



From Community Artist to Leadership Bricoleur

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Contents

<i>Title Page</i>	<i>i</i>
<i>Contents</i>	<i>ii</i>
<i>List of Spoken Word Interludes</i>	<i>vi</i>
<i>List of Visual Interludes</i>	<i>viii</i>
<i>List of Abbreviations</i>	<i>ix</i>
<i>List of Diagrams</i>	<i>x</i>
<i>Abstract</i>	<i>xi</i>
<i>Declaration</i>	<i>xiii</i>
<i>Acknowledgements</i>	<i>xiv</i>
<i>Chapter One Playful introductions</i>	<i>1</i>
Introduction to this thesis	1
Introducing combinatory play	6
Introducing a playful community artist	9
The games I want to play	17
The games that I have previously played	22
Looking back on our play thus far	28
<i>Chapter Two Where I usually play</i>	<i>30</i>
Let's play with Art	33

Playing in Community	37
Playing with names	42
A moment of serious play exploring Cultural Democracy	48
How the playgrounds have changed	52
Where these games have taken us	57
<i>Chapter Three Finding new playgrounds</i>	<i>61</i>
Looking for new playgrounds in new places	62
Finding a tunnel that joins up two holes in the playground fences	68
Is leadership a game I could play?	70
Setting up camp in the Shared Leadership playground	79
Playing with language	84
How does all this fit?	87
<i>Chapter Four Playing on the methodology equipment</i>	<i>96</i>
Exploring the playground of practice	97
Starting with familiar playground equipment –action research	105
Searching for more diversity – transdisciplinary research	110
Finding somewhere new to play – arts-based research	114
And then finding Autoethnography	117
So which toys should I be playing with?	122
Will these toys work in the leadership development playground?	127
<i>Chapter Five Reporting on the games we have played</i>	<i>132</i>

Planning for Action	133
A short summary of Stages	138
Stage 1: Advocacy presentations	138
Stage 2: Introductory workshops	141
Stage 3 Conference presentations	144
Stage 4: Workplace workshops	148
Stage 5: Embodying Work project	156
What a lot of games we played	168
<i>Chapter Six Did we have fun playing? And what did we learn?</i>	170
Evaluation – playing again with the theory	173
Did we learn anything new?	179
Using community arts skill set to reflect on learning	183
In relation to Creativity: Creative thinking<----->Creative making	184
In relation to Collaboration: Diversity<----->Pluralism	194
In relation to Critical Consciousness: Power <----->Empowerment	197
Insights	203
So what?	204
<i>Chapter Seven Becoming a leadership bricoleur</i>	212
Re-examining my job title	216
Re-examining my skill set	219
The adding of compassion	222
The commitment to an alternative format	225
Finishing as I started, with Da Vinci	228

<i>Appendices</i>	234
Appendix 1 Sample evaluation form	234
Appendix 2 Summary of all evaluations from workplace workshops	235
<i>Bibliography</i>	250

List of Spoken Word Interludes

Spoken Word Interlude No.1 What do you do?.....	9
Spoken Word Interlude No.2 Can of jam	15
Spoken Word Interlude No.3 A chance encounter	24
Spoken Word Interlude No.4 Making Things.....	30
Spoken Word Interlude No.5 Let's Dance.....	33
Spoken Word Interlude No.6 Friends that I never met.....	39
Spoken Word Interlude No.7 Doing it themselves	54
Spoken Word Interlude No.8 The way I (re)search	62
Spoken Word Interlude No.9 Leadership	70
Spoken Word Interlude No.10 Stealing ideas.....	81
Spoken Word Interlude No.11 The story of roadkill	107
Spoken Word Interlude No.12 Special drawings of circles.....	123
Spoken Word Interlude No.13 Finding safe places to be brave.....	133
Spoken Word Interlude No.14 To advocate or to be an advocate	138
Spoken Word Interlude No.15 Should I be here?	141
Spoken Word Interlude No.16 The gift of a message on a sign	145
Spoken Word Interlude No.17 The bento box	148
Spoken Word Interlude No.18 Five blokes and a great ah-ha moment	152
Spoken Word Interlude No.19 How do you know when you have done good?.....	170
Spoken Word Interlude No.20 Making sense of the world	177
Spoken Word Interlude No.22 How did you make us do that?	192
Spoken Word Interlude No.23 Thinking differently.....	200
Spoken Word Interlude No.24 Looking back, looking forward	212

Spoken Word Interlude No.25 Having or being a ‘soft’ touch.....	223
Spoken Word Interlude No.26 But is it a thesis?.....	226
Spoken Word Interlude No.27 What do you do now?.....	229

List of Visual Interludes

Visual Interlude No.1 little infinity.....	29
Visual Interlude No.2 Submariner	60
Visual Interlude No.3 Ester.....	95
Visual Interlude No.4 The environmental contractor	131
Visual Interlude No.5 Leo the Leader.....	169
Visual Interlude No.6 Freddy Eliot.....	211
Visual Interlude No.7 Studios Artswoker.....	232
Visual Interlude No.8 A Custodian.....	249
Visual Interlude No.9 Blue	275

List of Abbreviations

ABR	Arts-based Research
AE	Autoethnography
AKA	Also known as
AR	Action Research
CA	Community Arts
CCD	Community Cultural Development
CEO	Chief Executive Officer
CPAR	Critical Participatory Action Research
LMX	Leader Member Exchange
MBA	Master in Business Administration
MOOC	Massive Online Open Course
PAR	Participatory Action Research
PhD	Doctor of Philosophy

List of Diagrams

Diagram No.1 Segment map.....	66
Diagram No.2 3D matrix for plotting projects.....	67
Diagram No.3 Modified 3D matrix reflecting on my new work	93
Diagram No.4 Venn diagram of research methods.....	125
Diagram No.5 Venn diagram of research methods expanded	127
Diagram No.6 Table of Feedback from Embodying Art	208

Abstract

This abstract comes with a warning. This thesis is not conventional. Although the writer has chosen to give a nod to the more recognisable format of a PhD thesis she has also chosen to discard many of the accepted academic conventions in her pursuit of a more authentic exploration of creative research. In doing so she is forecasting much more varied audiences for this thesis. The thesis offers a demonstration-in-action of her role as a creative disrupter of both form and function.

