentic leadership.

The analysis of transformational leadership characteristics also came to the fore within the presented data. In particular, Tracy Camilleri's quote "that people feel that transformations

happen, personal transformations” suggests that the arts can support leadership education in that respect. Susan Koff’s explanations support these findings. In more detail, the four salient transformational leadership dimensions, *Idealised Influence*, *Inspirational Motivation*, *Individualised Consideration* and *Intellectual Stimulation*, comprise the leadership traits of authenticity, inspiration to encourage followers, the demonstration of genuine care for social-emotional follower needs, and the ability to foster and challenge the creative and innovative capacities of their followers respectively (Bass, 1985; Burns, 1978). While more traditional classroom learning about transformational leadership arguably entails a predominantly cognitive approach to teaching and learning, Camilleri’s and Koff’s illustrations stress that their participants’ physically and emotionally felt personal transformations happen after the learning through theatrical play, and in Koff’s case through dance. These understandings subsequently helped learners gain better self-awareness. From this perspective, it is important to note that physically and emotionally experiencing what personal transformations feel like can provide new learning dimensions in leadership education through the use of art as experiential learning instrument (Dewey, 1934; Eisner, 2002; Gardner, 1993; Robinson, 2011; Tomlinson, 2014). In turn, a better self-awareness and knowing what transforming the self feels like can help leaders to create and implement favourable strategies for transformational processes within or outside of organisational contexts.

The learning about the self in relation to aesthetic, authentic and transformational leadership characteristics could be achieved through implementing a series of dance workshops in tertiary leadership education, such as MBA programmes. Introducing dance as a multi-disciplinary module in tertiary leadership education could, in turn, provide a more holistic approach to education by providing multiple pedagogical strategies, such as bodily-kinaesthetic, visual, aural, and cognitive learning experiences during the learning process.

One way dance could support the learning about varying leadership characteristics is through the use of dance improvisation within the framework of choreography making. The literature on dance improvisation I present in chapter three suggests that dance improvisation can lead to emotional and psychological discoveries of the self (Bresler, 2004; Carter & O’Shea, 2010; Cooper Albright & Gere, 2003). Moreover, dance improvisation can be used to discover and better understand the body through movement, and to cultivate performance skills (Blom & Chaplin, 2000; Lavender, 2006; Lavender & Predock-Linnel, 2001). Choreography making can help to facilitate the use of dance improvisation by providing a framework in which

improvisation can be used as a means to create dance movements (Burrows, 2010; Butterworth & Wildschut, 2009; Preston-Dunlop & Sanchez-Colberg, 2010; Smith-Autard, 2010). The creation process of choreography that incorporates movements created through improvisation can serve as basis for discussions about the experiences individuals had before, during, and after such process, and subsequently be related to understanding leadership. Volker Eisenach, Royston Maldoom, Barbara Snook, and the Pilobolus team, to name a few, employ improvisation to create choreographies that are shared among peers, or shown to an audience at the end of a workshop. Their reported learning results about developing self-awareness through dance appear encouraging in view of supporting leadership education.

A recurrent issue across all art forms and almost all research participants was the reported initial resistance of learners to engage in learning through the arts. One prominent reason appears to be the need for learners to step outside of their comfort zones. On the other hand, the data shows that learning about the self takes place through stepping outside of one's comfort zone and overcoming the fear of failing a given task. The analysis of these findings led me to ask whether it is the actual learning through the arts that achieves the learning about the self, or if it is the break of consistency from applying conventional pedagogical methods and strategies in leadership education. From that perspective, it can be asked what makes the arts distinct in leadership education. Is it the aspect of creativity that sets the arts apart from other methods of learning in leadership education? As mentioned in the above section, this is an area deserving further research.

In accordance with Eisner (2002) and Robinson (2011), I argue that it is paramount to include the arts in leadership education to encourage individual qualitative understandings of our environment and the variety of ways this environment can be explored, perceived, and understood. Learning about the self through the body and the mind is therefore vital. Better self-awareness can arguably be paramount to any form of leadership. Whether various leader-centred, follower-centred, self- or shared leadership approaches are analysed in leadership education, at the core of these discussions lies the communication and interaction between human beings. Better self-awareness can therefore arguably be of benefit to individuals.

Also, the discussion of the phenomenological perception of our bodies raises questions about how we experience the moving body and its ways of expressing and constructing bodily knowledge (Foucault, 1988; Merleau-Ponty, 1962; Piaget, 1973; Schilling, 1999; Vygotsky,

1978). From a leadership education perspective, learning with and through the body, in addition to cognitive analysis, could arguably facilitate better understandings about leadership. In Brown's (1997) words, including movement and dance in education can create space that allows for movement "which can accommodate the messy materiality of bodies. It means situating knowledge in the mobile body with its multi-sensory capacities and inherent instabilities. It means refusing the division between thought and action" (p. 135). Incorporating the learning about the body in leadership education, and learning from the body as a source of knowledge, can provide a holistic leadership learning experience. This includes the learning about diverse notions of communication. The next chapter presents the research findings and a discussion about communication and human interactions.

Chapter 7. How the Arts and Dance are Employed in Leadership Education: Current and Potential Pedagogical Strategies to Enhance Communication Skills

The discussions with research participants about leadership and how body language or nonverbal communication might affect people's perception of each other repeatedly drew our conversations towards intuition, the awareness and use of our senses, and emotional intelligence. I was thus interested in how and to what extent research participants address these topics in their course work. Moreover, how do they utilise the arts and artistic processes to make their students aware of bodily communication, and how do students value and perceive the learning about this area personally, and in relation to leadership?

Within this chapter I disclose the research participants' answers to these questions. This is followed by a discussion of the research findings and their possible implications at the conclusion of this chapter. In particular, I discuss the importance of communication and human interaction as pivotal to leadership and subsequently leadership education. This is acknowledged in literature and the presented interview findings of this chapter.

7.1. Listening With and Through the Body

This section reveals how the art forms of dance, music, theatrical role play, and visual arts (namely photography, paintings, and collage work) were or are currently employed by research participants to enhance their students' or workshop participants' communication skills. The discovery of knowledge and understandings about communication and human interaction after the workshops or coursework was achieved through discussions among course facilitators and their students or workshop participants.

7.1.1. Learning to Pay Attention Through the Arts

Artistic experiences can highlight the importance of body language in leadership, "in the sense of how we hold and present ourselves", Richard Hall explained. He therefore employs jazz music as a learning tool at the University of Sydney Business School. He proposed that physical interactions between people playing jazz music comes through very strongly. The

inflections in the embodiment of playing to create a certain kind of sound, “where jazz musicians realise that they are going to change the musical theme after the next eight counts, suggests the importance of the nonverbal communication that these people use all the time.” Eye contact or nodding their heads at a certain point are also indicators of that, Hall added. This phenomenon “heightens the understanding that communication is a broader process than simply a verbal or cognitive experience, but a much more embodied experience.” Hall illustrated,

What we are doing by using some art is to take the experiential seriously. The experience is the embodied enactment or engagement in the flow of practice. It can be particularly effective if we are talking about performance and performing arts, because that is so intensely embodied and foregrounds the physicality. That is especially powerful when we are talking about leadership in a business context, which is probably almost defined by its lack of apparent physicality.

Richard Hall also mentioned that leadership in a business context is an area where the arts can help students better understand the importance of becoming aware of body language. In the business school’s leadership courses, students “learn about physical gestures, the representation of physical holding and the performance that is actually even more important than the content.” One example Hall put forward in our discussion was “what makes a good CEO is as much their performance than what they say. There is definitely a lack of physical awareness. There is a lack of recognition of the importance of physical dimensions, the embodied dimensions” in relation to what some leaders verbally communicate. The use of jazz music enables Hall’s students to physically experience nonverbal communication before cognitively analysing its impact on communication effectiveness in leadership.

The realisation by Richard Hall, and many other academics, that leadership in corporate contexts “is probably almost defined by its lack of apparent physicality” may have been one reason for the establishment of the aesthetic organisational perspective (Gagliardi, 1992; Strati, 1999). This perspective includes subjective and social constructionist leadership approaches and acknowledges that the exclusive use of cognitive-rational analysis in organisational settings ignores bodily senses as way of knowing, as the literature in chapter two shows (Hansen et al., 2007; Sauer, 2005; Strati, 2000; Taylor & Hansen, 2005; Weick, 2007). In order to address and overcome the lack of physicality in leadership, Hall and his colleagues introduced the performing art of music to their programme since it “foregrounds

the physicality” in human interaction. From an educational perspective this has several benefits. First, the introduction of music in leadership education can stimulate multiple ways of learning, such as bodily-kinaesthetic learning (Gardner, 1993; Tomlinson, 2014). Second, the use of music can provide experiential learning opportunities in exploration and expression of human behavior in leadership (Dewey, 1934; Eisner, 2002; Robinson, 2011). Hence it can be said that introducing artistic experiences, such as through music, provides a more balanced pedagogical approach to leadership education than pure cognitive analysis.

In Auckland, Brigid Carroll asserted that it is important to make students “analyse what is happening around them”, for example in a lecture theatre or in organisations. She tries to “enable people to see beyond what they are used to seeing in terms of how they are in a space, a room or group.” Carroll therefore holds discussions with her students “about the impact or effectiveness of nonverbal communication in which people play their various roles or parts in leadership.” Thinking and talking “about this nonverbal stuff” enables people to see how individuals enter a room or a conversation. She therefore looks at the determination with which a person enters a room, and “how you close off the contribution of others, how you hold the space long enough for your words to be heard or have impact on others.” Explaining this further, Carroll mentioned that the way people position themselves in relation to others, the way people sit, or “the how someone answers a question” communicates a lot about their intention, mood or emotions, or level of interest. She elaborated,

In leadership we have to pay attention to different kinds of phenomena on a number of different levels. The instinct, gut feeling or embodiment is giving you signals in different ways of what’s in the room. One particular thing I do pay attention to is energy. You can see and feel energy move and change. I think that is a really valid one [reason] in leadership. Others in my institution pay attention to interaction and relationship and what is in between people. That seems to be vital within a collective leadership context. For example, what are the cues being sent, or how does a group come together or is falling apart or being unsure. I would see it as primarily to open people up to pay attention to pick up all the cues and signals that are around them and can work with them. A lot of that is sensory.

The analysis of the nonverbal in human communication and interaction comes through critical reflection after role plays with her students. The consequent findings of these reflections are then brought into relation to leadership from diverse angles and perspectives through group discussions.

In addition, Brigid Carroll mentioned the importance of spatial implications on how people may be understood by way of positioning their body in relation to others within a place. Her explanations mirror what the literature reviewed in chapter two revealed. That is, individuals are sensitive to territorial concepts and their inherent nuances with regard to status (Richmond et al., 2012; Sligo et al., 2000). For example, the seating positions of individuals during a meeting indicate who holds the leadership role (Tubbs & Moss, 2000). Carroll's critical reflections after engaging students in role plays include one key pedagogical strategy relating to this aspect. She provides students with the opportunity to physically experience territorial concepts prior to analysing them. This is reported to be a particularly beneficial learning method since students appear to remember their kinaesthetic experiences better than theoretical concepts.

To learn and experience diverse facets of communication, Tracey Camilleri engages her course participants to work with trained choral singers and a conductor “who takes them into the beautiful and intimate environment of one of the chapels” in Oxford. She explained that the conductor invites them along to conduct the coral singers. The dilemma that some participants face is that they cannot read music. Illustrating this further, Camilleri said,

In some ways it is a metaphor, the leader as conductor. The magic lies in the doing of it at the end. For instance, participants often ask themselves: How do I begin? Do I follow? Do I lead? These people [the choral singers] really know what they are doing, but I do not. Should I just set the rhythm? Should I try and control? Where is my control?

I was quite fascinated by the idea of using the art of conducting choral singers within a church setting to facilitate learning about leadership and communication. Upon questioning Camilleri presented some participant feedback after the completion of this part of the coursework. She said,

I once interviewed someone who was a managing director of a mine in South Africa. He said, what I took away from the programme were the usual obvious things, but it was the moment when I stopped conducting in that chapel and the singers just carried on singing. I couldn't believe it. I just stopped and they carried on singing. That was something very profound for me that absolutely changed the way I communicate now. Because, before I always felt that once a message was given out by me that things were clear. Now I always, always double check what the actual message received is. My whole communication is totally different since that experience. It's what do they hear and what did I say.

What comes to the fore here is that through conducting choral singers people “have to engage the whole authentic self. You cannot fake it if you are an improviser” Camilleri said. In other words, the arts to Camilleri “provide different ways of seeing and being seen. There is no hiding.” She also talked about how some arts practices are things that people do not pay enough attention to. She added that rehearsing plays, music or dance, and being really clear about what it is artists try to express through different means of communication provides valuable insights into different ways of communication and how these insights could be applied in various leadership settings.

One particular explanation by Camilleri pointed towards her participants needing to engage and experience “the whole authentic self” while conducting the choral singers. The authentic self here included the kinaesthetic experience of their bodies as one vital aspect of communication according to Camilleri. Her illustrations reveal the importance and connection of nonverbal communicators to build a credible image of the self in authentic leadership (French & Raven, 1959; Gardner et al., 2005; Knapp & Hall, 2009; Ladkin & Taylor, 2010a; Stanton, 2004). This is a practical example of what literature in chapter two refers to as salient in authentic leadership. Camilleri addresses this authentic leadership issue through the experiential learning method of conducting as a key pedagogical strategy with reported learning benefits in leadership education.

Also in Oxford, Miranda Creswell proposed that using images is “very effective when participants are very busy leaders who have to preserve a lot of information and ideas through text.” Text to her is something that “we all glaze over.” Hence, she uses images to give her participants something to hold on to and to communicate themselves better to an audience. Creswell illustrated,

If people present information, say in a room, the listener will be piecing them together and visualising them. But if you present a picture, drawing or a photograph, you are presenting the whole thing in a kind of nanosecond and they will have got the information. If you want to explain a certain mood, for example, it can be quite hard to achieve with text. But if we put two pictures up and let participants talk about them and analyse them, it is easier to achieve.

The main goal to Creswell is to show her participants “that this is an interesting way to understanding yourself and to make people remember better” within meetings or other settings where communication is important. She also explained that if someone wants to

communicate a key point for people to remember “we can align pictures to what we say. It’s about attaching text to a visual. It’s like when we are little and got shown a red card and have been told this is a red card, we know for the rest of our life what a red card means.” Creswell asserted that we “somehow link this in our brain,” which consequently makes it easier for people to recall information.

Both Tracey Camilleri and Miranda Creswell asserted that they use a variety of art forms to evoke emotions in participants that relate to the communication and interaction with others. The experiencing of these emotions is then analysed and reflected upon through group discussions with their course participants. The findings of these discussions consequently enable learners to construct understandings of their own and other people’s ways of communicating, including various traits of leadership, which can be related back to their private and organisational lives.

One of the main pillars in the leadership education modules at Singapore Management University (SMU) is the use of project presentations by students. Howard Thomas explained that the university encourages people to do project presentations. The learning of “how to do that properly” comes through “courses in academic writing and oral communication as part of the curriculum.” Thomas further added that students have a module in corporate communication, where they learn how to speak on behalf of another party and how to articulate themselves. “We train them in this kind of thing in terms of instructional learning, but also in terms of proper communication,” he asserted. The main focus is thereby on oral communication, without neglecting the importance of gestures and posture.

While Howard Thomas explained that the SMU acknowledges the importance of nonverbal communication, it appears that the education about this side of communication does not play a major role. This might be valuable to emphasise from a leadership education perspective, however. Analysing the various leadership literature in chapter two reveals the significance of nonverbal communication to the discussed leadership traits, such as authentic leadership. The SMU could thus consider to introduce some of the discussed experiential learning methods to increase the emphasis on learning about nonverbal communication in leadership. In turn, this would provide a more holistic and balanced leadership education at SMU.

Neal Ashkanasy tries to make students become aware of nonverbal communication and human interaction through role play in some of his lectures in Australia. The focus is on developing students' understanding about emotions. To him this is a vital part of study as "emotions are largely reflected through nonverbal communication," which is "hugely important in leadership." Though students engage in role plays with the aim of making them aware of their emotions and the perception of other people's emotions, "most people are hopeless at picking up perceptions or emotions," Ashkanasy added. Ashkanasy's pedagogical method aims to enable students to discover and feel their emotions before analysing and consequently discussing them in lectures.

The explanation by Neal Ashkanasy of most people being "hopeless at picking up perceptions or emotions" despite the use of role play in some of his lectures points to the prospect of employing somatic practices as part of the curriculum to improve emotional awareness. Literature in chapter three reveals that somatic practices help learners to improve their awareness of emotions. Moreover, engaging somatic practices can help individuals gain greater insights into their ways of experiencing the world around them (Bresler, 2004; Hanna, 1976, 1999; Green, 2002). The introduction of somatic practices might in Ashkanasy's case help to improve students' emotional awareness and the understanding thereof.