After a successful career as a community artist, Lisa Philip-Harbutt wondered if the skill-set she had honed in a wide range of community contexts could be useful in another setting. Needing a challenge as far from both community and the arts as possible, Lisa headed to university and the School of Business. From her work in the community, Lisa was aware of many of the ‘wicked’ problems currently being faced by society. Within academia she found people searching for new models of leadership but still working within systems that were biased toward the charismatic hero (e.g. middle-aged, white, confident male interested in the bottom line). Lisa wondered if the current leadership focus, which was based on analytics and a bottom-line business model might be exacerbating the mismatch between how we train leaders and the expectation of their followers. She set about exploring alternative options that could contribute to more useful training for our would-be leaders.

The research described in this thesis explores Lisa’s primary question of ‘How useful is a community artist in leadership development?’ This thesis is both explorative and experiential, calling on the reader to join in and play along with the many participants that attended workshops and presentations across Australia and overseas. Combinatory play is offered as a way to attract participants and advocate for a different style of researching. The

empirical approach undertaken drew on methods from Action Research (AR) to provide iterative and reflective opportunities for interactions with others and Arts-based Research (ABR) to inform the creative workshops process. These provided substantive material for an autoethnographic (AE) style of story-telling, used at both conferences and in the presentation of this thesis. This thesis collages the many playful interactions Lisa had on her creative journey from community artist to leadership bricoleur and in doing so offers insights into how a creative disrupter can support the development of leaders.

As a final AR cycle Lisa offers some contributions this research has made. She is at pains to outline that these are the ones that strike her as useful in the last moments of this process, suggesting that a few months earlier the list would have been different and into the future it will change on every re-reading. For this is not a definitive rendering of a piece of research. It is instead an art-work, collaged together to explore a field of practice and offer up multi-readings and alternative ways of seeing and being seen. It calls on the reader to engage with it differently.

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Declaration

Name: Lisa Philip-Harbutt

Program: PhD Business

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Lisa Philip-Harbutt January 2019

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Research involves a great many people contributing through a range of different roles. I wish to thank everyone who has played a role, even though I will name just a few.

I started this project at the Institute of Leadership for the Greater Good at the Swinburne University. I appreciate the input I had from Professor John Fein and Dr Helena Liu who acted as my first supervisors; and Dr Sam Wilson who came on board when Helena left the Institute. At this early stage, my fellow students were also instrumental in getting me back into academic life. Thank you. At the closing of the Institute I had three further supervisors at Swinburne University, all of whom were significant at necessary times. Professor Nita Cherry encouraged me when things got dire. Associate Professor Tim Moss believed in arts-based research and Associate Professor Dominique Hecq encouraged me to look to creative writing which in turn led me to autoethnography.

When I found myself supervisor-less at the end of 2015, I turned to the Humanistic Management Network which was run through the Leadership Lab of the University of Adelaide. I had been attending network meetings for a couple of years and had benefited from the collegial approach and encouragement of these peers. Dr Lisa Daniel, who was then at the University of Adelaide Business School, had been coordinating this network. Lisa agreed to become my Supervisor and I made the switch to the University of Adelaide in 2017. Dr Peter Sandiford agreed to be my associate supervisor. Their roles switched in 2018 when Lisa moved to The University of the Sunshine Coast. Lisa and Peter have been invaluable in supporting my role as an artist in the School of Business. I also give thanks to all the administration staff and support people at both Universities who work tirelessly for the benefit of students, and to my fellow students too. I also acknowledge the work of Kerrie Le

Lievre on proofreading this thesis. Mention also needs to be made of the brave academics who agreed to examine this thesis, thank you.

My research has benefitted from the contributions of a large number of people who agreed to take part in workshops, at presentations and throughout the embodying work project. You shall all remain anonymous but I acknowledge all your contributions as fabulous!

I have called upon two groups of peers for support throughout this research project: my academic group and my arts practice group. Both have willingly offered advice and an ear when the going has been hard. Thank you so much for your generosity.

Lastly thank you to my partner Jim, my family, extended family and friends. Without your willingness to allow me to try out ideas on you before they are fully formed, they would never have developed and I would not have made it this far.

Hey Charlotte, Nana may have just finished her big book of words!



Chapter One Playful introductions

Reflection on the future

Lit dimly by the light¹

of Jeremy Rifkin's eclipse of capitalism,

I have spent the last four years

searching for alternative ways

to contribute to leadership development.

We are currently on a cusp.

Economic Rationalism has proven to be neither

economically sound

nor ethically rational.

Current movements are calling for the world

to move past capitalism.

Writers such as

Bollier, (2014); Botsam & Rogers (2010); and Rifkin (2015)

are all suggesting

we look to a new 'Collaborative Commons'.

A world of collaboration,

sharing, ecological concern and human connection.

To do so we need new models of leadership.

~Lisa Philip-Harbutt 2018~

Introduction to this thesis

The quote above was the opening pitch of the last of ten conference presentations I delivered as part of my PhD. The conference was held in Manchester, England, a couple of months before submission of this thesis, and the attendees shared an academic interest in the overlaps between social theory, politics and the arts. I start this introduction to my thesis in the same

¹ Presented in part at the *Social theory, politics and the arts* conference in Manchester in 2018.

way, hoping the reception will be as positive but well aware that my unusual writing style may seem out of place in a PhD thesis. I ask for a generosity of spirit from all of my readers as you make your way through my last four years of...I am tempted to write work, but it has been more than hard work; it has also been play.

It is well understood that play is important to healthy brain development and that through play children engage and interact with the world around them. I ask, *As adults don't we need to do this too?* This is not, however, a thesis about play, nor is it directly about the creation of a 'collaborative commons' as referenced in my pitch above. It is about developing new ways of contributing to leadership development. My research question is 'How useful is a community artist in leadership development?'

This thesis, through its use of autoethnographic, plural-voiced story, documents the research undertaken by me, as I explore my usefulness as an experienced community artist engaging with the leadership development field. I have, since childhood, understood both the benefits and the drawbacks of being a 'different thinker':² that which in more contemporary language may be labelled a creative disrupter. When any of us takes a position to examine an issue, our view of possible solutions is limited by the position we take. This is especially so for those elevated to the position of leader. From their heightened status, they may fear losing their power or disappointing their followers and so can easily lock into a position which finds either the easiest or the most acceptable solution to this issue. This may not be the most useful, most creative, most sustainable or most just.