To Andrew Bryant in Singapore, being "a leader is a way of being, which then creates a way of doing. Leadership is how we think, how we feel, how we communicate and how we react." In his courses, he explains his use of a variety of learning methods in terms of "I say it, I show it, and then I get them to do a little activity that causes them to engage in a behaviour that demonstrates whatever it is." Bryant described his thoughts about communication and leadership and how he addresses this in his courses in more depth. He said,

It is hugely important when we are teaching communication that we work with gestures and our voice in a way that confirms what we believe. I also think it is important when we are teaching leadership that we are walking from mind to muscle. Congruency and coherence are incredibly important there. We also need to make sure that we not only send out instructions, but also add meaning and significance to those instructions through the use of our voice or body language.

Bryant further explained that "all aspects of nonverbal communication are extremely important in terms of congruency, since research shows that nonverbal communication is

incredibly important” to give people confirmation when there is ambiguity. The understandings learners gain through the process of creating and performing small role plays are reflected upon through critical analysis about what happened during these processes and with regard to communication in leadership.

Noteworthy is Andrew Bryant’s quote that “it is important when we are teaching leadership that we are walking from mind to muscle.” Bryant’s pedagogical method to teaching leadership is in almost complete opposition to what Royston Maldoom deems central to teaching, as suggested by his illustrations in chapter five. Maldoom said that a rational approach to interaction with others is not necessarily the only way to learn. He explained that using the body as a learning tool offers the capacity of changing a person’s mindset through changing his or her body language. Both contrasting teaching strategies are reported to achieve beneficial learning outcomes, however. This finding leads to question what the distinct differences and perhaps similarities between these approaches to teaching and learning are, and how effective they are regarding the long term retention of information, for example. This is an area deserving of future research.

The use of voice training and acting techniques help students to better communicate themselves in everyday life, Andrea Haring explained in New York. She argued that “using acting skills to give a presentation or to find better communication” is vital for future leaders in today’s society. Haring and her colleagues, therefore, created workshops to serve the need for better communications skills by the Global Leadership Fellows. According to Haring, the voice and acting technique workshops with Linklater Institute teachers have become an annual event for the Global Leadership Fellows.

Regarding the teaching of different aspects of communication, Haring does “a lot of softening and breaking” of students’ physical tensions through movement exercises. In particular, Haring explained that she invigorates student’s physical awareness “with lots of swings and brushes and movements of that nature.” Her following elucidation of the exercises reveals them to be somewhat dance related. Haring said,

Softening and the opening of the body and the breathing is really about how do I receive another person. Am I receiving them in a deep and meaningful way? Am I really hearing and caring about what they are saying? Am I able to process what they say through emotional intelligence and respond back to them?

When you get tense, you cut off your breath, and when you cut off your breath, you are no longer listening. Someone who is comfortable with authority is almost always a very good listener. Listening is probably the most important thing you can do in leadership.

Haring suggested that movement-based exercises help students to physically relax, which consequently enables them “to pick up sensations and emotions” in view of developing their communication skills. Students are then engaged in discussions about how their bodies feel, their awareness of sensations, and the awareness of their emotions after learning, performing, and experiencing her movement exercises. Through these discussions, students consequently develop an understanding of the use and importance of their body in communication, Haring reported. This can subsequently be brought in relation to the importance of any form of communication in any form of leadership.

Moreover, to “receive another person” seems referred to by Andrea Haring as understanding someone’s nonverbal communication, as does her subsequent question of whether someone is able “to process what they say through emotional intelligence.” These points of discussion disclose the importance of emotional awareness, and thus perhaps the learning of somatic practices to better understand how we communicate with and through our bodies (Bresler, 2004; Hanna, 1976, 1999; Green, 2002). The decision by the Global Leadership Fellows to make the learning about communication and nonverbal interaction an annual event can be seen as testament for the applicability and importance of such practices in leadership education. From an educational perspective, this is an important point to note regarding the curriculum design of contemporary postgraduate and executive leadership education programmes. Some deficiencies in that respect were reported by Neal Ashkanasy, for example. However, including kinaesthetic learning experiences in leadership education, such as learning through movement-based exercises, can provide a more holistic and thus more balanced approach to leadership education.

The discussion about communication in leadership with Donna Ladkin in the UK led our conversation towards intuitively reading the atmosphere in her classrooms at the university. She mentioned that it is important to make intuitive decisions based on what she feels and how she interprets what students communicate nonverbally during her lectures. Ladkin explained,

I have a lot of experience in engaging people in the classroom. My intuition tells me what might work and what won't work. I can read a classroom quite well. I still get it wrong sometimes though. But sometimes I just know what I need to do. It is something about reading the quietness in the room. It's about reading the difference between a detached quiet and an engaged quiet.

To Ladkin, intuition is about practice. "It is an embodied knowing that comes from body based practice. As a leader, that could help people to think about what a leader is" regarding their way of communication with others. The collage work that Ladkin mentioned in the previous chapter helps her to initiate group discussions about how people may listen to what is not said verbally, but through the body and through pictures. The conversation about the findings of these discussions are then related to the importance of listening in leadership settings. In particular, Donna Ladkin's (2008, 2011) research and various publications discuss intuition and embodied knowing in relation to aesthetic leadership.

Nonverbal communication "is hugely important" in leadership, Keith Grint explained in Great Britain. While "we quite often see figures that about 70% of communication is behaviour rather than content," and "people always quote the same piece of research that is from years ago and I am not sure if it is still current in its value", Grint asserted that "clearly there is something very important about this." Grint explained how he engages his students in learning about nonverbal communication in his lectures and classes, saying,

If it is a small group, I use video cameras to film people while simulating negotiations. I stop the camera every three to four minutes and ask them what they were trying to achieve there. Basically I try to use the video camera to demonstrate that more often than not we are not aware of what it is that we achieve. Sometimes people are really shocked when they see on video what they were saying. But they learn a lot through that, especially their physical behaviour. I don't think they are very aware of it, perhaps unconsciously. Analysing the footage is a good way of learning about how they used their body in the process, like leaning forward or the way they are looking at others. If it is a bigger group of people, I use a kind of fish bowl method where the others watch the negotiating group and I engage everyone in the analysis process of what's going on.

Creating and performing role play and critically analysing it with the aid of video footage helps Grint's students to discover and learn about behavioural traits and habits of people. In that way, students physically experience modes of physical expression through creating and performing, in addition to gaining a better understanding of people's behaviour and its impact on others through critical reflection in group discussions.

Lecturing or teaching class is “like a performance” to Ann Cunliffe in Great Britain. It is her view that it is therefore important to learn how to project yourself through body language in addition to spoken words to keep people interested. This point of discussion shifted our conversation towards talking about sensory knowledge in leadership. Cunliffe proposed that “sense making is an embodied process” that is crucial in leadership. By embodied she means “a sensory process.” Elaborating on this, Cunliffe continued,

A lot of what we do is process things through our senses. For example, looking at people and sensing that they are with you or not. I can realise that by looking in people’s faces and look at their physical actions. You can also tell by the enthusiasm in their voice. That is something that we can sense. Sometimes that is very responsive. We talk a bit about that. I think that being aware of that is really crucial. When you work in an organisation, you use your senses in working with others by feelings and through observations. You often hear leaders say that it is a gut reaction. Others say that they sense that there is something wrong with you. You might not be able to say what that sense is, but you just feel it. So it is important for leaders to be aware of it. We can make people aware of it by bringing people’s attention to it.

The discussion about these various modes of communication is a vital aspect of Cunliffe’s lectures. These discussions take place within the analysis of her interactive coursework that focuses on the creation and performance of role play. Through these interactive parts of education, students are thought to experience and perhaps realise their sensuous understanding, which can then be related to communication in leadership as a whole.

Noteworthy is Ann Cunliffe’s proposition about the importance of performance within her teaching, but also in leadership in general. Her thoughts and experiences directly relate to Keith Grint’s (2000) discussion of leadership being an art form, or more particular, a performance art. Key to Grint’s disclosure is that leaders need to perform in order to motivate and perhaps stimulate their followers. Cunliffe describes this as acknowledging the importance of learning how to project the self through spoken words and, importantly, through body language in leadership. Both academics thus use interactive coursework as teaching strategies to address the importance of the nonverbal in leadership. However, Cunliffe also noted that the rigour of the curriculum she teaches does not allow her to include more kinaesthetic learning activities, due to time constraints. From this perspective, it can be asked whether the creation of a more balanced curriculum that could include more time for teaching methodologies other than predominantly emphasising leadership theory would better benefit student learning.

Ralph Bathurst explained that he seeks to sense student's readiness in the classroom by looking into their eyes and by "sensing the feeling in the classroom." If he does not get the feeling of students being ready to start a lecture or to change a topic within a lecture, he keeps waiting or going on with a topic until he "can feel there is a readiness for interaction" by students. This is just one example of communication that does not require words to create understanding, Bathurst claimed. He added,

There is a lot of nuanced awareness of each other that we don't articulate. We just have a hunch about it how we do that. It might be that one person is initiating something, but that person can only initiate with the consent of the other. So the initiator is picking up some kind of consenting gesture from the others and then making the initiation. Without giving consent, there is no action.

Becoming aware of this phenomenon, discussing and analysing it with students, and consequently relating it to the area of leadership studies is paramount to Bathurst in his lectures. On the other hand, Bathurst noted,

I don't think leadership studies deals well with acknowledging the senses or intuition. A lot of leadership studies look at the character of the individual and the qualities they bring to the table, but not at sensing others they are in a team with, for example. In a sense that would be bad leadership, because if you are relying on the feelings of others, that would in some ways necessitate you to put aside your own hunches and sensations. Traditional leadership scholarship would not approve of that because you would seem uncertain and unsure.

What Bathurst explained is that the emphasis when teaching about nonverbal communication and interaction is not on the content of his words, but how he says something. His previous examples about analysing music to evoke emotional understanding in students helped Bathurst to get his points across.

While Bathurst addresses the area of communication in leadership through discussions with students, he also mentioned that it would be better if there was time within the curriculum to get students to physically experience all aspects of communication. With regard to how this could be done, Bathurst proposed that the area of bodily gestures and nonverbal communication could be addressed more in business education, "but I am not sure if there are enough people who really know how to do that." To him, the dilemma is that if this was "put into the context of communication, then you position that within a particular discipline."

Bathurt's argument that "a lot of these things are generic to all educational environments" and could thus be addressed more universally implies that the arts can therefore be used in an instrumentalist manner to let students experience their emotions and physical understandings about the nonverbal in communication.

What becomes apparent in this section is that all research participants see communication as being more than words. Body language, physical awareness and bodily experiences are repeatedly mentioned as a vital part of leadership. This includes physical posture and bodily gestures. It was also mentioned that nonverbal communication plays a vital part in a person being understood by others. In other words, this section draws out two pivotal elements of communication in leadership. On one hand, it appears important how people use their bodies to express ideas. On the other hand, it seems paramount to gain a better understanding about how people observe body language in order to better understand others. These are areas critical to leadership and thus need to be addressed in leadership education as the above data and the literature findings in chapter two reveal. It is therefore crucial to provide time within the curricula structures of leadership education programmes. Whether this should be positioned within a certain discipline of study, such as communication studies, or made available more universally as an overarching paper at postgraduate level needs further consideration by educational policy makers.

Also, the analysis of the research data in this section shows that the body is critical to communication and human interaction. This includes several dimensions. One is the recognition of intuition as an embodied way of knowing. Another is the recognition of emotional diversity. A third dimension is the importance of space in communication, both interpersonal and within a place, as discussed in chapter two. As the presented findings in this section reveal that music, role play, theatrical improvisation, and visual art forms can be used as experiential learning methods to teach the importance of communication in leadership, I looked at how dance artists and academics approach this field of practice and research. The next section reveals this research data.

7.1.2. Communication Through Dance and the Moving Body

Movement is the "most primal form of communication because we are communicating through movement before we have words" dance psychologist Peter Lovatt suggested in

Hertfordshire. He thus proposes that movement “is an innate ability that some of us humans may not use consciously, but we are able to learn it to a certain level.” The latter point Lovatt mentioned was very interesting from an educational perspective. He elaborated,

There is one theory that says that we use movement very naturally to communicate our hormonal and genetic make up. Hence, the idea is that movement is not accidental. Movement is driven by the chemical make up in our body, such as testosterone or oestrogen. Our movements are determined, to some extent, by our hormonal genetic make up. We are using that implicitly without even knowing how to communicate certain things about ourselves to other people. Even if we do nothing, we are communicating through our movements. That indicates why dance is important. We almost have a dance instinct. We are instinctively driven to dance by our chemical make up, which is phenomenal. That is one form of communication. That is implicit communication.

Human communication and interaction “is also an innate basis to perception of emotion through movement,” Lovatt further explained. He thus uses dance to enable people to see and better understand human communication and interaction through movement and dance. Upon request for a more explicit example of what he refers to as movement not being accidental, Lovatt replied,

We simply worked with couples that, for instance, have difficult relationship dynamics. That could be a couple where husband and wife are not connecting. Where the fizz has gone out of their relationship, for example. I used a lot of dance with them to try and make them aware of each other’s communication styles.

In one example, I taught a couple a dance called *The Gay Gordon*. It is a Scottish country dance. It is very simple. You basically start in one direction, do a few steps at the other end, and then walk back together. Then the man holds up his arm and the lady skips around under his arm for eight counts. At the end of the eight counts, and that is really vital, the couple should go back into a Polka hold, dance around for a bit, and then go back to the starting position to start again.

The interesting thing about this dance is that there is no official leading and following in it. It is not the case that the man has to lead and the woman has to follow. It takes cooperation from both parties to actually dance it. If one person tries to wrest power from the other person, the dance falls apart. Therefore there have to be those signals that they both have to do with their bodies to communicate, such as ‘ok let’s stop moving now and let’s get back into this hold because we need to start again’.

What I find really interesting with that is how I may use music with a man and a woman. I often find that I teach the man the dance and I take the part of the lady and he takes the part of the man. He will dance and things go fine and I dance and it’s fine. Then I do the dance with the woman and I do the part of the man and things go fine and we dance and it’s fine. Then we put the man and the woman together and all of a sudden it does not work. They both know the dance, but it does not work. What we really see is the power dynamics between the couples in that notion. Once we do that the first time we can start

to see the dominance and can make them aware of the dominance. We can make them aware about the way we communicate.

Lovatt proposed that it is interesting to see that through such dance exercises, “we can make each other aware of people’s communication.” Peter Lovatt also proposed that “people have this difficulty with communicating with their bodies simply because they are afraid to use their bodies.” He explained how he addresses this problem in his leadership workshops, saying,

I do a lot of work with people, typically men, who come to me and say ‘look, I am in real trouble. When I dance I feel stupid and idiotic.’ What I tend to work on with them, since they have a lot of psychological blocks that stop them moving naturally, is to try and break away those psychological blocks and barriers to help them move naturally. Of course though, this is important in all kinds of settings because we are communicating with our bodies. If people are not comfortable in their bodies and not comfortable moving their bodies, even walking around the office, for instance, could be sending out all kinds of signals, not being able to signal their intent through their body signals naturally.

After making his participants aware of how they communicate with and through their bodies, Lovatt tries to draw parallels to different ways of human interaction. He therefore engages in discussions with and among his participants throughout and at the end of his workshops. The main focus is thereby on bodily communication that was explored through dance and the moving body. Lovatt explained that the understandings gained from these reflections are then related to diverse leadership settings, citing workshops he conducted at Ashridge Business School and the BBC in the UK as examples.

With regard to leadership education, there are two salient points Peter Lovatt made. One is his suggestion that movement is the “most primal form of communication because we are communicating through movement before we have words.” This point of view is also reflected in literature presented in chapter three. For example, Dewey (1934), Idhe (1990) and Davidson (2004) propose that the means through which understandings about personal experiences are stored in our bodies are somatic relics. Blom and Chaplin (2000) furthermore suggest that past experiences can influence our movements and vice versa, and that we start gaining these experiences “even before we take our first gulp of air” (Blom & Chaplin, 2000, p. 29) through movement experiences in the womb as the most primal response to our

environment. These findings underline the importance of movement analysis in communication studies.

The second point is Lovatt's proposition that we can influence how we are perceived by others through our ability "to learn it [movement] to a certain level." This suggestion is also emphasised in literature in chapter two that discusses the effects of power posing. For example, Dana Carney, Amy Cuddy, and Andy Yap's (2010) study shows that humans "express power through open, expansive postures, and they express powerlessness through closed, contractive postures" (Carney et al., 2010, p. 1363). In turn, power posing has psychological and physiological effects on individuals by elevating the level of the steroid hormone testosterone, and lowering the stress-related hormone cortisol when using high-power poses (Carney et al., 2010). In other words, individuals can impact their mental and physiological well-being by merely adjusting their physical posture to increase their level of testosterone and thus confidence. This also changes how others perceive that individual. The findings of Carney's et al. (2010) study and Peter Lovatt's suggestions are also in line with Royston Maldoom's above mentioned proposition that using the body as a tool for learning can offer the opportunity to change a person's mindset through altering his or her body language.

These findings show that movement is our most primal form of communication. Through movement we can also influence our psychological and physiological well-being. Moreover, through movement we can perceive and understand others, and, if we are aware of it, we have the ability to influence how others perceive us. On the positive side this is important to acknowledge from an educational perspective. Rather than employing a merely theoretical approach to leadership education, the findings of this study show that kinaesthetic learning activities provide learners with experiences that can lead to a deeper understanding of leadership theories than pure cognitive engagement.

On the other hand, having the ability to influence others' perceptions of the self can have negative consequences as well. For example, if a leader possesses the knowledge and ability to alter his or her way of communication to influence followers with a perhaps immoral outcome in mind, this can have harmful consequences. Hence it is arguably vital to monitor and judge a leader's behaviour over a substantial period of time to ensure the good will behind his or her actions. Overall, however, learning about these paramount aspects of

communication should be included in leadership education curricula to ensure future generations gain an in-depth understanding of the most instinctive way of human interaction.

The main aim of using dance in education is to engage people “holistically with the world around them and being able to express” themselves within that world, Susan Koff established in New York. She thus asks “people to see differently” through their eyes and their body. She also asks “people to hear differently and to touch differently. It is not that all these things happen on a very specified little basis. Students will take a shift within the context of a bigger picture” regarding their communication in various contexts. Koff explained that dance is a great tool to achieve understandings about all kinds of communication. She suggested that,

Dance is a holistic experience. Learning about the senses and intuition comes with that in the big picture. The hardest thing is to get people away from literature. There is more to positive mood than a big smile, for example. It is about the energy behind the movements in dance.

Using dance as a tool to “make people feel different kinds of energy helps people understand better” how we move and consequently what we communicate through movement, in addition to words. Dance is about “embodied expression that comes from within you. The source is from within the body that is then expressed maybe verbally, but also maybe with the body. It is more that you have lived an experience and that experience comes out” through movement, Koff further proposed.

Moreover, to Susan Koff “nonverbal communication is at the heart of what we do” in dance and in life. She explained that through using dance she aims for her students to engage “with others on a different level” in order to enable them to experience and feel bodily communication. Dance can therefore be used to enable students to learn through a medium of expression other than literature. In our conversation Koff furthermore explained that she engages her students in creating and performing dance to achieve these learning outcomes. Group discussions with her students at the latter part of a workshop enabled them to reflect on what they experienced, and to consequently draw parallels to their lives, leadership, and organisational realities.

To Volker Eisenach, dance is a “universal language and we as human beings all speak that language.” Hence, using dance to teach people about communication and human interaction

is very logical to him. To Eisenach “it does not matter if I work with people in Harlem, in New Zealand, or in Germany. Of course they might have different social backgrounds, but the core is the same. We are all human beings.” He elaborated,

Movement is the first way of expression. It is very instinctive. Dance is honest. You can't lie. When a child is born, for example, it can't do anything but communicate itself through movement. Twenty or thirty years later, it is still the same. We can read people's mood through their body language. We can see that they might be sad when their shoulders drop, for example. We just need to look at how people behave to know about them. That's what makes dance so unique. In dance, it is just you as a person in your body. We can't hide behind an instrument or sculpture or whatever. The feedback that people get after performing, for example, is just about them, not the product they represented.

Volker Eisenach explained that “the awareness about the body comes over time. It comes through using your senses and being aware of what you are doing with your body.” He therefore gives his dance workshop participants time and “space to explore this” in depth. Once people start to become aware of what and how they can communicate through their body, he lets people “use this knowledge and awareness to decide how they want to express certain things” in a small performance at the end of a workshop.

Both, Volker Eisenach and Susan Koff, employ dance as experiential method to achieve multiple learning objectives. These include learning about the self, the social-emotional interaction with others, experiencing diverse learning approaches, and experiencing various means of human communication and interaction. Nearly none of Eisenach's and Koff's participants have prior dance experiences. This is also not seen as important. Hence Eisenach's and Koff's approaches to teaching and learning are examples of dance being almost exclusively used as a learning instrument. In turn, this can be seen as practical examples of what Gardner (1993), Robinson (2011) and Tomlinson (2014) propose as vital to be included in education.

Engaging people in learning through dance develops people's leadership qualities “because they become more aware of who they are and what they are doing with their bodies,” Barbara Snook explained her view in Auckland. Snook proposed, “when you are dancing, you are communicating something about yourself. It is a somatic experience.” In her workshops and classes, Snook tries “to get people to express how they feel through gestures. Something that

means something positive to people, for example.” She does not expect anyone to move the same as anyone else. Rather, she encourages people to create their own movements and share these with others. By performing and expressing themselves through their moving body, “people feel that they are communicating something. Sometimes people can’t tell you what that exactly is. It certainly has an effect on them, and it certainly has an effect on the audiences watching the dances,” she added. Explaining this further, Snook suggested,

Through movement we are expressing who we are and our life experience. It might not be knowledge like a mathematical equation, but what we are physically expressing is who we are at the core of our being. By moving or dancing we open ourselves up to others to show who we are. It is all the knowledge that we carry in ourselves that we are showing through movement and our bodies.

Her workshop participants and students are often surprised how much about a person can be seen through how they move, Snook told me in our conversation. She receives great feedback from her students and workshop participants that refers to their learning about bodily communication through dance. Snook’s explanations point to the use of a social constructivist way of teaching and learning. That is, the analysis of the learning process by workshop participants leads to understandings about communication and human interaction in leadership.

For example, Snook’s suggestion of “what we are physically expressing is who we are at the core of our being” draws noteworthy parallels to the discourse on authentic leadership. While literature in chapter two reveals that authenticity is said to be infused by leaders being true to themselves (Avolio & Gardner, 2005; Irvine & Reger, 2006; Michie & Gooty, 2005), several above dance artists and academics within the current and the preceding chapter mentioned that there is no hiding in dance and the moving body. Hence, in addition to learning about bodily communication in leadership education, dance can be used as experiential learning method to explore and learn about the authentic self.

Royston Maldoom explained that people who take his dance workshops often realise that there is “a whole side of them that they have neglected.” This includes how they communicate themselves with their bodies, and the learning about their ability to communicate with their bodies. This realisation “seems to get people very emotional

somehow.” Maldoom illustrated how he gets people to make these realisations through dance explaining,

Making them move makes them take space. You can say to them, ‘this is how much space you, as a human being, can take physically.’ That has an enormous impact on their emotions and on their mind. It is incredibly empowering. You do realise that, for most of the time, you can say you always take this amount of space, but you know that you can take this much and that is ok. And when people watch, they look at each other and they can see the change in each other.

He then asks his workshop participants to create their own movements based on topics he provides and to perform these at the end of a workshop. To Maldoom, it is the performance and the reflection on the entire process of learning through dance that has a great impact on learners.

Notable is Royston Maldoom’s emphasis on teaching about the spatial implications in communication and human interaction. Akin to Brigid Carroll, Maldoom focused on letting learners kinaesthetically experience spatial implications before analysing these from a more theoretical perspective. While Brigid Carroll’s above suggestions emphasised spatial implications in relation to how people might be understood through positioning their body in relation to others, Maldoom let his learners experience how much personal space they can physically take through their bodily movements. Both approaches address the sensitivity to territorial concepts in human interaction, as discussed in the literature review in chapter two (Richmond et al., 2012; Sligo et al., 2000). Thus both approaches to teaching and learning can be seen as holding value in the education of spatial implications in leadership communication.

Developing an awareness of an individual’s position in the world and “the dynamic changes between” people are central to Robby Barnett and his Pilobolus team in the USA. They therefore base a lot of their workshops around dance improvisation to develop people’s understanding of communication and human interaction. He elaborated,

I think the digital world has both connected and separated us. People now feel like they have got friends when they type on a computer, but it is actually distancing. I think what live theatre does is that it brings people together in a space to experience something together. Because of our particular work, which is movement, and because we are a collaborative company, we find ourselves in each other’s arms rather frequently. Our

work is very much connected with people touching each other. In today's world, it is rare that you actually get to touch a stranger. We shake hands, but the process of going from stranger to non-stranger to friend, whatever that means in this world, is an intriguing thing. We find that we are able to bring people into a situation where a certain form of intimacy or physical comfort can be established. That allows people to approach ideas more openly.

Barnett furthermore explained that they explore how “people touch each other because it provides a physical springboard for experimentation and tension release.” Illustrating this, he added that “when you touch somebody you can also see how they feel about you. There is this emotional and psychological aspect that comes with touching people.” This is the sort of work Barnett and his team are interested in exploring further, alongside sharing their existing knowledge in their leadership workshops.

Another focal point of these workshops is the emphasis on developing listening skills. Robby Barnett particularly emphasises this when working with groups. He explained,

An important thing for groups is the awareness about who is talking and who is listening. In the same way that you can learn to be still, you can learn how to listen. It is hard to listen when you are talking, just as it is hard to be aware of something moving when you are all over the place yourself.

Hence, Barnett stresses to his workshop participants the importance of looking at communication and interaction from several perspectives. These range from physically touching others to listening to others verbally and understanding their body language. At the end of these workshops, Barnett also makes people “dance in front of others as it is very useful to them” to learn about themselves, and let others learn about them. This suggests that Barnett and Pilobolus use the creation and performance of dance as experiential learning methods to foster people's bodily communication and human interaction skills by letting them discover and explore different ways of listening and feeling. The use of touch and being touched as means of communication is emphasised as a powerful tool to develop people's awareness about this area.

Ralph Buck also uses a haptic or tactile approach in dance education. He explained his experiences as learning “about how much courage is involved to touch someone. For some people, particularly strangers, it appears that there is a hesitation to touch someone.” To Buck, that opened up questions, such as “what fears do I have to overcome to actually hold

hands with someone,” and “how do people communicate their fears or reservations through body language?” Dance is a good method “to make people aware of these fears and overcome these barriers,” Buck added. Upon further query Buck explained how he uses dance to teach about this aspect of communication and human interaction. He said,

Sometimes it is just the act of touching someone else. Some people say ‘nobody has touched me for twenty years.’ Then you put them in a dance position with a partner and they feel happy. It makes them feel good about themselves. That is a big thing for some people. Touch, happiness, rhythms, laughter, all that stuff gets them to connect with themselves and others. The point is to create situations where there is touch, rhythm and happiness and with dance, you can do that.

Our conversation then shifted towards the use of the senses and how the awareness of sensual understandings and what communication can be developed through dance. Ralph Buck explained,

I tell them to listen to their intuition, to listen what feels right. Inbuilt in this statement is to get them to experiment with different forms and to pick one that feels the best, or the one that their peers think looks best, or one that answers the question that you posed at the beginning best. What I mean by exploring what it feels like, I mean what it feels like in regard to energy levels, different use of space, and attitude and emotional input. When we talk about different options they always say that feels a lot better.

The positive feelings that people experience come through the use of their senses, Buck proposed, which he tries to make them aware of in discussions following exercises using dance.

Ralph Buck’s and Robby Barnett’s illustrations highlight the use of touch as a powerful way of learning about nonverbal communication in human interaction. The literature presented in chapter two also stresses that touch plays a key role in human communication, in both private and professional life (Burgoon et al., 1996; Richmond et al., 2012; Stanton, 2004). Moreover, touch can communicate empathy, affection and concern (Guerrero et al., 1999; Walker, 2006). The field of aesthetic leadership recognises the use of the senses, feelings and touch as a key source for knowledge creation in leadership (Hansen et al., 2007; Ladkin, 2008). Hence, learning about the field of haptic communication can support the learning about aesthetic leadership. Buck and Barnett use dance as an experiential learning method to explore the physical and sensual impact touch can have in human interaction.

The learning about and through physical contact is unique to dance as an art form. While the majority of other art forms, such as painting, drawing, collage work, sculpturing, photography and literature are arguably predominantly created by an individual, the creation and performance of dance entails the collaboration with other performers. Physical contact is thereby a normality. Using dance to teach about the impact touch can have to nonverbal understandings can thus be a beneficial method of teaching and learning in leadership education.

Taking her students to Singapore's theatres and art galleries is one way Stephanie BurrIDGE tries to improve her students' observation skills regarding communication. She explained that what management students who always work with numbers and charts at university "notice in art is actually quite small. So I am trying to get them to notice the many things that one art work can contain or provoke." BurrIDGE said that students find "the articulation through the body, and the body as a language" quite fascinating. These experiences are one reason why "we do this practical subject" within management education at SMU, BurrIDGE added.

In comparison to the other research participants who engage students in practical dance creation and performance, it might be asked if BurrIDGE's approach to teaching and learning about human communication and interaction through dance achieves the best learning outcomes. For example, does kinaesthetically experiencing the moving body develop better understanding about nonverbal communication than simply observing others dancing? Although the analysis of dance and moving bodies arguably contains educational value in the learning about human expression, students could benefit from practically experiencing dance through their own moving bodies.

What becomes apparent after analysing the data from research participants using dance as learning method is that they see movement as the first way of people expressing themselves. Not only was movement described as universal by these participants, it was also said that movement reveals our instinctive behaviours, needs, and wants. Akin to research participants using other art forms in leadership education, nonverbal communication was cited as paramount by all participants using dance as a learning method. I discuss these points in the following section.

7.2. Communication Through the Arts and Dance

The literature findings and interview data gathered from the research participants reveal that communication and human interaction are pivotal to leadership. This includes all traits of leadership. Regardless of whether an issue is analysed through the lens of transformational, authentic, aesthetic, or any other leadership characteristic, central to all leadership traits is arguably the communication and interaction between two or more individuals.

For example, transformational leadership is linked to visionary efforts of a leader to motivate followers with the anticipated outcome of exceptional organisational performance. Having a vision and the ability to communicate that vision to followers is central to transformational leadership (Avolio & Yammarino, 2002; Bass & Avolio, 1993; Bass & Bass, 2008; Burns, 1978; Dvir et al., 2002; Lowe et al., 1996). Authentic leadership is linked to how followers sense the authenticity of a leader. In other words, followers perceive a leader by what he or she verbally communicates, in addition to how a leader expresses himself or herself through body language (Hansen et al., 2007; Ladkin & Taylor, 2010a). Aesthetic leadership aspects include the ability to listen to and feel for others, as well as the acknowledgement of emotions as important to understanding the self and others (Bathurst et al., 2010; Cammock, 2003; Hunt & Ropo, 1995; Weick, 2007). Key to these leadership characteristics is the involvement of two or more individuals and their communication through verbal and nonverbal means.

The field of human communication and interaction is divided into two main areas, verbal and nonverbal communication (Aronoff et al., 1981; Birdwhistell, 1970; Knapp, 2006; Knapp & Hall, 2009; Mehrabian, 1972; Stanton, 2004; Walker, 2006). Nonverbal communication is suggested to be the most influential and effective form of human interaction, as the body expresses personal thoughts, emotions and personality traits (Lakin, 2006; Morris, 2002). Nonverbal communication is further divided into the fields of bodily gestures, communication through touch, and proxemics, which deals with space in relation to communication (Knapp & Hall, 2009; Tubbs & Moss, 2000). Bodily gestures can help in the substantiation of meaning in addition to spoken words (Morris, 2002; Stanton, 2004). Touching another person plays a vital role in communication in both, professional and private-social life (Richmond et al., 2012; Stanton, 2004). The spatial distance between two

or more individuals can reveal some of the nature of their relationship, as individuals are sensitive to territorial concepts and their inherent nuances with regard to status (Knapp & Hall, 2009; Sligo et al., 2000). As suggested by the reviewed literature in chapter two, all these notions of communication are inherent in all forms of leadership.

The art forms that were or are utilised to teach these divergent aspects of communication include music in form of the analysis of jazz musicians at play, conducting choral singers, role play or acting, theatrical improvisation, various visual art forms, and dance and choreography making. All research participants who engaged their learners in physically experiencing, exploring, and subsequently analysing the learning process through the arts reported beneficial learning results with their students or workshop participants, including the long term retention of information learners gained through a series of classes or workshops.

The research findings from participants employing dance as a way of learning suggest that dance and choreography making can provide beneficial learning outcomes in leadership education. Employing dance and choreography making as experiential learning methods in leadership education entails the opportunity to kinaesthetically experience all aspects of communication and human interaction, in addition to its cognitive analysis. This includes the use of bodily gestures, the exploration of spatial implications in human interaction, and the experience of touch in communication. The above discussed applied pedagogical methods of Ralph Buck and Robby Barnett illustrate how dance can be used to emphasise the physical and sensual impact touch can have to nonverbal communication in human interaction. Royston Maldoom's teaching strategy provides an example of how spatial implications in communication and human interaction can be emphasised through dance.

Dance can provide a medium through which different modes of communication and interaction can be explored and understood from a predominantly nonverbal perspective. This is also reflected in the approach to teaching. While Andrew Bryant, for example, perceives it as important to teach from "mind to muscle" in leadership education, Peter Lovatt and Royston Maldoom explained that in dance people learn through the body first, which subsequently effects or changes the mindset of individuals. Both approaches to teaching and learning are alleged to achieve beneficial learning results. This finding subsequently opens up questions about the strength and weaknesses of each of these teaching methodologies. For example, which approach to teaching and learning can achieve better learning objectives

regarding the long term retention of information, learning through the mind first or learning through the body first? Future research may lead to answering such questions.