From my perspective, the role of the creative disrupter is to gently offer people experiences that may teach them the skills to shift positions when viewing any issue. This ensures they

²This term, from memory, first appeared in school reports when I was about eight years old.

have experienced, in an embodied way, a flexibility or adaptability to viewing issues from multiple perspectives. It then encourages them, from these better-informed positions, to actively engage with the issue that needs work. An ability to deal with issues in planning or as they arise is fundamental to the development of leaders. I have also developed ways of bringing my own commitment to more deliberative forms of democracy, informed by years of practice using shared leadership, to my playful way of supporting leadership development.

In offering a non-traditional thesis format, I am exposing the reader to multiple rather than a singular perspectives, and thus illustrating shared leadership in action. Throughout this thesis, spoken word interludes written in the voice of the storyteller are placed next to the more academic voice of the emerging researcher, and the artists' voices, which appear as poems, quotes, images and reflective prose. They are curated: that is, consciously intermingled. Sometimes they sit harmoniously next to each other, sharing their similarities whilst reinforcing a thought or argument. At other times they jump like two patterns, diverting the eyes from one idea to the next, highlighting their differences. The effect on the reader, although sometimes disconcerting, mirrors the experience of the other participants in this research project.

The placement of artworks throughout the thesis may for some readers be disconcerting. Part of each artwork is consciously placed as an illuminated letter starting each chapter and one of them appears in full as a visual marker at the end of each chapter. The artworks were made by nine different participants working in collaboration with the researcher and are fully explained within Chapter Five, in the section Stage 5: Embodying Work project. Their role starting and finishing each chapter are as curios, placed to make you wonder: Who are these artists/participants? What am I seeing in the image? How do they fit within the story of the thesis? And why they are placed so? This questioning is useful within the playful process of

this thesis, but it is not necessary at this early stage to know all the answers. Please allow them to sweep you along to the next chapter, curious to find out more.

This illustrative approach to writing a thesis asks the reader for more than passive consumption of the information provided. It asks you all to try to see things differently, to make sense of what you are reading from your own experience, and to become more knowledgeable through engaging with the process.

Reflection from an exemplar

auto: self reflection

ethno: to explore people's experiences

*graph: to write, to make an image,
to perform a script that I (or you) create;*

autoethnography: bending the past to the present;

I write my way into and through my experiences;

I treat myself as a universal singular;

I devise a script and play myself.

~Norman K. Denzin 2018, (p. 36)~

This thesis uses the metaphor of 'play' to lead the reader through the adventure we are embarking on together. The written history of the metaphor tracks back to Aristotle. Newman (2001) writes that Aristotle offers his most explicit definition of metaphor in *Poetics*, suggesting a metaphor as that which "allows an entity to be described by applying a different, or *allogriou* (alien), name to it" (p. 8). Searching for more recent ways to explore metaphor use, in educational settings, Mouraz, Pereira, and Monteiro (2013) write:

The contemporary meanings of the metaphor are related to the iconic moment of metaphor, to the psycholinguistics and to the discussion of the concept of metaphorical truth. In combination, this conceptual change is

itself founder of the new rhetoric. Henceforth the metaphor will be considered not only as an act of effective and persuasive communication but also as being able to postulate and transmit knowledge. (p. 100)

As a dyslexic artist who struggles with decoding academic writing, I go hunting for a plain English description. Botha (2009) reflects that through metaphor “...we attempt to understand some unfamiliar thing, event or state of affairs in terms of another more familiar thing, event or state of affairs” (p. 440), whilst Weade and Ernst (1990) suggest that metaphors “conjure up images of what they describe” (p. 133). I can work with that. My use of the metaphor of play has influenced the chapter and section titles and the linking paragraphs in this thesis. The content does, however, follow that of a research project informed by practice. There is a logic and progression taking the reader step by step through both my activities and my learning.

In **Chapter One Playful introductions**, I set about introducing all the things that may influence the readers’ enjoyment of this thesis. In **Chapter Two Where I usually play**, I give a history of and some insights into the context of my practice as a Community Artist. In **Chapter Three Finding new playgrounds**, I explore the new contexts I am venturing into, and in **Chapter Four Playing on the methodology equipment**, I describe the methodologies I pursue to find the most appropriate fit. In **Chapter Five Reporting on the games we have played**, I describe all the activities undertaken as part of this thesis. In **Chapter Six Did we have fun Playing? And what did we learn?** I outline my evaluation of the activities coming up with a set on insights drawn from this research project. In **Chapter Seven Becoming a leadership bricoleur**, I return to my search for a work title to match the new role I have been playing. Now I have outlined the bigger picture of the whole thesis, I will explain the different logic used in the introduction to each chapter. If the short description above follows the more conventional logic of a research project, the way I

introduce each chapter, as shown below, emphasises the Spoken Word Interludes to highlight the difference in this format. These introductions offer up an alternative reading and act as a reminder to the reader to remain open to this disrupted format.

This first chapter starts with an introduction to combinatory play and my style of writing, which manifests in the different voices I use. These three different voices are represented by different text styles and alignments on the page. I next introduce myself as a playful community artist, first through **Spoken Word Interlude No. 1**, which questions the words used in relation to both who I am and what I do. The reflection that follows this interlude poetically encourages the use of reflection as a means of drawing more out of the process of re-engaging with stories. I then outline the skill set that I have developed to take on this role of Community Artist, and I finish this section with **Spoken Word Interlude No. 2**, which introduces my mother as a wise woman explaining the world to a younger me who was trying to find my place within it. The last two sections introduce the games I am interested in playing, and those games I have previously played that may inform these new ones. This chapter finishes with **Spoken Word Interlude No. 3**, which describes a chance meeting which gave me confidence at a crucial moment in my planning to play.

Introducing combinatory play

Within academic literature the role that ‘play’ can take in the development of humans is well documented (Bateson, 1955 ; Dewey, 1910; Huizinga, 1955; Lazarus, 1883; Piaget, 1962; Russ, 1993; Schiller, 1795; Schrage, 2000; Weber, 2011; Winnicott, 2005). Schiller, (1795) is notable for his early deliberations on the usefulness of play in relation to finding better ways of educating people. My interpretation of his approach is that humans only play when they are exploring the full meaning of being human and they are only fully human when they play (Schiller, 1795, p.62). More recently Winnicott, (2005) suggests that “it is in playing and

only in playing that the individual ... is able to act creatively and to use the whole personality, and it is only in creativity that the individual discovers the self” (p. 73). It was through an exploration of Schiller that Weber (2011) developed the idea of the ‘playground of thought’ where “meaning emerges on the cusp between our perceptions of the world and the playful application of ideas” (p. 247). In exploring play as a means of development, I came across the term combinatorial play.