As communication and human interaction appear pivotal to leadership in general, I argue that this area should be taught as a core subject in tertiary leadership education. Dance and the above-mentioned art forms appear to achieve beneficial learning outcomes in that respect. In addition, they provide the opportunity to stimulate learners' multiple intelligences within the learning process about communication and leadership. Hence, tertiary institutes could benefit by employing these experiential learning methods in leadership education. Similar to my argument in the previous chapter, this could be achieved through implementing a series of dance workshops in tertiary leadership education, such as MBA programmes.

Dance can support the learning about divergent aspects of communication and human interaction by employing dance improvisation within the framework of choreography making. As the literature on dance improvisation reveals, improvisation can help individuals to experience physical contact through touching, feeling, or sensing other bodies (Carter & O'Shea, 2010; Cooper Albright & Gere, 2003). Moreover, personal experiences can be reflected through the moving body in dance improvisation (Blom & Chaplin, 2000; Lavender, 2006; Lavender & Predock-Linnel, 2001). The process of choreography making can thereby serve as a framework to facilitate the use of dance improvisation (Burrows, 2010; Butterworth & Wildschut, 2009; Preston-Dunlop & Sanchez-Colberg, 2010; Smith-Autard, 2010). Knowledge and understandings learners may gain throughout such process can subsequently be related to the importance of communication and human interaction in leadership.

Learning about all aspects of communication and human interaction is arguably better achieved through experiencing the self and others, rather than sole cognitive learning about diverse communication aspects through textbooks in traditional classroom settings. However, it is vital to provide sufficient curriculum time to include experiential learning methods within the curricula structures of leadership education programmes. Whether experiential learning modules are best positioned within a certain academic discipline, such as communication studies, or made universally available to students at postgraduate level in leadership education needs further consideration by educational policy makers. This is another area deserving further research.

The literature and interview data I present in the previous chapters reveals that communication and human interaction are vital to leadership. This is particularly the case in an interconnected and increasingly complex 21st century socio-economic environment where leaders continuously search for new solutions to arising problems. The next chapter presents the research findings on how dance and other art forms can help to enhance problem-solving skills through collaboration.

Chapter 8. How the Arts and Dance are Employed in Leadership Education: Current and Potential Pedagogical Approaches to Problem-Solving Through Collaboration

One of the things I noticed during the data collection for this research was that all research participants talked about how they worked together with their learners, and how they encouraged their learners to work together in groups or teams to achieve desired learning objectives. The main rationale motivating this educational strategy was the impetus to develop new concepts and ideas through dialogue, both verbal and nonverbal. These rationales included the idea of facilitating problem-solving processes by discarding levels of hierarchy within groups in order to stimulate creativity.

Utilising artistic processes enabled research participants to open up discourses about what leadership entails from various perspectives. This chapter presents the voices of the research participants on the process of developing and understanding ideas by working collaboratively. This is followed by a discussion of the findings and their relationship to the literature about leadership and dance.

8.1. Developing and Understanding Ideas Collaboratively

Creating collective understandings in teamwork settings was described as challenging but rewarding by research participants. This appears important in terms of encouraging synergy to create new ideas. Whether these ideas are of an artistic, organisational, product, or service development nature does not seem vital. It is the process of working together through communication and interaction to achieve a certain goal that is central to the idea of collaboration. The following section unveils the participants' perspectives and experiences regarding this topic area. I first present the findings from research participants using a diversity of art forms, before the voices of research participants who use dance as learning method are presented.

8.1.1. Overcoming Challenges Through the Arts

Talking about collaboration, Keith Grint explained that he looks at hierarchical companies that normally function quite easily, “but can’t function when there is a problem that falls out of the hierarchical response.” Hence, looking at the core of the problem, it would serve to reason that “how you engage with people” is what makes the biggest impact. While people working together in teams with no hierarchy, or a flat one, appear to tackle problems more easily, people working in hierarchical structured companies “just do what they are told to do,” he proposed. Grint went on to elucidate,

All teaching I do now is rooted in collaborative approaches to problem-solving. I always try to engage participants in some process. I do a workshop on leadership and language and how language is used as a performative act. We also talk about rhetoric. At the end I get them to construct a speech using certain techniques. That’s the first session. They do this collaboratively. Before they deliver this I tell them that they need to deliver this in the style of Winston Churchill or whoever. That gives it a performative edge which absolutely makes a big difference to their performance because they really remember it. Doing it in theatrical way makes a big difference.

After the performance of these role plays, Grint and his students reflected on the way they approached the given issue or topic through group discussions. Grint wants “them to re-think the process through which they solved the issue. Sometimes I don’t want them to find a solution. I want them to look at what the problem is.” He therefore looks at the question at stake commencing these discussions.

The key learning method is the creation and performance of a play about the topic under discussion through collaborative means. In other words, role play was used in an instrumentalist manner to facilitate a collaborative learning process about leadership and language to depict how collaboration can facilitate problem-solving. Interesting to note is Grint’s repeatedly mentioned focus on hierarchical structures within teams and within organisations in view of engaging people to solve problems.

Andrew Bryant proposed that team building exercises that aim to build trust among people are a vital aspect of his workshops. He said, “creating a culture and environment where somebody can put forward an idea without getting shot down immediately is important. The

idea may not get adopted, but there needs to be space to air the idea” in the first place. Bryant further explained how he used the arts to facilitate such learning process saying,

I think using the arts in team building enables a very egalitarian sharing of ideas and concepts. It is very important that they have a relationship with each other in the room though. One thing in Asia is that one has to be fairly cognisant of is that the relationship between supervisors and their subordinates is not an equal one. I have to establish a relationship with the group, but I also have to establish a relationship between them. I am trying to create a very flat learning environment, a level of equality amongst everybody.

Employing the arts, such as music and role play, has many positive aspects of learning in that regard, Bryant mentioned. Our conversation then shifted towards the importance of problem-solving in leadership. Bryant utilises the relationship of humour and comedy to leadership and problem-solving. He explained,

One of the things I have done for professional speakers and senior managers is make them do a comedy speech. Comedy and humor causes us to take one step back from obstruction and look at the same thing in different ways. Creativity comes when we step back and take some time to think about things, or even perhaps being forced to think about things from a different perspective. For example, if I say this is not a table, what else is it or could it be?

The feedback from Bryant’s participants about using such theatrical methods was very positive, he said. Although initially some people were not very comfortable, or did not know where to start, the process of creating a comedy speech itself entails problem-solving, which is something people can transfer into different leadership frameworks, he added.

Akin to Keith Grint, Andrew Bryant mentioned the influence of hierarchical structures within a team as important to address before commencing a collaborative process. More explicitly, Bryant perceives it as vital to establish “a level of equality amongst everybody” to enable “a very egalitarian sharing of ideas and concepts” among a team. Using the arts was thereby a helpful learning instrument.

According to Tracey Camilleri, utilising the arts as a way of learning in team settings is also valuable “because they create a flat hierarchy within which people can become confident.” She said that the very act of being witnessed doing something “where you actually feel quite vulnerable is powerful.” Moreover, Camilleri suggested “using art is not just a means to an end, but it is often the vehicle through which people travel to get to a new place.” An explicit

example she experienced with using art in a collaborative context is the learning and performing of a Swahili lament with people she did not know. Camilleri explained,

I was left in a room with six people. We had a piece of music to read and we had a time constraint. And we knew we had to come out here in the lobby area of the business school and sing it in three parts in front of all these people. It was quite terrifying. We did not have a leader. We did not know each other. The process was fascinating though, as in what happened then. We could have said we are not doing it - we will be hopeless. Then a woman said, 'let's all read. We can all read the words so let's read the words.' We did not even know what the words meant. Then we actually read the words and they were beautiful words.

Once we had done that, somebody said he had got a bit of rhythm. Then we started reading the words to that rhythm and made up a rhythm that suited. By then we actually had a collective confidence. We were reading the words in Swahili and no one knew what they meant. But the whole idea was that the kind of beauty and raggedness we first encountered then started to sound rather beautiful.

Then somebody said, 'I am good at technology. We got a tape of what it should sound like in the three parts. Should we just play one part on the computer and just listen to it and see if we can do it?' We played it a few times and started to tape the words and rhythm and started to put a melody to it. Then the braver people would start to encourage all the others that said that they could not sing. We put the whole thing together in tiny little blocks. Everybody came up with a different skill that they threw into the pot.

At the end, Camilleri and her peers went out and confidently delivered the Swahili lament they created together. Reflecting on this, she said, "I think often people realise that they know more than they think they do." The discussions that took place during the reflection on this learning process enabled Camilleri's participants to draw parallels to leadership and their organisational realities from various angles and perspectives.

One of these perspectives included the realisation that the arts can be used "to create a flat hierarchy within which people can become confident" and open up to work alongside each other, Camilleri noted. This is in line with Andrew Bryant's and Keith Grint's understanding of using the arts as a "vehicle through which people travel to get to a new place." That place is the realisation that working together as a team can lead to achieving collective goals despite some individual deficiencies of knowing how to get there at the outset. Important to note here is the establishment of either a flat hierarchy to create such a learning environment, or overcoming hierarchical structures all together. Tracy Camilleri's illustration of successfully performing the Swahili lament as a non-hierarchical group, despite not knowing where to start with the task at hand, is an example of how the synergy of the group led to a

successful outcome. This is an important finding regarding the applicability of the arts in leadership education. More specifically, the experiences and illustrations of Grint, Bryant, and Camilleri provide examples how shared leadership can be explored, experienced and analysed.

The literature reviewed in chapter two defines shared leadership as a “dynamic, unfolding, interactive influence process among individuals, where the objective is to lead one another toward the achievement of collective goals” (Pearce et al., 2009, p. 234). This course of action can take place amid peers and through up or downward hierarchical processes (Pearce et al., 2007). In shared leadership, all members of a team engage in leading that team as a whole and toward the accomplishment of a given objective (Cox et al., 2003; Ensleya et al., 2003). Examining Grint’s, Bryant’s, and Camilleri’s applied pedagogical strategies and comparing these to literature on shared leadership leads me to argue that the understanding of shared leadership can be supported by employing the arts as an experiential learning method in leadership education.

Richard Hall explained that people have to work in teams throughout the entire leadership module he is engaged with. The rationale for encouraging collaboration is to develop mutual agreement by students about how to create and structure a given task, but also how to get an insight into ideas that emerge during the problem-solving process. Illustrating how such a learning process looks in practice, Hall explained,

Probably the most powerful tool is our use of art making practice and the idea of getting participants to engage in interpretation and recalling of their interpretation of various Fluxus artworks. We build teams of four or five people and send them to the Sydney CBD with a video camera. Their job is to interpret, enact and record different scores. They do the practice without too much context. Afterwards, when we debrief, we introduce them to the Fluxus art movement as the inspiration for this particular kind of practice, which deals with some of the important themes, such as spontaneity, improvisation, using what you have got. In a sense, that method of practice is meant to highlight the intimacy of meaning in some ways, the social construction of meaning, different ways of looking, but also different ways of understanding the environment, a different way of understanding resources, and different ways of representing and documenting things that people do.

What stands out in Hall’s illustration is that Fluxus art was used as a “method of practice [that] is meant to highlight the intimacy of meaning in some ways, the social construction of

meaning, different ways of looking, but also different ways of understanding the environment,” while working as a team. Despite individuals holding their own “intimacy of meaning” about a score, they are encouraged to contribute their perceptions to the group in order to socially construct a new shared meaning through collaborative “art making practice” and analysis. Analysing this learning process draws parallels to self- and shared leadership characteristics that the literature in chapter two describes.

Self-leadership includes people utilising their intrinsic stimuli, self-influence and strategic concerns towards the achievement of an organisational objective. It is described as an approach to empower employees through teamwork whereby the dependency on an authoritative figure is reduced (Crevani et al., 2007; Lovelace et al., 2007; Pearce & Manz, 2005). The experiential learning process described by Richard Hall reflects these characteristics, which in turn suggests that this pedagogical strategy enables leadership students to experience and subsequently critically reflect upon self-leadership characteristics within shared leadership processes.

Leadership was explained by Donna Ladkin as “a very creative process” in itself. She talked about skills and capacities that people can learn from musicians, for example. “The kind of approach that musicians or other artists take to develop their craft has relevance to people who want to take a leadership role,” Ladkin said. This is particularly the case when it comes to solving problems and developing ideas instantly. “There are a lot of direct connections between leading and art making,” she further elaborated. Moreover, Ladkin proposed that “maybe we should move away from the idea that leadership has to be initiated by a leader.” She explained that in jazz bands “leadership takes place through physical actions and interactions, though there is no formal leader necessarily.” Ladkin explained that “great skill and great mastery” in terms of understanding each other without the use of words is needed by jazz musicians. Though Ladkin did not directly employ music to explore leadership capacities in terms of developing problem-solving skills with her students, she proposed the applicability of jazz music in leadership education during our conversation.

To Miranda Creswell, a good leader needs to be able to look around a problem and see it from above as an observer. “It is about thinking of ideas in different ways. That’s where creativity is important,” she suggested. Creativity also helps while trying to tackle problems in different ways, which is basically what “artists do all the time” Creswell explained.

Providing a particular example of what learning method she used in a leadership course, Creswell illustrated a workshop done at the Oxford Strategic Leadership Programme. She said,

Participants were looking at two pictures to analyse which team in the picture might be more effectively working as a team. One is a rowing team, and the other one is a wild water rafting team. While every person in the rowing team has their exact function and everyone has to work like clockwork, the wild water rafting team needs to adjust themselves in accordance to the demand of the water that is constantly changing. The wild water team therefore has to be very flexible, but there are also elements of trust and how they understand each other. The discussion that evolves from that is usually very interesting.

These team work processes, particularly the wild water rafting one, encompass many problem-solving tasks Creswell proposed. Moreover, problem-solving, to Creswell, “is an unconscious thing. It is just a matter of finding it in them. I just show them how to get to it” through analysing photographs, for example. Her approach to teaching and learning helps Creswell to start a discourse about how collaboration can lead to solve problems better in various leadership settings. The focus is thereby on two salient points based on her explanations. The first is that leaders should thoroughly analyse a problem from many different angles and perspectives before starting to think about possible solutions to that problem. The second point is Creswell’s suggestion that problem-solving is an unconscious process that takes time to unfold.

Explaining problem-solving from a somewhat different angle, Ann Cunliffe suggested that creativity is crucial to leadership if it is defined as an “openness to explore new possibilities.” To Cunliffe, it is thus important to encourage finding solutions to problems that are very different to what is normally expected. Upon further query on how she engages her students to develop new ideas, Cunliffe replied,

Solutions or ideas can emerge through a meeting, or by a suggestion from the leader of an organisation. It is like a painter starting on a blank canvas and making a decision where to start on that canvas, with which paint brush to paint, and with what colour. Art and leadership have some similarities from that perspective.

Taking this discussion point further, Cunliffe spoke about “the idea that decision-making in organisations is a conscious process, where we can identify where the problem starts.”

Explaining these thoughts in more depth, Cunliffe brought into play rational decision-making and its relationship to problem-solving. She illustrated,

Rational decision-making is where you look at the problem and then follow a series of steps to go through that and make sure that you have all the information. Intuitive decision-making, on the other hand, depends on how people look at or perceive the problem. For example, we can write a story about how the organisation should look in five years, and try to create ways to make that story become a reality.

Cunliffe and her students discuss these approaches to problem-solving in her lectures through critical reflection. The reflections about her aforementioned employment of role plays as an experiential learning method enabled students to gain better understandings of rational and more intuitive ways to solve problems.

Comparing Miranda Creswell's and Ann Cunliffe's answers reveals some similarities and also differences in their pedagogical approaches to enhancing problem-solving skills. On one hand, both academics perceive a rational analysis of the problem from diverse angles and perspectives as important. On the other hand, while Creswell suggests that problem-solving is an unconscious process, Cunliffe seems undecided if either a rational or intuitive approach to problem-solving holds more value. In particular, Cunliffe discussed the idea that organisational decision-making is a rational process, suggesting that the problem-solving context may play a part in deciding whether to use a rational or more intuitive approach to problem-solving.

Ralph Bathurst explained that he employs "a lot of group work" in his lectures and courses. One of the main reasons behind his approach is to encourage human interaction between students to find or experience new ideas about a topic area. Elaborating on this in more depth, Bathurst said,

I think rationality is a flawed concept. Most of the decisions I make are intuitive and spontaneous. I think about what made them good or bad decisions later. I think there is a degree of thinking backwards in the decision to give it some kind of rational review. We think we are planning for the future, but actually we are making sense of the past. I don't favour rationality because I don't think we are capable of it as human beings.

The reason behind Bathurst's point of view is that he thinks "we just don't know enough" about what is going to happen in the future, as any change in external influences will bring a

need to adjust current plans. Working in groups while analysing music or creating role plays enables Bathurst to facilitate a process where students learn to work collaboratively. The reflection on these processes consequently lead to discussions about a diversity of issues in leadership, such as the influence of rationality in planning and problem-solving, Bathurst added.