Stevens (2014) describes combinatorial play as “the conscious and unconscious cognitive playful manipulation of two or more ideas, feelings, sensory experiences, images, sounds, words, or objects ” (p. 99). An example of this is when Albert Einstein played his violin to clear his mind of equations that were becoming problematic. He recognised that this arts-based diversion helped his science-based thinking. He is reported to have written "combinatorial play seems to be the essential feature in productive thought” (cited in Hadamard, 1954, p. 42).

I use combinatorial play in my presentations and writing by placing different things together in unexpected ways to highlight their similarities and question their differences. In doing so I ask the audience to read more into their possible meanings. I use combinatorial play in my leadership development workshops to free up participants’ thinking and allow them to reframe what they are working on from a new starting point. Through playing together, I encourage them to think differently about issues, their colleagues and their own ability to contribute to constructive change in their workplaces. I am also using combinatorial play in the complex narrative form of this thesis. I have curated my research, placing different voices next to each other to ask the reader to see beyond the traditional academic interpretations. In all three of these uses of combinatorial play I am asking the readers to actively participate in their own learning.

Principles for the Development of a Complete Mind

Study the science of art.

Study the art of science.

Develop your senses

... learn how to see.

*Realize that everything
connects to everything else.*

~ attributed to Leonardo da Vinci 1452-1519~

Informed by combinatory play, I am writing this thesis in a creative way to allow you to engage with it differently, offering an opportunity for you to playfully combine different elements, join in on the games and hear all of my story. I believe leadership development is not served well by a passive consumption of information. I am a community artist who shares her skills in creativity, collaboration and critical consciousness to encourage others to be active contributors to both their own and others development. This approach allows for the development of a contextualised model of shared leadership to grow with those who are actively contributing.

Taylor outlines a most compelling reason why the arts could be offered as away to make sense of the complexity of life when he writes about three different ways people approach this task:

The first is to interpret the stimuli based upon our own experience and personal mythology and project what it means to us out onto the world... The second method is to invoke science and analytic reasoning... The third is the approach of the arts, which is to pay careful attention to the stimuli and listen deeply with the whole self for the meaning and then represent that meaning with an artistic form ... (Taylor, cited in Nissley, 2010, p. 11)

With Taylor's description front of mind, I write with three different voices. The right-aligned bold print is the voice of the storyteller, the reflective inner me who likes to share. The more scholarly voice, which I am currently using, is left aligned. The voices of the artists, which manifest in the form of poems, quotes, reflections and prose, are presented centre-aligned and in italics. It is in this centre region that visual images also appear. Although the centre-aligned is content most closely linked to Taylor's third method, I believe the combinatory playfulness of the different voices interacting, best demonstrates this approach.

Think

Think left and think right and think low and think high.

Oh, the thinks you can think up, if only you try.

-Dr. Seuss-

You are encouraged to read this thesis any way that works for you. You can follow an aligned voice from beginning to end if you would prefer. I do, however, encourage you to read the Spoken Word Interludes aloud. Hearing words spoken encourages us to engage with them differently, and the colloquial style also gives a different insight into the writer. I understand there is a risk to playing with the form of a thesis, but I hope it finds you accommodating.

Introducing a playful community artist

Spoken Word Interlude No.1 What do you do?³
(please consider reading this section aloud)

**i am an artist
it is 2007
i am speaking at my first conference overseas
i am in new york and i am terrified**

³ A section of this spoken word was delivered the *Social theory, politics & the arts* conference in New York in 2007 and another section at the *Community cultural development symposium* in Singapore in 2012.

my presentation is titled
developing society ahead of time
artists as change agents for the future

articulating my vowels
in the hope that my accent will be understood
i begin

when i walk into a pub in australia
and lean onto the front bar
someone i have never met before may say
gday how you going
wot do you do for a crust

translated this is a welcome
an expression of interest in interacting with me
and request for information to place me
within the known context of the speaker

for they want to know
if i am friendly
well adjusted
and what i do for a living

human beings seek interaction
it is a highly pleasurable thing
and we also seek self understanding

interaction with others
allows us to both reinforce our own sense of self
they are just like me

and explore difference
they are kind of different
but i enjoyed talking to them anyway

the reception at the conference is good so
i go on to talk about definitions of art
and of being an artist
i explain that
at 5 years of age
i said *i am an artist*
my prospector parents replied
well how about that an artist
hoping that i would grow out of it

i spent the next 35 years
exploring this notion of being an artist
i did not make that claim again however
until i turned 40

in the years between
other people
(my parents included)
saw me as a practicing artist
but when the guy in the pub
asked me what i did *for a crust*
i described the tasks i did to earn a living

so i would answer
i design costumes and sets for alternative theatre
i work with kids at risk making videos that tell their stories
i work with ex-offenders writing poetry
i work with local aboriginal women building their healing gardens

i resisted naming my profession
as i was really unsure
how the title would be understood

i had a range of art forms that i used
so i wasnt just a painter
or a film maker
or a sculptor
though art school had been my formal training

i was someone trying to make a difference
a change agent
working to make the world a better place
and art making was how i went about it

in my early 40s
i added another art form to my toolbox
researching
and it was through researching
that I reclaimed my title of artist

being somewhere outside of the arts
be it new york or academia
it made it easier for me to be
who i am
not just what i do

so i was able to remake the commitment
of my 5 year old self

and now as approach 60
i am happy to reply
i am an artist
and much more too

Reflection on reflecting
Looking at things I have said
and things I have written years ago,
gives new ideas their shadows that sit behind them,
making them three dimensional.
It also suggests the potential of their reflections
in the surfaces that are yet to come.
~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.1 What do you do? (above) and its corresponding Reflection on Reflecting are placed here to gently introduce you to the idea of looking at something from a variety of different perspectives. In the case of the Spoken Word Interlude we are looking back over the long working life of a community artist questioning who she is and how she is viewed, whilst the reflection introduces the exercise of looking forward/looking backward as a practical tactic to widen your field of vision. This is an exercise I use with participants to encourage them to see a tightly-held opinion from a different perspective.