During our conversation at Singapore Management University, Howard Thomas explained that students “like a level of hierarchy, whether they work in teams or not.” He encourages the application of collaborative learning processes, however. The rationale behind engaging students in teamwork is to find multiple ways of looking at problems and to subsequently reach decisions. Thomas explained this further saying,

Rational decision-making never exists. If you take analytical approaches and analytical methods, the solutions gained from that are simply a means to an end, but not an end in itself. It does not work in practice and people realise that. Toss it around and it is a starting point for discussions on how to best solve problems. Team work helps to analyse this in that respect.

By working collaboratively in creating presentations or using role play scenarios, for example, students get to know each other and get to appreciate a lot of different points of view about an issue, Thomas further explained. The main learning comes through critical reflection of the learning process through group discussions at the concluding part of a collaborative process.

In our conversation about problem-solving, Neal Ashkanasy said that creativity in solving problems “might come through reflecting on what happened in the past. Ultimately we need to put together some theoretical basis for some behaviour. Intuition fits in there through the fact that we have two differently functioning sides of the brain.” The point that Ashkanasy made was that no matter how hard we try, we will not be able to know if the decision how to solve a problem will be the best solution. This is because we cannot control the circumstances surrounding the solution in the future. He said “the most irrational thought that people might have is to think that people are rational. People are not rational at all.” Working in groups to discuss these issues, in addition to physically experiencing these through role plays, is applied by Ashkanasy in his lectures. He consequently engages his students to reflect on issues that arise throughout such processes in order to guide students’ learning.

While talking about leadership and the arts, Brigid Carroll also suggested that most decision-making is intuitive “that has then been rationalised, because we send all the messages that decision-making needs to be rational.” No matter how logical people are, “fact is that influences on decisions are never purely logical or cognitive. There are a lot of emotions, feelings, and strains to a decision,” she said. Explaining her thoughts further, Carroll proposed that decision-making “is really a call amidst a lot of chaos, a lot of things coming together. I think we use rationality as a way of creating a story about ourselves in the decision, which we need to do.” Within her lectures, Carroll increasingly applies this approach to teaching and learning. She explained,

We spend a lot of time on problem setting. What is the actual question or issue, and what are the questions that will unlock what it is? We spend a lot of time trying to stop people rushing into a solution mode, because normally they go to it with superficial understanding of what appears to be the problem. If you can suspend a resolution and grow the inquiry bit into what it is that we are actually facing here, then you can grow a number of options and strategies.

Arts-based learning can help a lot with this, because it is experimental. Often you do something before you thought it out and the doing provides a solution to which you wouldn't have got if you would have talked about it and planned it. It's a backwards process, which I think is really exciting. I think often if we can hold a mindset of ‘I can try five things even though I have not quite sorted out a rational way into the problem,’ this will give enough information so you can solve the problem.

This perhaps less traditional way of developing problem-solving skills with her students appears a very important part of her lectures surrounding this topic area. She explained that she used role plays, for example, to get teams of students to act a problem out. This, in turn, led to new ways of looking at the problem at hand. The reflection on such a learning process leads students to understand their problem-solving capacities cognitively and kinaesthetically, Carroll explained.

Akin to Ralph Bathurst, Howard Thomas, Ann Cunliffe, Neil Ashkanasy, and Miranda Creswell, Brigid Carroll mentioned that problem-solving is not an entirely rational process and might be influenced by past experiences of individuals. In other words, the rational analysis of circumstances and events that led to the occurrence of a problem may allow for a better understanding of its development. In order to find new or creative solutions to problems and challenges requires intuition and thus perhaps risk taking. This is the case due to the fact that no one can control what the future holds. In order to further students' problem-

solving skills, these academics engage their students in experiential learning processes using the arts as a learning instrument to work collaboratively, to stimulate the senses, and to encourage intuitive understandings. The use of the senses and intuition are aesthetic leadership qualities being applied within a shared leadership setting in leadership education.

Bringing people together to talk to each other is important to Andrea Haring. Her idea is “to create an atmosphere where people can throw in ideas, where they can collaborate with each other.” Explaining in more detail how she facilitates such processes, Haring added,

We have a lot of peer games that encourage ensemble building, because an acting company needs to be an ensemble. A lot of that comes through story telling, and a lot of that comes through physical work. For example, sharing each other’s space during partnering work and bringing awareness to each other. We do these exercises, individual exercises, a lot of partnering, small groups, larger groups. That is where a lot of the theatre games like improvisation come in.

Although these exercises are normally used for actors in theatre settings, Haring explained that these exercises can also be used with anyone else and in other contexts, such as leadership or corporate settings. She further noted that some of her course participants seem surprised that theatrical play and improvisation can be used to achieve learning about collaboration, problem-solving, and leadership. The use of improvisation is thereby vital to Andrea Haring.

Improvisation is also used in dance to support the learning about problem-solving through collaboration in leadership education. Before analysing and discussing the above research findings from participants who employed music, role play, theatrical improvisation, and visual art forms, I present the data from participants who work with dance as a learning method.

8.1.2. Sharing and Creating Experiences Through Dance

During our conversation in Auckland, Barbara Snook proposed that part of the personal growth process for students comes through working with other individuals. She therefore puts people in different working groups and mixes these several times during a class or workshop. Dance is “all about teamwork,” Snook rationalised. She explained,

People are encouraged to bring their own ideas to a workshop or class. It is a lot about working with other people. I think people can grow through movement with other people and experience how they think and feel. It is about experiencing their fears and joys and working together to solve problems and develop ideas.

Talking about group dynamics in collaborative work while exploring movement and creating dance in her workshops, Snook said, “usually there is a dominant person in every group who will take on leadership qualities.” She explained that she does not need to get involved in how people in a team arrange themselves to create or execute a given task. “It is more an intuitive thing between people who will take on the leadership role or any other way of getting things done,” Snook illustrated. The actual art form is therefore not necessarily the priority. Rather, it is paramount what people take away from a dance class or workshop with regard to working with others and learning about the self and others through collaboration, Snook explained. Snook’s explanations about shifts and changes in group dynamics during choreography making processes suggest the possibility of analysing diverse leadership traits that come to the fore within these collaborations.

Pearce et al. (2009) define shared leadership as a “dynamic, unfolding, interactive influence process among individuals, where the objective is to lead one another toward the achievement of collective goals” (p. 234). Comparing this shared leadership definition with Barbara Snook’s above illustrations about the shifts and changes in leadership dynamics throughout the choreographic process suggests the applicability of dance as an experiential learning method to explore and analyse shared leadership.

Moreover, Snook explained the shifts and changes in leadership dynamics within a group as being “more an intuitive thing between people.” Snook leaves it up to coincidence who leads and follows and how this may shift within a group throughout the collaborative creative process. To her it is a natural process that just unfolds through human interaction. The way people perceive and understand each other through sensing, feeling and other emotional or embodied understandings thereby play a vital role. The work with and through the body in dance helps to emphasise these modes of communication between people. From a leadership perspective, these aesthetic qualities of human interaction can be explored through kinaesthetic experiences in dance making. In addition, the experience and subsequent understanding of such aesthetic leadership qualities can be used as a learning tool to further problem-solving skills in leadership education.

Similarly, Susan Koff shared that she uses a collaborative approach to experiencing and creating dance with students. One of her rationales for doing so is that “dance gets students out of a passive position. Students tend to get very engaged with others” when in a dance class or workshop. Creating and further developing ideas together with others was described by Koff as very positive learning outcome. She uses a collaborative approach to teaching and learning because it “is probably the nature of our resources. Groups are incredible in solving problems. Sometimes we also just stop and discuss the group dynamics, asking how they engaged everybody or how they came to a conclusion,” Koff explained. These discussions with and among students enable them to relate what they have learnt to other areas of life. Susan Koff’s suggestions mirror what Barbara Snook discussed regarding diverse and changing group dynamics within collaborative processes in creating dance choreography.

Robby Barnett explained that the Pilobolus way of engaging people in collaboration is to first talk about what they are trying to achieve by creating choreography with a group of people. He said it is basically about “how to get things done in groups rather than making dances. It is almost accidental that we use dance as a mechanism for exploring group processes.” Barnett proposed that their method is effective “because most people have no idea what dance is, or how you make a dance.” One rationale behind employing collaborative processes in choreography making is to get participants to build a community that works together on creating and sharing ideas. During the creation and sharing process learners solve problems and make decisions that build the basis for further refinement of these ideas and the consequent product, or in other words, the choreography. Barnett then told me about a dance workshop they designed to get people to function as a team, and how they usually get a leadership workshop started. Barnett explained,

We commence by talking about what is actually required to effectively work as a group or team. Pilobolus is about making things collectively and solving problems collectively. We also talk about what their expectations are, we get to know each other and explain what we are going to do. Throughout the course we repeatedly circled up to explore what the experiences in the exercise were. For example, how the experience of following and not knowing where you are was, and what the experience of meeting those challenges is or was. We talked about commitment to a group and stuff like that.

Barnett further explained that dancers “are aware of everything they do. It is sort of a hyper awareness of physicality.” This physical awareness can be explored and used by anyone though, Barnett suggested. Explaining this further, he argued that a general awareness of

“who we are, how we function in the world, what our physical presence is, and how that adds or detracts from our general advocacy is an important thing for people to think about,” which is what is addressed in the workshops.

Also, during the Pilobolus workshops, “we try and diminish conversation while we work” Barnett said. The aim is to keep the focus on people moving together. Barnett elaborated,

We got people to line up in two lines facing each other. Then we got them to take steps towards each other very slowly and together. What happens is that they need to feel each other, they need to control their movement and adjust it to each other, and they start to get a feeling of getting some momentum going within each group. There is no real leader there. When there are leaders or followers it is somehow monotonous. It is less clear who is driving the process. The group is moving as a group. It is a good exercise to show how people function together.

At the beginning of a workshop Barnett deems it important to discuss with participants what they are aiming for, and how they aim to achieve the desired workshop objectives before engaging participants in physically experiencing learning through dance.

The Pilobolus approach entails two noticeable pedagogical approaches. One is the articulation of workshop objectives before participants engage in dance and choreography making. This discussion is repeated at the end of each workshop to critically reflect on the workshop objectives through rational analysis of the learning process in relation to its objectives. The second approach to teaching and learning is the kinaesthetic experience of creating and performing collaboratively with and through the moving body. The creation and performance of dance movement entails numerous problem-solving, such as deciding when to take a step forward as a group without the use of words and without a formal leader. By doing so, the Pilobolus team enables their workshop participants to experience what “a hyper awareness of physicality” feels like. This includes an awareness of the self and an awareness of other group members. The use of the senses and intuition is thereby arguably vital.

What becomes apparent by analysing this Pilobolus approach to teaching and learning is the prospect of drawing parallels to shared leadership, self-leadership and aesthetic leadership characteristics. For example, the analysis of the “absence of formal authority” (Pearce et al., 2009, p. 235) and subsequent engagement of all members of a group in leading a team as a whole, as reflected in the above illustrated collaborative movement exercise, provides

opportunities of learning about shared leadership. Self- and aesthetic leadership characteristics can be explored and understood by examining the experiences workshop participants had after such exercise. Questions of how did I know when to move, how did I perceive the person next to me and how did I communicate my readiness to move may lead such analytical process in leadership education.

Ralph Buck proposed that working with each other is vital in education and beyond. He said that although students can do everything by themselves, “life does not necessarily work that way, because you get to a certain point where people want to talk and want to show and be with someone else.” Breaking down what working together means is therefore at the forefront of engaging students in collaboration using dance. Buck explained,

Teamwork is part of education. How do you get somebody to listen? I do it through dance. It is implicit in some of the activities we do in dance. They get to a certain point where they want to share, or they want to know a bit more. If I then put them in a position where I say, ‘your friends are the ones that are going to tell you,’ then they have to start to work in a team. Then they learn how to do it, and they see what the benefits are. They also experience what the problems are, such as making compromise. ...

Collaboration takes a lot of time. The outcome of working as a team is having knowledge that there are such things that will actually help you survive. Working in a team might actually give you more resources and networks. Networks give you greater access. These things help in any workplace.

Some people go and work in a law department and are successful at what they do, and others go and work in a youth centre, for example. Dance is one part of education, which is allowing people to find their own way and gives them the confidence to apply their own knowledge about dance in different contexts. I teach people how to problem-solve and create through dance.

Buck also said that through using dance in a workshop, “individuals learn that their own particular interest has value, and that they can explore their own personal interest with other people in ways that are not skill based or hierarchical.” Using dance within this context “is just another way of developing such skills,” Buck added. Throughout and at the end of his workshops, Buck encourages his learners to reflect on the process they underwent while working together to create dance choreography. The construction of some shared understandings consequently enables people to employ the emerging findings in various other aspects of life, Buck asserted.

Volker Eisenach also proposed that collaboration is a “crucial aspect” in dance. While talking about drawing parallels between everyday life and dance, Eisenach said that “people cannot live life alone and you rarely dance or perform alone. It is pretty much the same thing. People have to interact and work together to achieve.” One particular example Eisenach presented was that some participants link “similarities to solving problems at work and solving problems in the dance rehearsal even if they did not initially understand that intellectually. It is like an instinctive behaviour. Some take years to realise that.” Explaining his work processes in more depth, Eisenach illustrated,

Everybody is creative to some extent. Maybe some are more creative than others. I don't use that word though. I don't say you have three minutes, go and be creative. I tell them you have three minutes, go and make up a few movements that are strong and slow. Then they just go and do it. Using the term creativity would be too abstract for people. Being creative is just to invent something or build something. That is exactly what they do. I just give them some parameters, freedom to move within these parameters, and I show them that I believe that they will come up with something great.

By using dance as a way to connect people, “we break down barriers between people from different backgrounds. What they gain is improved social skills and they learn to trust, which helps them in their everyday lives as well,” Eisenach further explained. The understanding of the use of dance and choreography making through a collaborative approach is achieved by encouraging group discussions after each workshop.

Volker Eisenach's and Ralph Buck's illustrations show equivalent pedagogical strategies to those of Keith Grint, Andrew Bryant and Tracey Camilleri in the above section. That is, employing dance and the arts as experiential learning methods enhances student learning through creating flat hierarchies or overcoming hierarchical structures altogether. As a result, these academics create a learning environment which inheres shared leadership processes. Though the collaborative creation of dance or other artefacts seem central to these workshops or classes at the first glimpse, dance and the arts more importantly serve as a learning instrument to facilitate the experience and subsequent analysis of social interactions. In turn, the learning that students take away from such courses can be applied in people's private and organisational lives, according to Buck and Eisenach. These pedagogical approaches can also help to kinaesthetically experience and cognitively analyse shared leadership.

Working with others in a group is “a very natural thing” for people, Royston Maldoom suggested. Whether it is a small group or a large group is therefore not important. He said what is most vital is to enable people “to release that inherent ability to be creative in everybody.” That can be achieved by taking away people’s mental blocks when it comes to trying to be creative, particularly when using dance. Maldoom described that “what you do in order to dance is that you release that and take the blocks away.” Explaining this further, Maldoom said,

I think problem-solving is the process that dancers undertake while dancing from the first moment of a workshop until the end. Whether it is in terms of discovering how to put three steps together - that is a big thing for people; how to work with another person using your body weight or whatever; how to create something with other people where you are only a part of a group and you have to do it quickly or instantly, all these things. I think that problem-solving and spontaneity are inherent throughout the whole process, and the actual process of how I come to that.

Also, you are looking for quite complex solutions to artistic challenges when creating. You have to work those out with other people. You have to negotiate and it is a very sophisticated form of negotiation, especially when you have 50 people in a small space who are going to dance together and move around in that small space for 20 minutes, 30 minutes, an hour or whatever. That requires a sense of knowing who you are and where you are and how much space you may use, and how much everybody else uses. You have to be very aware of other people and very sensitive. I think it is the physical interaction where dance has the advantage in learning.

In the beginning Maldoom gives participants some information about what he is looking for in the choreography, but also leaves a window for interpretation. He illustrated, “I tell them what they need to be feeling. I tell them what they need to be expressing. Because if they want to express it, they need to feel it.” While he is working he actually shows them physically how they can portray an emotion or idea. At the end of his workshops, and after the performance of the choreography his participants created, Maldoom encourages discussions to reflect on the learning process in its entirety. He noted that the reflection on the entire process of creating, learning, and performing dance encapsulates valuable learning in itself.

Royston Maldoom’s suggestion that creating and performing dance “requires a sense of knowing who you are and where you are and how much space you may use” as a member of a team draws parallels to what is discussed in literature about self- and shared leadership. Self-leadership comprises managing one’s own behavior. It involves individual engagement

with how to prepare the self and how to tackle an objective (Crevani et al., 2007; Lovelace et al., 2007). Moreover, Pearce and Manz (2005) argue that knowing the self is vitally important “to the distribution and sharing of leadership” (Pearce & Manz, 2005, p. 133), particularly in team-based work and collaborations. Dance and choreography making provides a platform to explore and experience these leadership characteristics. Rather than learning about self- and shared leadership through textbooks and cognitive analysis, dance and choreography making can provide learners with kinaesthetic experiences of what self-leadership feels like and where it sits within shared leadership processes. In other words, the engagement of students in dance and choreography making can provide learning opportunities through experiencing self- and shared leadership in leadership education.

One way this is and can be done is through dance improvisation. The literature in chapter three shows that dance improvisation can lead to an increase in physical and psychological comfort about the self (Blom & Chaplin, 2000; Carter & O’Shea, 2010; Cooper Albright & Gere, 2003). Royston Maldoom’s illustrations about the applicability of improvisation in choreography making, and perhaps more importantly as a tool for learning about the self, are in line with the literature findings on dance improvisation.

In our conversation about his experiences of using dance to improve people’s problem-solving skills, Peter Lovatt explained that he tested and measured the outcomes of doing so. Lovatt illustrated this by saying,

We know that when people engage in improvised dance, or in other words, unplanned dance, that this has a positive impact on their problem-solving abilities. In certain ways, it makes them more creative. When people engage in structured dance, such as a dance where we teach them what to do and they consequently know what they are doing next, then it speeds up a cognitive process in another way. Hence, we were using dance because we had predictions about it. That was to make them more creative and help them to break away from set patterns of thinking. ...

I set up an experiment where I asked people to improvise. I put them into two groups: one control group and an improvisation group where they did some improvisation for twenty minutes. After that I tested them with a range of cognitive tasks. What I found was that it was indeed the case that the improvisation group improved on these tasks. They did get better on these tasks and the control group did not.

Then I thought that I need to test that with a wider range of tasks. I had two questions where I wanted to know if all improvisation is the same and if all cognitive tasks are the same in terms of the improvement we get from the participants. I wanted to see if there are some subtle differences between them.

I first used verbal improvisation, then music improvisation and dance improvisation. I also increased the cognitive tasks from just being verbal cognitive tasks. I divided the participants into different groups. There were ‘divergent thinking cognitive tasks’, which are problem-solving tasks where there is more than one answer to the task, whereas a ‘convergent cognitive task’ is a task with one correct answer, and participants consequently need to find that one correct answer. In opposition, in divergent tasks you find one right answer, then throw it away, then find another right answer, then throw it away, then find another one and so on. Basically you keep looking for right answers to the task.

What we found was that when people improvised, they became better at the divergent thinking type tasks. They became more creative in those divergent thinking outside-the-box type of tasks, whereas when participants did the control tasks, where they just had to do something sequential, they became much faster processing information in convergent problem-solving tasks. Hence, there seem to be differences between improvisation and non-improvisation.

Then I had a look if these effects were cross-model. For example, even if participants would just move their body in a free way without any words, would that still make them more creative? And it did. Even if the improvisation was movement based with no words involved at all. The consequent creativity task was a verbal task and they [the participants] got better at it. So you get these cross-model effects from movement into words.

Lovatt explained that he used non-dance trained people for the dance-based improvisation, as he thinks that everybody can move their body in a particular way. He said, “people do not need any training in dance to be able to do movement improvisation,” which he sees as an advantage of dance as an art form that engages people creatively and thus improves their problem-solving skills.

What becomes apparent in Peter Lovatt’s and the above cited dance pedagogues is that dance improvisation holds great value as a method of learning in education. Whether it is learning about the self, learning about how to function as a group or team of people, or stimulating creative thinking in view of enhancing problem-solving skills, dance improvisation is an experiential learning method that can be applied to support these learning objectives.

It is also apparent that dance improvisation is used to create movement vocabulary for choreographies that can be performed in front of an audience at the end of a class, workshop or course. Choreography making serves thereby as a framework for the overall learning process and the reflection thereof after the creation and performance of a choreography. Jo Butterworth’s (2004) PCM model that I discussed in chapter three shows that choreography can be created in a variety of ways, including shifting leadership responsibilities within the

choreographic process. The process of creating choreography, in whatever way it may be developed, can thus serve as a point of reflection and analysis of leadership, including self-, shared and aesthetic leadership.

Students tutored by Stephanie Burrridge work in groups from day one of their studies as well. She explained that “the idea and flexibility of collaboration and teamwork they get in my course is very valued by students.” Her management students mostly research dance in Cambodia, Myanmar or Thailand, and later share their findings through presenting their research to peers. These processes engage students “to find a way to work together and to solve problems as a group,” Burrridge shared. She said that she also gets her students “out in the communities to look at people doing dance with disabilities, or older people line dancing, to see what they get out of that. This also involves cultural studies of the area that we live in.” This is thought to add a social dimension to the teaching of leadership through dance as a point of connection.

Opposed to all other research participants using dance to enable people to physically experience collaborative dance learning, creation, and performance, Burrridge does not use an experiential or social constructivist method of learning. Burrridge’s aim is to get students to develop a deeper understanding of dance, to recognise the wider cultural value of this art form. She does not necessarily aim to develop students’ intrinsic skills through dance, or to apply knowledge realised through dance activities to leadership understandings. Rather, Burrridge’s focus appears to be on employing dance to create knowledgeable individuals from an artistic cultural historian point of view.

The findings in this section reveal that dance can be used as a tool to get people working together, and to create and share ideas. This was suggested by all research participants. Almost all research participants using dance as a learning method also proposed that using dance in educational contexts can add an intuitive social dimension through demolishing levels of hierarchy within a group. Proposed additional effects for students are that they gained social skills and learned how to trust others.

Nearly all research participants suggested that dance can be used as a tool to release creativity through providing people the opportunity to create a piece of choreography. The engagement in dance also appears to help to overcome mental blocks through the experience of multiple layers of thinking. These layers include cognitive and bodily ways of engagement with a

problem in order to find a solution. Moreover, dance is suggested to be a useful learning method for developing problem-solving skills through intuitive and cognitive means. This appeared particularly significant to research participants who link problem-solving in dance to their ‘real world’ problem-solving. I further discuss these findings in the next section.

8.2. Collaborative Approaches to Problem-Solving Through the Arts and Dance

The abandoning of hierarchical barriers between people was repeatedly mentioned as important in order to create a space for individuals to voice their ideas while working collaboratively. In other words, the discarding of hierarchical structures was reported to create an openness to exploring new ideas through collaboration among learners. The shared experiences by Keith Grint, Brigid Carroll, Andrew Bryant, Tracy Camilleri, Ralph Buck, and Volker Eisenach provide some convincing examples in that regard. The arts served these pedagogues as a tool through which people experienced an egalitarian learning process to achieve a collective objective. This is a significant discovery regarding the applicability of the arts in leadership education.

From a leadership perspective, collaborations encompass various self- and shared leadership characteristics. These comprise of individuals utilising their intrinsic motivation to prepare themselves to contribute toward the accomplishment of a collective goal while working collaboratively without a formal leader (Cox et al., 2003; Crevani et al., 2007; Ensleya et al., 2003; Lovelace et al., 2007, Pearce et al., 2007; Pearce et al., 2009). All research participants employed the arts to create an environment that facilitates learning through collaboration to develop people’s problem-solving skills. The art forms that were used include visual art, role play, music, theatrical improvisation, and dance. The suggested benefits of employing dance and the arts in leadership education were that they can be used as experiential learning methods to facilitate the exploration, experience, and reflective critical analysis of self- and shared leadership within a group of collaborators that has limited or no hierarchical structures.

Problem-solving is paramount to leadership (Adler, 2006; Pink, 2004; Shiuma, 2011). Whether problem-solving is a rational or intuitive, or a rational and intuitive, process is

somewhat inconclusive in the literature, however. Anderson et al. (2008) and Rilling and Sanfry (2011), for example, argue that social interactions and their relation to emotion and intuition enhance problem-solving skills. The findings from the vast majority of research participants of this study also suggest that problem-solving is an intuitive process. The main reason brought forward was that past experiences of individuals lead them to solve problems in certain ways. In other words, emotional understanding and intuition are said to play a vital role in people's decision-making because no one knows what is going to happen in the future, but people can make sense of the past, participants reported. The shared explanations of Ralph Bathurst, Neil Ashkanasy, Howard Thomas, Brigid Carroll, Volker Eisenach, Miranda Creswell, and Peter Lovatt, provide substantial examples of this proposition. The analysis of these findings thus suggests that intuition and emotional understanding influence problem-solving processes. Intuition and emotional understandings are also previously discussed aesthetic leadership characteristics. These can be experienced and analysed through the use of dance and the arts within the wider context of collaborations, or in other words, self- and shared leadership.

One way to facilitate collaborative learning is through dance improvisation within the context of choreography making. In addition to what I discussed in chapter six and seven, dance improvisation can also lead to an increase in physical and psychological comfort about the self (Blom & Chaplin, 2000; Carter & O'Shea, 2010; Cooper Albright & Gere, 2003). The vast majority of the above cited dance pedagogues suggest that dance improvisation holds great value as a method of learning in education. Whether it is gaining greater self-awareness, learning about communication and human interaction, learning how to function within a group of people, or stimulating creative thought and action in view of enhancing problem-solving skills, dance improvisation is an experiential learning method that can be applied to support these learning objectives.

Dance improvisation can be used as a method to create movement vocabulary for choreographies that can be performed in front of an audience (Burrows, 2010; Butterworth & Wildschut, 2009; Lavender & Predock-Linnel, 2001; Preston-Dunlop & Sanchez-Colberg, 2010; Smith-Autard, 2010). Choreography making can thereby serve as a framework to facilitate learning processes that engage learners to explore and experience self- and shared leadership, aesthetic leadership, or any other of the leadership characteristics that I discussed in the previous chapters. Moreover, literature in chapter three shows that choreography can

be created in various ways (Adams, 2008; Laban, 1996; Lavender, 2006; Snook, 2008). This can include shifting leadership responsibilities within or throughout the choreographic process (Butterworth, 2002, 2004). The creation process of choreography can therefore provide a means to analyse and critically reflect upon leadership, including aesthetic, self- and shared leadership.

Dance is an art form that helps people to discover, explore, and subsequently understand their emotions and intuitive understandings by learning with and through the moving body. These understandings can lead to better self-awareness as suggested by the literature in chapter three and the research findings in chapter six of this thesis. In turn, a better self-awareness can lead individuals to better express themselves, and recognise other people's bodily communication as the preceding chapter reveals. Individuals who understand how they express themselves, and how others communicate themselves, can constructively contribute to collaborative work. This, in turn, can enhance their problem-solving skills.

By analysing these findings it becomes apparent that a cross-connection between all identified aspects of leadership that I discussed within this thesis exists. This is the case because all aspects of leadership go back to the people who are involved in the leadership process. In other words, the people involved within a leadership context are key to this very leadership situation. This points to the importance of the body and the understanding about the body as the subject of our actions (Peters, 2004), the body as the organising core of human experiences (Shusterman, 2004), and the body as the foundation to create meaning (Stinson, 2004). Dance is an art form concerned with how the body can be used to express meaning. Moreover, dance relies on the body to understand and create meaning.

Akin to my argument in the previous two chapters, tertiary institutes can benefit from employing dance as experiential learning method in their leadership education programmes. Dance can support the learning about leader-centred, follower-centred, and self- and shared approaches to leadership as these leadership characteristics have one thing in common: the interaction between two or more individuals who use their bodies to communicate and express themselves. Including dance and choreography making in tertiary leadership education, such as MBA programmes, can support learners to gain better self-awareness, explore and experience the variety of means by which humans interact and communicate. This knowledge can subsequently help learners to work with others and enhance their

problem-solving skills, as the findings of this chapter suggest. Within the next concluding chapter I discuss these key findings and propositions, as well as the research implications and limitations in more depth.

Chapter 9. Acknowledging the Body in Leadership: Conclusion and Recommendations

Writing this thesis felt like creating a choreography with words replacing the dance steps. Creating a choreography usually starts with an idea on which one or more choreographers start to build the dramaturgy of a piece as an overall umbrella. This is then broken down into scenes that take the audience on a journey through every aspect of this idea. The dance steps and movements therefore serve as words that strive to evoke emotions and thoughts in the audience, with the hope that the viewer would understand more about the initial idea after watching the choreography.

The overall dramaturgy of this thesis was based on literature I discovered during the initial part of this study. Based on this literature, I created the essential scenes, or so-called chapters, of this thesis. The challenge, however, was to marry the fields of leadership, dance, and the arts in a way that the reader from either of these fields, or any other field, can understand this subject area through the words created by the research participants and I.

The substantive focus of this cross-disciplinary study was to discover and explore why and how the arts are used in leadership education, with a particular focus on dance. I wanted to find out why academics who work in the field of leadership education utilised the arts in their education programmes and what goals they were trying to achieve. I also aimed to reveal why and how artists worked with leadership scholars in the same context, and what learning goals they were looking to attain.

The central questions emerging out of the initial literature research and discussions with academics who work in tertiary leadership education were: what are the aims and objectives of employing the arts in leadership education, and how can dance support and foster these learning goals? These questions provided this study with an overall direction within the context of experiential learning through dance and the arts in leadership education.

Further questions that emerged after delving deeper into this research included: how can dance help to access and develop knowledge about divergent aspects of communication and human interaction in leadership? How can dance be employed to develop self-awareness in

leadership? How can dance be used to engage individuals to think creatively in order to increase their problem-solving skills in leadership? How can the engagement in dance support teambuilding activities and collaboration among peers in leadership contexts? I used these specific question areas to create an interview topic guide that I used as guidance in my conversations with the research participants. The analysis of these conversations in relation to the literature findings subsequently led to the contribution of new knowledge that I present within this thesis.

The research findings show a clear cross-connection between all leadership characteristics. Whether leader-centred, follower-centred, or self- and shared leadership approaches are emphasised, central to these leadership characteristics is the interaction between two or more individuals who use their bodies to communicate and interact with the purpose to achieve a certain objective. Self-awareness, knowledge about divergent modes of communication and human interaction, as well as the ability to work together to create solutions to arising challenges is thereby paramount. Hence, the main focal point of any pedagogical strategy this thesis revealed and discussed was on the people involved in leadership learning, or the analysis of individuals involved in leadership in organisational, political, or any other leadership contexts. In other words, this study revealed that dance and the arts are used in an instrumental manner to support the development of better self-awareness in individuals, enhance people's communication skills, and further develop their problem-solving skills through collaboration in leadership education to better prepare individuals for future challenges in organisational and private life.

Before suggesting a potential curriculum plan for employing dance in leadership education, citing further key research findings, discussing their implications, presenting the limitations of this research and possible directions for future studies, I provide a short summary of the research methods I employed in this study.

9.1. Overview of the Research Design and Methodology

Whereas I hold an undergraduate degree in International Hospitality Management from Auckland University of Technology, and possess some experience in low to mid-level leadership positions, as well as experiences in choreographing and being a dance pedagogue

in academic and non-academic settings, I am not an expert in the field of leadership in comparison to some research participants. Thus, I located myself as an outsider of the group I studied.

On the other hand, this study aimed to examine the aims and objectives of leadership education and how the arts and dance have been applied to foster various leadership understandings. From this perspective, my skills and knowledge as professional dance performer, rehearsal director, choreographer, and dance pedagogue in Europe, Australia and Asia over the past two decades, in addition the completion of a masters degree in Creative and Performing Arts - Dance Studies at the University of Auckland, provided me with an inside understanding from a dance studies perspective. Being part of the research process, or in other words by being a research instrument within this process, these experiences allowed me to position myself as an insider within the studied group. I consequently located myself as an outsider-within throughout this cross-disciplinary research.

To gain a better understanding about the field of leadership studies, I regularly participated in leadership lectures as well as a leadership discussion group at the New Zealand Leadership Institute during the pilot and preparation phase for this doctoral research. Through discussions with staff members of the university and visiting professors from mainly British, American, and Australian business schools, I was able to get a better understanding of the topic of leadership in general, and similarly important, about the interest in artistic processes in relation to leadership education. These discussions also shaped my thinking with regard to what to ask and who to select as interviewees for the data collection process of this research.

In this qualitative study, I gathered in-depth interview data from experts in leadership education and artists who worked within this field. This aimed to reveal a great variety of understandings and experiences about leadership and experiential learning methods employing the arts within this context. Before commencing with the semi-structured interview process I first reviewed leadership literature that discussed the field from various angles and perspectives, as well as literature on dance and choreographic processes. I then gathered the voices of leadership academics and artists who suggested or employed art in leadership education. These interviews took place in North America, Europe, Asia and Australia to provide this study with global perspectives. I revealed existing practices and

theoretical ideas about the suggested applicability of the arts and dance in contemporary leadership education.

I employed an interpretive epistemological paradigm in this qualitative study. Using this analytical method and position aimed at creating ways to uncover meaning and to reveal answers that were continuously created throughout the analysis process. In other words, I engaged in constructing and re-constructing information based on the collected research data by interpreting the research output from varying perspectives. Moreover, the process of data analysis required multiple returns to the research data through critical reflection. The key points of reference for this reflection were the examined literature and transcribed interviews.