For over forty years I have been an artist who ventures into the community. My passion has been to share art-making as a tool for social change. Many of my community playmates have society's most marginalised voices, and I have supported them to find louder voices, to tell their stories to wider audiences. I have defined the skill sets I have developed in the practice of community arts as creativity, collaboration and critical consciousness. My working definitions of these are that:

- Creativity encourages the development of new ways of seeing, thinking and doing. Within my community arts practice, creativity places art-making in the primary role of testing preconceived notions and making sense of what is occurring.

- Collaboration is what can occur when people come together to consider, actively pursue and make something. My work with community organisations has encouraged non-hierarchical decision-making structures that acknowledge multiple areas of expertise and support the development of a respectful approach to collaboration by all who are interested.
- Critical consciousness has developed from Freire's work and calls for people to consciously break down prevailing mythologies through dialogue or art-making with the ambition of reaching new levels of awareness (Freire, 1970a, 1970b, 1976). I have skills facilitating the empowerment of community members through their examination of the power they are experiencing.

I am

I am an artist

Working in community

Working with community

Never working for community.

I wonder why?

Then I half remember

A quote spoken by a friend long ago

Spoon feeding only teaches the shape of the spoon⁴

As a young person I rolled that morsel around my mouth

Enjoying the idea through colour, touch, texture, temperature and flavour

I have been treated since to many a feast with community, shared in community,

the art made by the community.

That's why

A community artist I am.

~Lisa Philip-Harbutt 2016~

⁴I have found out since that this is based on a quote by E.M. Forster (1870–1970): “Spoon feeding in the long run teaches us nothing but the shape of the spoon”.

As well as playing in community, I also play in academia. I have lectured and trained people, written course material and sat on numerous curriculum development panels. It has always been my sector knowledge that has been useful to academia, and I have never wanted to trade the sector work for life as a full time academic. I have always acted as either a coach or an umpire in the games between the theory and the practice. Around the turn of the last century, I undertook a Master's by Research in Business in which I explored decision-making in the arts sector in South Australia. I was looking into the sector which I was very familiar with and engaging with participants who either knew me or knew of me. In this new research project I am choosing to look outside of my sector. I seek to understand how useful a community artist could be for participants undertaking leadership development opportunities.

Quote

Go to the people.

Live with them, learn from them, love them.

Start with what they know,

build on what they have.

But with the best of leaders

when the work is done,

the task completed.

The peoples will say

"We have done this ourselves."

~attributed to Lao Tzu circa 500 BC~

To undertake this research I find myself once again in the playground of academia. It is unusual for an artist when entering these hallowed grounds to venture beyond the art school, conservatorium or creative writing faculty, so I feel like I don't quite fit. But I have 'not fitted' in many places in my life, so this is just one more. I am brave and have ventured into many hard and difficult places. I have worked with prisoners and ex-offenders, with both remote and urban Aboriginal communities, with people with a range of disabilities, with the

homeless, with kids at risk, and in many cross cultural situations. I have found these playmates fun and our games worth the effort.

Spoken Word Interlude No.2 Can of jam
(please consider reading this section aloud)

i am young
i have come home from school and asked my mum
why am i so different

mum guesses its not the gypsy conversation
that we have had before

that happened earlier

we lived in a caravan

the local kids were always singing
my mother said
i never should
play with the gypsies in the wood

which was often countered with
if i am a gypsy then who are you

or the ever popular
sticks and stones may break my bones
but words will never hurt me

often sung under my breath
because i didnt want to give the bullies any ideas
that involved me
having to run away from rocks

mum draws breath
and picks up a can of apricot jam
that happens to be on the table

lisa she says,
if the whole world
is looking at this can of jam
they are looking at the front label
and you're looking at the back

dont worry, it is the
same can of jam

come around the front sometimes
so you can see what they are looking at

*you may find it interesting
but dont worry
it is the same can of jam*

**i took her advice
i do come around the front
when i realise people are seeing something
different from me**

**but i don't linger too long with the crowd
because i get the picture
mums right
it is the same can of jam**

Reflection on being different

*Always being from somewhere else,
I am often the disrupter in the sandpit;
the one who thinks differently;
the one with the new ways of doing things.
The one who asks questions,
hard questions with no obvious answers,
and more questions when we think we have an answer.
I'm the one who the parents, the lecturers
or the bosses
"kind of like against their better judgment".
They find I am polite and friendly
and they think I may teach everyone
some valuable life skills
but they are really not sure.
And me?
Well I'm not sure either
but I am up for
the game
~Lisa Philip-Harbutt 2015~*

Spoken Word Interlude No.2 Can of jam and its corresponding *Reflection on being different* are placed here to introduce a key component of shared leadership, that being the

essential skill of being aware of your own positioning and comfortable enough with people who are very different from you, to allow you to recognise and park any biases long enough to collaborate in a meaningful way. The Spoken Word Interlude introduces you to my mother, who when I was young came up with a wonderful metaphor of the ‘can of jam’ to explain why people were seeing things differently than I was. In community arts workshops I often get people to tell the story of when they are ‘other’, as this can lead to a better understanding of how to embrace others in group situations. In the corresponding reflection I contemplate the useful role I have played as the creative disrupter.

The games I want to play

I justify a spot within the new place I have found in the ‘old school’ traditions of the sandstone sandpits by quoting the scientists. Boyatzis, (2014) conducts a review of literature in relation to possible contributions from the field of neuroscience to the field of leadership and management development. Drawing on the work of Jack et al.(2013); Jack, Dawson, & Norr (2013); and Waldman, Balthazard, & Peterson (2011); Boyatzis (2014) suggests “that when we repeatedly ask people to focus on analytics, we suppress their openness to new ideas and others” (p. 301). He indicates this may have tremendous implications for management education. Many leadership development opportunities that are currently being offered also focus on analytical business skills, and I worry this may be limiting the participants’ thinking as potential active citizens and creative leaders seeking a more collaborative future.

Society is currently facing many wicked problems (Kolko, 2012) that require a novel approach in which the knowledge of artists, researchers and stakeholders from many different disciplines could be integrated. My latest search for new playmates has taken me to the ‘climbing frames’ of leadership. The general public regularly laments that they feel disconnected from many of their leaders (Aiger & Skelton, 2013; George, 2007) which

reinforces a high level of distrust (Weymouth & Hartz-Karp, 2015; Wilson & Fien, 2015). In The Davos Global Agenda 2015 report, Shahid describes a “troubling disconnect between the public and the authorities that govern them” (Shahid, 2015, online). This comes at a time when interest in leader development is very high and there is a proliferation of publications and courses on the topic (Day, 2001). The current focus of leader training is, however, based on analytics and a bottom-line business model (Davenport & Harris, 2010; Warner, 2013). This focus may exacerbate the mismatch between how we train leaders (Kass, Benek-Rivera, & Smith, 2011) and the expectations of their followers (Shahid, 2015). I am offering alternative options that may contribute to more useful training for our would-be leaders.