Lastly, I did not consider it relevant to this research that the collection of research data took place across diverse ethnic and demographic groups, as well as across genders. The selection criteria for this study were based on the level of participant expertise in leadership studies, academia, or the arts and their interest or involvement in applying artistic processes in leadership research and education.

9.2. The Key Research Findings

The main literature findings about leadership revealed that a great variety of authors argue for the application of the arts in leadership education (Adler, 2006; Barry & Meisiek, 2010; Darsø, 2005; Denhardt & Denhardt, 2006; Grint, 2000; Ropo & Sauer, 2008; Shiuma, 2011; Taylor & Ladkin, 2009). Some of the re-occurring topics relating art to leadership and leadership education are the proposed applicability of artistic processes to inform ways through which leaders and followers learn about the self, how they express and communicate themselves in interaction with others, and how they could better solve problems and collaborate with their peers or subordinates.

Definitions of what leadership might be and entails appear to be manifold and seemingly endless in literature concerned with this field of research. Although leadership definitions may differ in one way or another, I propose they all include a very basic approach. This approach to leadership might be described as a continually developing process of human interaction with human interaction being the central decisive factor to the process of creating

and achieving a desired outcome. In other words, central to the leadership process is the communication and interaction between leaders and followers within a given context in the endeavour to reach a certain goal. This appears to be a common denominator within the leadership discourse.

As various above-mentioned academics suggest that the arts could provide benefits to leadership education, I next looked at literature about how dance could possibly be applied to support the identified learning goals in leadership education. Through my personal experiences in dance and dance education, I initially thought of Rudolf von Laban's (1996) theories about human movement and the efforts that make us move and interact the way we do. Further research revealed various other areas of dance that might also be useful in supporting the identified learning goals in leadership education. These include dance improvisation and somatic practices (Blom & Chaplin, 2000; Cooper Albright & Gere, 2003; Feldenkrais, 1990; Fortin, 1995, 1998; Hanna, 1976; Lavender & Predock-Linnel, 2001; Pilates et al., 2012; Stinson, 2004; Vinyard, 2007). In particular, the findings of this research brought to the fore that dance improvisation holds valuable learning aspects for leadership education.

Based on these literature findings and my own thoughts and ideas, I set out to meet people and gather the voices of individuals who have real life experiences in employing dance and other art forms in leadership educational settings. I revisit these key findings in the following paragraphs.

9.2.1. Why and How Art and Dance Can Be Employed in Leadership Education

Nearly all research participants discussed the use of experiential learning methods employing the arts in leadership education and the social construction of meaning during or following such coursework. In other words, participants let their learners experience the practice of an art form and subsequently held discussions to create meanings of these experiences. The reported educational methods provide real life examples of Dewey's (1934), Eisner's (2002), and Robinson's (2011) writings about experiential learning through the arts. By enabling learners to explore, experience, and consequently discover knowledge and understandings through direct art experiences, students can learn through the stimulation of their multiple intelligences (Gardner, 1993). The critical analysis of such learning processes through group

discussions subsequently appears to help learners in socially constructing understandings about themselves and leadership. This can be understood in line with what is defined by Vygotsky (1978) as a social constructivist approach to education.

The arts and dance were thereby used by nearly all research participants as an instrument to illuminate ideas and issues relevant to leadership. Rather than providing learners with greater insights into dance or any other art forms, the learners and their learning experiences are reported to be the focal point of learning through dance and other arts. Moreover, in nearly all of the above-explained learning experiences with dance and other art forms, the learners were expected to construct meanings based on their dance and arts experiences through critically reflecting on the learning process, and to subsequently apply their understandings to leadership.

Almost all research participants rationalised that the kinaesthetic learning practices in their leadership education programmes resulted in achieving beneficial learning outcomes. The key points mentioned were that learners gain knowledge about themselves through kinaesthetically experiencing their body and its inherent sensuous understandings when experiencing dance and other art forms. These findings suggest that experiential learning methods employing dance and other art forms should become a core part of contemporary leadership education.

9.2.2. Discovering and Re-Discovering the Self

The vast majority of research participants stated that engaging people in learning through the arts and dance made individuals come out of their comfort zones. In turn, this reportedly facilitated the learning about, and better understanding of, themselves. Though some learners were self-conscious about how others perceived them and felt vulnerable, the engagement with people in creating or analysing art helped them overcome mental blocks in terms of trying different ways of learning and relating gained understandings to leadership.

In addition, participants using dance suggested that the actual performance of a choreography that was created by the learners contained significant learning outcomes, such as the performer learning about the self. While learners may not have expected to create and perform their own choreographies in front of an audience, they reportedly surprised

themselves and consequently developed a better awareness of themselves and their abilities. In other words, learners discovered characteristics of themselves that they were not aware of before engaging in learning about leadership through dance, dance making, and performance. Providing a safe learning environment where it is acceptable to fail seemed paramount to these research participants.

Learning from failure was repeatedly mentioned as a fundamental aspect of learning through the arts and dance. Moreover, the data shows that learning about the self takes place through stepping outside of one's comfort zone and overcoming the fear of failing a task. The analysis of these discoveries leads to ask whether it is the actual learning through the arts that achieves the learning about the self, or if it is the break from applying conventional pedagogical methods in leadership education. From that viewpoint, it can be asked what makes the arts distinct in leadership education. Is it the creative aspect that sets the arts apart from other methods of learning? This is an area deserving further research.

Three particular leadership characteristics that can be experienced and explored through dance are aesthetic, authentic and transformational leadership. Dance can be used as a method to learn about the bodily aspects of these characteristics through the use of dance improvisation within the framework of dance making. The analysis of the dance making process through critical reflection can subsequently be used to relate what learners experienced about the self to understandings of aesthetic, authentic and transformational leadership.

9.2.3. Communication With and Through the Body

The research findings reveal that communication and human interaction is paramount to leadership. This includes all leadership characteristics. Whether an issue is analysed through the lens of transformational, charismatic, aesthetic, authentic, self- and shared leadership, or any other leadership characteristic is secondary. Central to all forms of leadership is the communication and interaction between two or more individuals.

The field of communication studies is divided into two key areas. These are verbal and nonverbal communication. The research findings suggest that nonverbal communication is the most significant and effective form of human interaction through the ability of our bodies

to express meaning without the use of words. Nonverbal communication research is further divided into the subjects of bodily gestures, communication through touch, and proxemics, which deals with spatial implications in communication.

All research participants who engaged their learners in physically experiencing, exploring, and subsequently analysing the learning process about communication through the arts, reported to achieve beneficial learning results with their students or workshop participants. These include the long term retention of knowledge learners gained within a class or workshop. This was said to be achieved through the physical experience of an art form within the learning process, and by critically reflecting on the learning process through discussions among learners and course facilitators.

The approach to achieving beneficial learning results somewhat differed, however. While some research participants perceived it as vital to teach through a predominantly cognitive approach, Peter Lovatt and Roysten Maldoom, for example, explained that in dance individuals learn through the body first. Learning through the body first is said to subsequently effect or change the mindset of individuals in the long term. Both methods of teaching and learning are reported to achieve valuable learning results. This finding leads to questions about the strength and weaknesses of each teaching approach. For example, which method of teaching and learning holds more value in view of achieving a long term retention of knowledge, learning through the mind or the body first? Future research could lead to answer these questions.

The research findings from nearly all participants employing dance as method to learn about various communication aspects suggest that dance and dance making can provide beneficial learning outcomes in leadership education. According to these findings, employing dance and choreography making as experiential learning methods provides the opportunity to kinaesthetically experience every aspect of communication and human interaction, as well as its cognitive analysis in relation to leadership. Furthermore, through dance individuals can realise how their emotions and intrinsic knowledge influences their bodily communication and expression. In turn, such knowledge can enable individuals to also learn how to recognise other people's bodily expressions. The learning about these aspects of communication can subsequently help to better analyse and understand leadership.

Some research participants also mentioned that learning how to better use and understand the senses can be achieved through dance. Listening with and through the body was mentioned as important to communication and interaction several times throughout the interviews and in the literature. Dance is suggested to enable people to hear differently, or in other words, more sensitively.

Different leadership characteristics might require differing modes of communication and interactions. These can be explored and understood through the medium of dance. Dance improvisation can thereby serve as a means to explore bodily gestures, communication through touch, or spatial implications in communication within the framework of dance making as an experiential learning method in leadership education.

9.2.4. Collaborating to Solve Problems Creatively With the Body and the Mind

The findings of this research suggest that problem-solving is an intuitive process, whereby emotional understandings and intuition play a vital role in an individual's decision-making. Exploring, discovering, and understanding emotions and intuition can be achieved by learning through dance and the moving body. Such understandings can lead to better self-awareness, which can subsequently lead individuals to better communicate themselves, and to better recognise the bodily expressions of others. Furthermore, people who understand how they communicate and express themselves, and how others express themselves, can constructively contribute to collaborative processes.

Collaboration was used by all research participants to enhance their learners' problem-solving skills, with reported beneficial learning outcomes. Collaborations within a team include several self- and shared leadership characteristics. These comprise of people using their intrinsic understandings to prepare themselves to work toward the achievement of a collective goal while working with others. All research participants employed the arts to create an environment that facilitated learning through collaboration. In order to create a space for individuals to share their ideas while collaborating, it was repeatedly mentioned as paramount to discard hierarchical barriers between people. The abandoning of hierarchical barriers through the use of dance and the arts was reported to create an egalitarian work or learning process through which people can achieve collective objectives.

Dance improvisation can be used as an experiential learning method to facilitate collaborations within the context of dance making. In addition to the above mentioned educational values that dance improvisation holds, it can also lead to an improved bodily and mental comfort. What these findings show is that dance can be used to support learners in gaining greater self-awareness, learning about diverse notions of communication, learning how to work within a team, and to motivate creative thinking and behaviours in view of improving problem-solving skills. Central is thereby the human body as the core of our actions and interactions.

The art form of dance relies on the body to understand, create, and express meaning through the moving body. This study revealed that dance can be used as an experiential method to support the learning about leader-centred, follower-centred, and self- and shared leadership. Though what might a curriculum plan for the application of dance in leadership education look like? Within the following section I suggest some practical implications based on the research findings.

9.3. A Potential Method for Employing Dance in Leadership Education

The vast majority of research participants using dance as experiential learning method employed dance improvisation to engage their learners in exploring, experiencing, and creating bodily movement. Though the participants' approaches to teaching and learning through dance improvisation may differ to some extent, their methods fall into the parameters of the literature on improvisation that I presented in chapter three, and discussed throughout chapters six, seven, and eight, in particular Larry Lavender and Jennifer Predock-Linnell's (2001) text *From improvisation to choreography*. Additional literature on dance improvisation includes texts by Diane Adams (2008), Barbara Snook (2008), Lynne Blom and Tara Chaplin (2000), Jonathan Burrows (2010), Jo Butterworth & Liesbeth Wildschut (2009), Alexandra Carter & Jannet O'Shea (2010), Ann Cooper Albright & David Gere (2003), Larry Lavender (2006), Valerie Preston-Dunlop & Ana Sanchez-Colberg (2010), Jaqueline Smith-Autard (2010), to name a few. These texts can be used to support the development of specific lesson plans that aim to employ dance improvisation and dance making in leadership education.

The vast majority of research participants also mentioned that the process of creating dance and performing a choreography at the end of a workshop or course provides a beneficial framework to situate dance improvisation, as well as providing a learning goal that has learning value in itself. To depict and analyse dance making within the scope of this study, I predominantly focused on Jo Butterworth's (2004) analysis of diverse choreographic processes. Her extensive analysis of interactions between individuals in creating choreography appeared to have many parallels to the discourse on leadership. Also, her PCM entails the possibility to physically experience and cognitively analyse leadership through leader-centred, follower-centred, and self- and shared leadership perspectives. The apparent shifts and changes in dancer-choreographer relationships throughout the five PCM processes are in line with changes in styles of leadership from a historical development perspective. This is reflected in the differing roles that choreographers as leaders, and dancers as followers, play regarding the degree of responsibility within dance making processes. Key to these processes is the communication and creation of ideas through verbal and nonverbal means.

The following leadership education curriculum summarises the findings of this research in form of three unit plans. These have not been tested, but can be used as a basis to design modules, courses or workshops that support leadership learning through dance as an experiential learning method. I deliberately do not include any specific time line as each of these modules can be taught within a one day, two day, or week long course, for example. This may depend on the number of participants and the level of depth each subject area may be studied.

Also, I do not consider the following unit plans as complete. Based on the objectives of this research, however, I hope to provide a sound basis for further research on the applicability of dance in leadership education.

<p>Acknowledging the Body in Leadership</p> <p><i>Curriculum Plan</i></p>
<p>1) Developing self-awareness and awareness of others through the moving body</p>
<p>Key aims and objectives</p>
<p>The <i>developing self-awareness and awareness of others through the moving body</i> module aims to provide learners with the tools to explore, experience and understand the self through movement. It strives to realise the kinaesthetic potential of each learner by encouraging somatic inquiry through movement improvisation. The focus is on generating movement content through embodied understanding and use of the senses and intuition. Links to aesthetic, authentic, and transformational leadership are explored.</p> <p>Through movement exercises, learners will:</p> <ul style="list-style-type: none"> • Develop knowledge of the body and its movement possibilities • Gain kinaesthetic awareness how to present and express themselves • Gain kinaesthetic experiences of diverse bodily gestures • Develop an ability to critically reflect on themselves • Develop the ability to examine creative practices and be challenged in creating movement that extends the comfort zone • Learn to observe others' body language and to articulate what they observe and experience • Develop performance skills
<p>Approaches to teaching and learning</p>
<ul style="list-style-type: none"> • Dance improvisation (Lavender & Predock-Linnel, 2001) • Butterworth (2004) Process 3 Choreographer as Pilot - Dancer as Contributor can be employed to encourage guided discovery • Somatic practices • Self-directed learning • Problem-solving • Peer teaching and observation • Creating and performing dance
<p>Skill transfer and critical reflection</p>
<ul style="list-style-type: none"> • Critical reflection on the learning process through group discussion • Critical reflection on the learning outcome (performance of choreography) through group discussion • Exploring and analysing links to aesthetic, authentic, and transformational leadership • Transfer experiences to organisational settings through group discussion

<p>Acknowledging the Body in Leadership</p> <p><i>Curriculum Plan</i></p>
<p>2) Improving communication skills through the moving body</p>
<p>Key aims and objectives</p>
<p>The <i>improving communication skills through the moving body</i> module aims to provide learners with the knowledge about diverse notions of human communication and interaction. The particular focus is thereby on developing nonverbal communication skills. This is achieved by enabling learners to kinaesthetically experience haptic and proxemic communication within the process of movement improvisation and dance making. Links to communication in leadership are explored.</p> <p>Through movement exercises, learners will:</p> <ul style="list-style-type: none"> • Gain knowledge and kinaesthetic experiences of spatial implications in communication • Gain knowledge and kinaesthetic experiences of the use of touch in communication • Gain knowledge and kinaesthetic experiences about the influence of time in communication • Gain knowledge and kinaesthetic experiences about the use and implications of bodily energy in communication • Gain kinaesthetic experiences of diverse bodily gestures in communication • Learn to observe others' body language and articulate what was observed • Develop performance skills
<p>Approaches to teaching and learning</p>
<ul style="list-style-type: none"> • Dance improvisation (Lavender & Predock-Linnel, 2001) • Butterworth (2004) Processes 1-5 can be employed to experience diverse communication contexts (from authoritarian to interactive communication) • Self-directed learning • Peer teaching and observation • Problem-solving • Creating and performing dance
<p>Skill transfer and critical reflection</p>
<ul style="list-style-type: none"> • Critical reflection on the learning process through group discussion • Critical reflection on the learning outcome (performance of choreography) through group discussion • Exploring and analysing links to leadership characteristics in general • Transfer experiences to organisational settings through group discussion

<p>Acknowledging the Body in Leadership</p> <p><i>Curriculum Plan</i></p>
<p>3) Collaboration and problem-solving through the moving body</p>
<p>Key aims and objectives</p>
<p>The <i>collaboration and problem-solving through the moving body</i> module aims to enable learners to experience collaborative teamwork within an egalitarian learning environment. The emphasis is thereby on every learner actively contributing movement content with the objective of creating a choreography that is performed in front of an audience. Links to self- and shared leadership are explored.</p> <p>Through movement exercises, learners will:</p> <ul style="list-style-type: none"> • Gain experience in shared problem-solving and decision making • Develop an ability to critically reflect on themselves and others • Develop the ability to teach others through the moving body • Develop the ability to learn from others through their moving bodies • Develop the ability to examine creative practices and be challenged in creating movement that extends the comfort zone • Develop an understanding about the cross-connection of self-awareness, communication, and collaboration • Develop performance skills
<p>Approaches to teaching and learning</p>
<ul style="list-style-type: none"> • Dance improvisation (Lavender & Predock-Linnel, 2001) • Butterworth (2004) Process 5 Choreographer as Collaborator - Dancer as Co-owner can be employed to encourage full contribution from every learner • Peer teaching and observation • Problem-solving • Creating and performing dance
<p>Skill transfer and critical reflection</p>
<ul style="list-style-type: none"> • Critical reflection on the learning process through group discussion • Critical reflection on the learning outcome (performance of choreography) through group discussion • Exploring and analysing links to self- and shared leadership • Transfer experiences to organisational settings through group discussion

9.4. Research Implications

This research aimed to reveal rationales for employing the arts and dance in leadership education. I also aimed to identify examples of potency in that respect. What this research uncovered is that dance can facilitate learning in leadership education. The particular areas this research identified are the applicability of dance to access and develop knowledge about diverse aspects of communication and human interaction, the possibility to develop better self-awareness, and the resulting improvement in people's problem-solving skills through dance and collaboration among peers in leadership contexts.

It is hoped the qualitative understandings of this research provide a medium through which tertiary institutes in New Zealand and globally can further reflect on their approaches to policy making and curriculum design in leadership education. Adjusting existing curriculum strategies through the introduction of a more multi-disciplinary curriculum using dance and other art forms as experiential learning methods in leadership education can provide opportunities to further improve current standards in tertiary education. This could be achieved by integrating theory and practice with real life applications that can be accessed kinaesthetically and cognitively.

The inclusion of dance in contemporary leadership education can provide a more people-centred approach to education than current traditional classroom or lecture theatre learning. The identified core characteristics of leadership suggest that people are central to leadership. This includes people's minds and their bodies. One part of the education in this field should thus focus on the physical behaviour of individuals. This can be achieved by employing dance in that respect. A more experiential approach to leadership learning appears to have a positive effect on people and their long-term retention information. Acknowledging this can provide the opportunity to further advance current leadership education curricula.

One possibility of creating experiential learning opportunities can be the introduction of core modules using dance in undergraduate and postgraduate management degrees, such as MBA and executive MBA degrees. Another opportunity can be the introduction of organisation-based workshops or projects with dance practitioners who possess knowledge about the field of leadership. While there are various opportunities for using dance and the arts in leadership

education, it is vital to employ dance or other art forms as a learning tool that supports the leadership education process, instead of dance or art learning per se.

Dance has already been applied in leadership education. What sets dance apart from other art forms is that dance does not need a score or text. Dance does not require a canvas, a piece of wood, or any knowledge about how to dance. Dance does not need a camera or a computer. Dance can be created and performed in any circumstance, at any time and anywhere.

More importantly, anyone can dance. Movement and dance is inherent in our human behaviour since birth. Through movement we communicate our needs and feelings. We use our moving body to socialise, provoke, and exercise. It is not necessary to possess knowledge about dance to dance. The dance is in us, in our body. Hence, dance can be introduced as a core experiential learning method in leadership education without great barriers to entry.

9.5. Research Limitations

This study was constrained by situating it within the research about the use of the arts and dance as experiential learning methods in leadership education. By also examining which other art forms were employed within this field, I limited the opportunity of looking at dance in more depth within the scope of this research. Due to very little existing academic information about this subject area, I perceived it as important to research and consequently reveal a basic background of experiential learning through the arts in leadership education, however. This was aimed at establishing some vital leadership characteristics, and to find out where dance and other art forms sit in relation to these from an educational perspective.

Additional research limitations included time constraints to complete this doctoral research, and limited financial availability to visit a larger number of business schools, academics from the field of leadership, and artists who have practical experience in implementing experiential learning methods in universities or corporations.

From a dance education perspective, the discussed choreography making and dance improvisation models are not the only way of applying dance to support the identified learning goals in leadership education. Though I touch on these to some extent, I perceive it

as important to keep a narrow focus on dance as a holistic art form using dance making as a framework. By doing so, I hope that through choreography making any form of dance can be explored to support and analyse understandings of leadership. For instance, whether people wish to utilise tango, contemporary theatre dance forms, or diverse ballroom dance forms, should not make a difference as the actual choreographic process of creating dance works entails the processes of communication and interaction, gaining self-awareness, problem-solving, and collaboration among people involved in creating choreography. These processes directly relate to the identified leadership characteristics.

9.6. Directions for Future Research

This study constantly led me to ask more questions about each of the topic areas covered within this thesis. It further revealed that this research area appears to open up a largely untried field of research. This is particularly the case when relating dance to leadership education. In other words, this study provides only a glimpse into an area of research that has yet to be explored on many levels.

One question that developed and kept resurfacing during the interview process of this research was: what art forms should be taught to achieve certain learning objectives? For example, can learning or performing music achieve the same or greater learning results than using dance or a theatre play as a learning tool in the context of discussing communication and human interaction in leadership? Moreover, how might the learning outcomes of such experiential educational methods best be measured in view of current academic standards and requirements?

These questions, in turn, led me to ask how the use of dance and the arts can provide the most beneficial learning outcomes from an academic perspective, and what motivates artists to teach their craft in leadership education. For example, one of the Pilobolus directors, Michael Lofton, mentioned that teaching dance in the context of leadership education is a national business for the company. This opinion might raise some ethical questions and considerations as to whether such intent can achieve the best learning outcomes from a learner's perspective.

Another dominant question area developing throughout this study was: who should teach the arts and dance in leadership education? Does the teaching of leadership through the arts require professional artists or art educators to be present within a leadership course, or can academics with some knowledge of an art form achieve equal learning outcomes? The answers to these questions can arguably have an impact on the curriculum planning and design of universities that might choose to permanently employ dance and the arts in their leadership learning modules.

This study showed that dance and the arts are suggested to benefit leadership education by a number of academics from the field of leadership studies. It also showed that a number of artists already employ the arts and dance in leadership education, in university contexts and in consultancy work. The exact measurable benefits of employing dance and the arts in leadership education provide space for future research. I hope this study contributes to developing better insights into why and how experiential learning methods using the arts can be employed to benefit leadership education, with a particular emphasis on how dance can create opportunities to learn about the body, through the body.

Appendix 1: List of Interviewees

- Ashkanasy, Neal. 2011. Interview by David Zeitner. Audio recording. December 13. The University of the West of England, Bristol, Great Britain.
- Barnett, Robby. 2012. Interview by David Zeitner. Audio recording. July 26. The Pilobolus Institute, New York City, United States of America.
- Bathurst, Ralph. 2011. Interview by David Zeitner. Audio recording. October 20. Massey University, Auckland, New Zealand.
- Brigid, Carroll. 2011. Interview by David Zeitner. Audio recording. October 26. The University of Auckland, New Zealand.
- Bryant, Andrew. 2012. Interview by David Zeitner. Audio recording. January 10. Self Leadership International, Singapore.
- Buck, Ralph. 2011. Interview by David Zeitner. Audio recording. October 25. The University of Auckland, New Zealand.
- Burridge, Stephanie. 2012. Interview by David Zeitner. Audio recording. January 12. Singapore Management University, Singapore.
- Camilleri, Tracey. 2011. Interview by David Zeitner. Audio recording. December 15. Saïd Business School, University of Oxford, United Kingdom.
- Creswell, Miranda. 2011. Interview by David Zeitner. Audio recording. December 16. Saïd Business School, University of Oxford, United Kingdom.
- Cunliffe, Ann. 2011. Interview by David Zeitner. Audio recording. November 23. The University of Auckland, New Zealand.
- Eisenach, Volker. 2011. Interview by David Zeitner. Audio recording. October 12. The University of Auckland, New Zealand.
- Grint, Keith. 2011. Interview by David Zeitner. Audio recording. December 12. The University of the West of England, Bristol, Great Britain.
- Hall, Richard. 2011. Interview by David Zeitner. Audio recording. October 15. The University of Auckland, New Zealand.
- Haring, Andrea. 2011. Interview by David Zeitner. Audio recording. December 5. Columbia University School of the Arts, New York City, United States of America.
- Koff, Susan. 2011. Interview by David Zeitner. Audio recording. December 7. New York University, Steinhardt School of Culture, Education, and Human Development, United States of America.
- Ladkin, Donna. 2011. Interview by David Zeitner. Audio recording. December 13. The University of the West of England, Bristol, Great Britain.
- Lofton, Michael. 2011. Interview by David Zeitner. Audio recording. December 7. The Pilobolus Institute, New York City, United States of America.
- Lovatt, Peter. 2011. Interview by David Zeitner. Audio recording. December 19. University of Hertfordshire, Hatfield, United Kingdom.
- Maldoom, Royston. 2011. Interview by David Zeitner. Audio recording. October 11. The University of Auckland, New Zealand.
- Snook, Barbara. 2011. Interview by David Zeitner. Audio recording. December 6. The University of Auckland, New Zealand.
- Thomas, Howard. 2012. Interview by David Zeitner. Audio recording. January 12. Lee Kong Chian School of Business, Singapore Management University, Singapore.

Appendix 2: Interview Topic Guide

General questions

- What are the aims and objectives of employing the arts in leadership education?
- What art forms do you (or would you) employ in your leadership programme?
- Why have you (or would you) chosen this/these art form(s)?
- Which concepts or methods do you employ in designing the course content?
- Are these courses intended to address certain styles of leadership?
- What outcome do you expect from a leadership course employing artistic processes?
- How can dance support the understanding of leadership within the context of leadership education?
- From your experience, what are the expectations of participants that enroll in leadership programmes that utilise artistic learning methods?
- How could dance achieve these outcomes?
- What are your experiences from implementing artistic processes in leadership education?
- How has dance been applied in this context?
- What is the feedback from course participants about their engagement in artistic learning processes?
- From your perspective and experience, who do you (or would you) employ to teach such course(s)? For example, how important is their expertise in both the art form(s) they employ and leadership?
- How important is an artistic product as an outcome of artistic coursework in leadership education?
- How could dance aid in developing new paradigms in leadership education?

Communication

- What are vital aspects of verbal and nonverbal communication in leadership?
- How do you address the area of nonverbal communication in your leadership programme?
- How has dance/art been used to develop understandings of physical expression or nonverbal communication in the context of leadership?
- How, from your experience, does the engagement of participants in dance/art learning processes enhance their communication skills?
- How has dance/art been used to develop and foster spatial awareness in leadership education?

Creativity

- Please describe the importance of creative skills in leadership.
- How do you address and foster the area of creativity in your leadership programme?
- How has dance/art been applied in this context?
- How can the engagement of leadership students in creative processes contribute to the development of alternative thinking methods?

- From your experience, is there an art form that you would consider more applicable than others in leadership education regarding the development of creative thinking skills?
- Where do you position dance in this regard?

Collaboration

- Please describe the importance of collaborative skills in leadership.
- How do you address these areas of collaboration in your leadership programme?
- What are your expectations and experiences regarding the process and the outcome of these collaborations?
- How has dance/art been used to foster collaboration in your leadership programme?

Problem-solving

- Please describe the importance of spontaneity and problem-solving skills in leadership.
- How do you address these areas in your leadership programme?
- How do you (would you) approach the topic of problem-solving through employing the arts as learning method?
- How has dance/art been used to develop or improve problem-solving skills in your leadership programme?

Embodied knowledge

- What are your experiences regarding the acknowledgement and utilisation of embodied knowledge in leadership education?
- How do you approach the learning about embodied knowledge in leadership education?
- How do you link art, leadership and embodied knowledge in leadership education?
- How has dance/art been used to develop an awareness about embodied knowledge in your leadership education programme?

Appendix 3: Participant Information Sheet

DANCE STUDIES



THE UNIVERSITY OF AUCKLAND
NATIONAL INSTITUTE OF
CREATIVE ARTS AND INDUSTRIES™

Level 5, Building 421
26 Symonds Street
Auckland

Private Bag 92019
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Auckland 1142, New Zealand

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PARTICIPANT INFORMATION SHEET (Interviewees)

This form will be held for a period of six years

Expressions of Leadership

An analysis of arts-based learning methods in leadership education

David Zeitner: Doctoral student at the National Institute of Creative Arts and Industries:
Dance Studies: The University of Auckland, New Zealand

I wish to invite you to be involved in my research. I have selected you to participate in this research as I am looking to work with adults who possess experiential knowledge about the field of leadership and tertiary leadership education. Please read the following information carefully before deciding whether or not to participate. If you choose to participate, I thank you very much for your time, if you decide not to participate there will be no disadvantage to you of any kind and I thank you for considering my request.

Research Outline and Aim

The substantive focus of this study is to explore how tertiary leadership education programmes apply arts-based learning methods within their course work. The particular focus of exploring the application of artistic processes within leadership education is on how dance is used in leadership education.

The aim of this project is to examine diverse leading models of tertiary leadership education. This research will contribute to a greater understanding of the applicability of arts-based learning methods in contemporary leadership education with a particular focus on the art form of dance.

What will the participants be asked to do?

Should you agree to take part in this research, you will be asked to:

- Take part in 1 x 60 minute interview with the researcher (David Zeitner).

What data or information will be collected and what will be done with it?

The interview will be audio-recorded, transcribed and analysed by the researcher (David Zeitner). All data, tapes, transcripts and written documentation, will be securely stored in a locked cabinet in the principal researcher's office (Dr Nicholas Rowe) at the University of Auckland for a period of six years, before being destroyed. The data may be used to inform future peer reviewed publications and articles. You will be offered the opportunity to have a copy of the written transcript of your interview, upon request.

Will people know who I am if I do this?

The identity of research participants may be revealed in any written report or publication following the research.

You may withdraw from the interview at any time, and you may withdraw your data and your participation in the research at any time, up to one month after the initial interview.

If you have any questions about this study, either now or in the future, please feel free to contact me, my supervisor or my head of department.

Researcher

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The University of Auckland

Supervisor

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Management and International Business
The University of Auckland

Head of Department

Associate Professor Ralph Buck
Head of Dance Studies
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The University of Auckland, NICA

For any queries regarding ethical concerns you may contact the Chair, The University of Auckland Human Participants Ethics Committee, The University of Auckland, Office of the Vice Chancellor, Private Bag 92019, Auckland 1142. Telephone 09 373-7599 extn. 87830.

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS ETHICS COMMITTEE for three (3) years on 8 September 2011, Reference Number 2011 / 7503

Appendix 4: Participant Consent Form

DANCE STUDIES



THE UNIVERSITY OF AUCKLAND
**NATIONAL INSTITUTE OF
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PARTICIPANT CONSENT FORM **(Interviewees)**

This form will be held for a period of six years

Expressions of Leadership

An analysis of arts-based learning methods in leadership education

David Zeitner: Doctoral student at the National Institute of Creative Arts and Industries:
Dance Studies: The University of Auckland, New Zealand

I agree to take part in this research. I have read the information sheet provided by the researcher (David Zeitner) concerning the research and I understand what the research is about. I understand that I have been selected as I have an experiential knowledge about the field of leadership and tertiary leadership education. All questions have been answered to my satisfaction. I also understand that I am free to request any further information at any stage.

I understand:

- The research will take place between 1 October 2011 – 31 December 2013.
- I am free to withdraw from the research at any stage of the interview process, and that I may withdraw my data and participation in the research at any time up to one month after the initial interview.
- The interview will be audio recorded. I understand that the researcher (David Zeitner) will transcribe the interview.
- I will be offered a transcribed copy of my interview, upon request.
- The interview will be conducted at a location and time of my convenience.
- Any raw data, tapes, transcriptions and written material will be retained in secure storage, in a locked cabinet in the principal investigator's office (Dr Nicholas Rowe) at the University of Auckland for a period of six years, after which it will be destroyed.

- The outcomes of the research may be published, and the data collected may be used to inform future peer reviewed publications.
- I agree that my identity will be revealed in any written report or publication following the research.
- No remuneration will be offered for participation in this research.

I agree to take part in this research.

.....
(Name of participant)

.....
.....
(Signature of participant) (Date)

**APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS
ETHICS COMMITTEE for three (3) years on 8 September 2011, Reference Number
2011 / 7503**

Appendix 5: Human Participants Ethics Committee Approval

Office of the Vice-Chancellor
Research Integrity Unit

UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS ETHICS COMMITTEE

08-Sep-2011

MEMORANDUM TO:

Dr Nicholas Rowe
Dance Studies Programme

Re: Application for Ethics Approval (Our Ref. 7503)

The Committee considered your application for ethics approval for your project titled **Expressions of leadership: Context, communication, creativity and dance** on 31-Aug-2011.

Ethics approval was given for a period of three years.

The expiry date for this approval is 31-Aug-2014.

If the project changes significantly you are required to resubmit a new application to the Committee for further consideration.

In order that an up-to-date record can be maintained, you are requested to notify the Committee once your project is completed.

The Chair and the members of the Committee would be happy to discuss general matters relating to ethics approvals if you wish to do so. Contact should be made through the UAHPEC secretary at humanethics@auckland.ac.nz in the first instance.

All communication with the UAHPEC regarding this application should include this reference number: **7503**.

(This is a computer generated letter. No signature required.)

Secretary
University of Auckland Human Participants Ethics Committee

c.c. Head of Department / School, Dance Studies Programme
Mr David Zeitner
Dr Ralph Buck

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