Although art is currently being reported in a range of management and business journals as a useful tool for the development of leaders (Adler, 2006), I am yet to find examples that link community arts with leadership development. The introduction of the community arts skill set that I have identified as creativity, collaboration and critical consciousness may improve the development of leaders at a time when there is a call for alternative ways of addressing complex issues. Adler and Ippolito (2016) have written “The world is rife with challenges that so seriously and pervasively threaten the stability and sustainability of the planet that many suggest that the future of civilization, as we know it, is in question” (p. 38). Society needs new approaches that can only be found “outside of the mainstream of international political traditions, discourse, and operational modalities” (Lederach, 1997, p. 25). The scope of a PhD research project is not large enough to solve the world’s problems, but it does give an opportunity to explore other ways of approaching problems and it has the potential to empower others to individually or collectively take on issues they see in their own lives.

In the spirit of combinatory play, I sometimes make little jumps in the narrative beyond the use of the different voices. I am explaining this jump to ease you into this technique. In this section, **The games I want to play**, I first introduced some of the current thinking around

deficits in Leadership Development and in our Leaders in general. I then suggested that the skill set I have developed within community arts practice may be of some use in addressing these deficits, ensuring I also mention the obvious limitations of this adventure. What happens next is the jump. I insert three sets of ideas taken from the research journals and their corresponding reflections on what I believed were their potential usefulness to leadership development. These ideas are based around the skill sets I was looking at during this early stage in the research process. After introducing these new thoughts, I return to the state of leadership in Australia to conclude this section. This jump is not made to interrupt narrative flow but to disrupt fixed thinking by allowing you an insight into how the “playful manipulation” (Stevens, 2014, p. 99) of ideas I introduced earlier in this chapter, can contribute to a different way of looking at things. Looking differently can offer a range of new possibilities for contemplating change and is crucial in the development of leaders.

Ideas noted in relation to an introduction of creative skills to leadership development

Zander and Zander, (1998) write, “The radical shift in the structure of the world begs for creativity” (p. 7). Palus and Horth (2005) have written of their work with over 700 leaders facing complex challenges. They came to understand creative leadership as “making shared sense out of complexity and chaos, and the crafting of meaningful action” (p. 1).

Reflection of creativity

I believe

the introduction of creative skills

to leadership development

offer new ways of identifying

and addressing issues

as they arise.

~Lisa Philip-Harbutt 2017~

Ideas noted in relation to an introduction of collaborative skills to leadership development

Many involved in teaching and learning have suggested that adults learn best when they are engaged in multi-sensory, experiential, and collaborative lessons (Giddens, 1991; Heneveld, 1988; Kolb, 1984; Knowles, 1978; Schofield and Caragata, 1999). In 1930, Mary Parker Follett wrote in her book *Creative Experience*, “Life is enriched by collaboration with all the powers of the universe. [Humans] live on several planes and [their] development depends on the uniting of them; we can live as thriving earthworms or something more” (pp. 145–146). The current development of our leaders is, however, often focused on individual skills.

Reflection on collaboration

I believe

the introduction of collaborative skills

offers the opportunity

to take a pluralistic approach

to problem identification

and solving.

~Lisa Philip-Harbutt 2017~

Ideas noted in relation to an introduction of critical consciousness skills to leadership development

Community artists using critical consciousness skills often base their practice on the work of Paulo Freire. His definition of ‘conscientization’ was the “process of developing a critical awareness of one’s social reality through reflection and action” (Freire, n.d.). Shor (1993) writes, “Freirean critical education invites students to question the system they live in and the knowledge being offered them, to discuss what kind of future they want” (Shor, 1993,p. 28).

Reflection on conscientization

I believe

the introduction of critical consciousness skills

provides opportunities for leaders

to examine their own powerful role

in society.

~Lisa Philip-Harbutt 2017~

Australians' distrust or scorn of their leaders is evident at coffee queues and family dinner tables around the country. It is parodied on our television screens and loud voices are heard everyday lamenting our leaders on our radios. In a book whose title is playing with the Australian social theorist and cultural commentator Donald Horne's (1964) seminal work *The lucky country*, Aiger and Skelton (2013) set out to explore what they consider "the dissatisfaction with, and confusion about leadership in Australia" (p. xv). They suggest that the "work of leadership is to mobilise people to face their new realities and solve their own problems" (p. 21).

The results drawn from *The Swinburne leadership survey* also highlight that many of the people surveyed had a problem with their leaders. Most Australian leaders were thought by those who answered the survey to care more for their own self-interest and those of their close supporters than for the wider public interest. Business leaders were seen as least concerned with the 'greater good'. Community leaders were judged the most trustworthy of the five sectors of leaders examined. Political leaders were the least trusted (Wilson & Fien, 2015).

The games that I have previously played

I aim to use pluralistic approaches that champion collaborative ways of working and encourage creative methods of collective sense-making, with the aim of contributing to social change. To do this, I have drawn on the research I undertook for my Masters by Research in Business (Philip-Harbutt, 2003). My thesis was called “Look out there’s an artist in the Business School doing research: A quest for appropriate methodology”. I was using Participatory Action Research (PAR) with groups of artists, arts workers and cultural policy makers to explore decision-making in the arts sector in South Australia.

I started my Master’s thesis asking if my creative decisions were based on a set of criteria that were so far removed from the primary practice of making art, that this decision-making process had stopped being meaningful. As the title suggests, I wanted to find a methodology that would be useful to me and others working across the arts sector. In testing PAR, I was seeking to find if it was appropriate by identifying a number of points that suggested its usefulness. At that time, I wrote that the new way of thinking and working needed to:

- cope with diversity
- be appropriate for practitioners
- encourage an active approach
- empower its participants
- act as an agent of change
- recognise group work
- address current deficiencies in arts research by looking at the big picture
- be seen as valid to the academic community
- be useful to the arts community (Philip-Harbutt, 2003, p. 103)

During this earlier research project, I interacted with 119 people working in the arts for a year. In the summing-up of their responses I wrote that those who participated

felt strongly that a greater knowledge of the process, function, value and relevance of art and the creative process would be beneficial to society, both in the development of better decision-making processes and in the creating of a more sustainable environment in which artists can practice. They also acknowledge that they need to play a role in the improvement of decision-making processes. (Philip-Harbutt, 2003, p. 148)

The belief that the creative process supports the development of a better decision-making process is not new. Whiting (1958) wrote extensively on the difference between original thinking and creative thinking. He believed that creative ideas were developed for useful outcomes whilst original ideas may, but did not have to, be useful. In the 1970s, academic Irvin Summers from Southwest Missouri University collaborated with Major David White to produce a paper calling for more creative techniques that could be used in the military to improve decision-making. In this paper, they write:

Although creative activity may be present in most decision making situations, the potential contribution of explicit creativity techniques has not been fully exploited. Existing organizations constraints encourage solutions that are safe and fail to challenge existing assumptions. Creativity techniques have the potential to provide the elegant and unusual solution that is required by complex organizations and complex technology. (Summers & White, 1976, p. 99)

Academic references about current creative decision-making initiatives are very slim. They are often very industry based and mainly linked to either the creative industries agenda (Kearney & Harris, 2013; McMaster, 2008; Oakley, 2009) or the innovation discussion (Australian Government, 2015; Nissley, 2010; Peacock, 2012). There is also some reference to the application of design thinking in the creation of social entrepreneurship (Kolko, 2012; tasci, n.d.). Few academic examples look to activism, and they have little or no examination of power structures.

At this early stage I felt solid in my understanding of the skills and experiences I was bringing to my new research project, but I had some concerns about the form. I had long discussions with my academic peers about how far I could push the creativity of a PhD. It seemed to me that creative, combinatory play could be evident in the document as well as the processes I undertook.

Spoken Word Interlude No.3 A chance encounter
(please consider reading this section aloud)

**26 hours of planes and airports
one plane to go**

**i line up and manage to get on an earlier flight
two hour flying and an hour and a half driving
and i will be home**

**my head is full of two weeks away
and i certainly wasnt expecting
a chance encounter**

**she is in the middle seat as i take the aisle
we acknowledge each other
with a nod and a smile**

**buckle up
exits marked
stewards stowed in their temporary seats**

**we wait and wait on the tarmac
i apologize in advance to her as we wait
i might start snoring I say**

*long flights a bit of a cold and no sleep
are a recipe for open mouths
and snuffly snores*

she asks *where did you start the day*

montreal

were you on holidays

no a conference

were you presenting
i see the shift in interest

unsure i say yes
then quickly return the interest
i ask *are you from sydney or like me*
are you returning home to south australia

we talk of the blue mountains
traffic jams
and the agm she has ahead of her

but she is interested in returning the conversation
to the conference and my presentation
i have seen this demeanour before
she has slipped on an academics hat
what is your topic she asks
i am sure i havent mentioned the phd
but i talk about the conference and my presentation

so you supervise i suggest
two of us can play this shorthand language game

she nods and asks about methodology
a wave of terror seen in the eyes of those of us
that take on the thesis appear as i try to pull words out of the fog
from where my brain is usually nestled
my dry mouth stutters
trying to talk about arts based research

she asks *who are you reading*

i remember mentioning leavy and adler
maybe i added barone and mcniff
she nods and waits for me to continue

i talk about community arts
about creativity collaboration and critical consciousness
she nods again

the words are drying up before they leave my mouth
ugh
then she asks that magic question
*so how are you going to manage
to maintain your creativity
in the delivery of your thesis*

5 supervisors already and no one had asked that

in fact it had been mentioned more than once
that i would need to lose the creativity for the thesis
save it for the book
i had been told

i must have looked aghast
because she once again
smiled encouragingly
and said
i am sure you have thought about it

yep i answered
*i need to illustrate what i am doing
in the way that i share it with others*

i go on to talk about the collaborative art making
that is occurring in the workshops

i then shyly say
*i am playing with autoethnography
as a way of reporting on what i am doing*

the response was unexpected
i am used to people looking very confused
friends and family and sceptical academics
but what i got was that knowing look again

and who are you reading
i list a few names that rise above the fog but then say
i am not finding much written by australians

that smile again
and she pulls out a ticket stub from a theatre show
and writes her email
*i have just finished a book chapter on that
so email me*

i realise the plane has taken off
as we have been chatting
when the seat belt sign goes off
she pulls out her computer
as she slips into the window seat

and starts to work

**i smile and say *thanks*
and my eyes grow heavy
sleep comes**

**when i wake we prepare to leave the airplane
it crosses my mind
that it may have all been part of a dream**

**but the next day at home
i find the ticket stub and i email
i receive a quick reply with attachments**

**i smile remembering
a chance encounter**

Reflection on a chance encounter

Sometimes

When you least expect it

A gift lands in your lap.

The hardest part

is to be mindful enough

to recognise it.

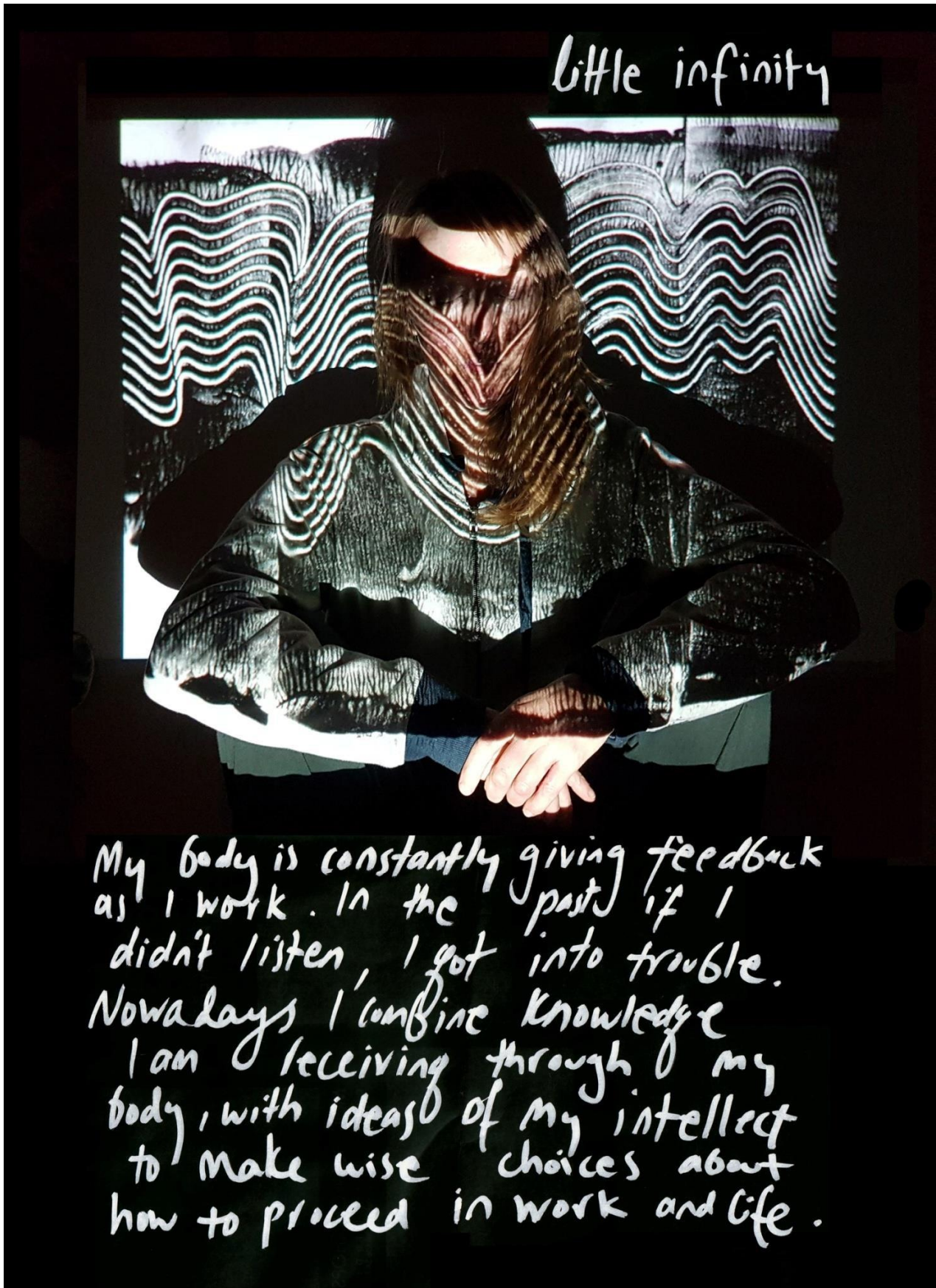
~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.3 A chance encounter and its corresponding *Reflection on a chance encounter* are placed here as a reminder that any pursuit with the lofty aim of long-term social change through contributing to leadership development does not always have a smooth pathway. In the Spoken Word Interlude I tell the story of when making the effort to be pleasant to a fellow traveller led to a chance encounter which changed the trajectory of my way of presenting research, as well as boosting my confidence and my level of commitment. The reflection, written much later, helped me recognise the role mindfulness can play in recognising the potential of a chance encounter.

Looking back on our play thus far

This first chapter has introduced you to the metaphor of play, which is used to entice you, the reader, to throw yourself into this long game we play. I also introduce myself and the research project with some background information on previous research that I have undertaken which may be relevant. I have been asked why I have not taken the metaphor of journey rather than that of play. Many writers of explorative or experiential research have gone down the journey path for their PhD theses. My Master's thesis is written this way. It allows for maps (or diagrams), signposts and pit stops to guide the reader through an 'unknown to them' territory. With this thesis I chose the 'unknown to all of us' instead. The use of the metaphor of play and the AE writing style ensures that the readers are, as the participants were, contributing to their own learning from playing in the various playgrounds that have been offered. I cannot map the journey as each reader will follow their own path. Instead I have documented all that is going on for me and described what I observed was going on for the participants and audiences that I played with, in a large collage style format. This format presents readers with a range of possibilities for them to engage with multiple voices. Sometimes these voices are from different participants who are making sense of new techniques and experiences whilst seeking shared leadership development through group work. Other times they are presented with examples of an individual who is learning to take on a wide range of positions or contexts to critically explore an issue. This pluralistic approach can support the skill development of someone interested in better ways of pursuing shared leadership.

Throughout this first chapter I have inserted explanations for the reasons behind my use of this unusual format. I have done this to ease you into it. Ahead of you are the descriptions of the playgrounds I have come from, and then those that may be more familiar to you and were brand new to me.



My body is constantly giving feedback as I work. In the past if I didn't listen, I got into trouble. Nowadays I combine knowledge I am receiving through my body, with ideas of my intellect to make wise choices about how to proceed in work and life.



Chapter Two Where I usually play

In Chapter One I introduced myself, gave insight into my unusual writing style, outlined some of my previous research and suggested the direction this research project set out on. I start this Chapter Two with **Spoken Word Interlude No.4**, which takes you back to my childhood and makes links between my parents and my developing interest in both making art and analysing things. The next section describes my introduction to arts school in **Spoken Word Interlude No.5**, and goes on to discuss definitions of art. The section introduces community into our games both as a context and as a grouping of playmates. **Spoken Word Interlude No.6** describes the life of an itinerant child making friends with others she would never meet. We then go back to playing with words as we discuss the various titles used for artists who choose to play in community. This section finishes with **Spoken Word Interlude No.7**, in which I describe the last games played at Community Arts Network SA, an organisation I had a long and fruitful association with.

Spoken Word Interlude No.4 Making Things⁵ (please consider reading this section aloud)

i was bought up travelling the outback of australia

my parents were prospectors and miners

**and my sisters and i spent a lot of time
sleeping in swags
and travelling on the back of trucks**

**i go right back to my childhood for this introduction
as it lets me tell you about my parents**

those that have come before are very important

⁵This spoken word was delivered in part at the *National rural health conference* in 2013.

**my mum likes to make things
and when my dad was alive
well he liked to blow things up**

**this was ok
as he could legitimately play
with explosives in his line of work**

**my parents construct / destruct influences
are very evident in my own approach to life**

i am into both art making and critical analysis

i was bought up outside the mainstream

connected in a very conscious way to the land

**if we didnt pay attention to nature
the conditions in which we travelled
could easily have taken our lives**

so i learnt to notice what was happening around me

**but i was also keen to find out more
about what occurred in the places that i was not**

**i was always aware of others
and being other**

**my upbringing encouraged me to be an active citizen
interested in our societies organisational structures**

but i also like to make things

Reflection on making

*I would first take objects
and then ideas too.*

*I would pull them apart
to see how they worked,
arranging and rearranging,
making something new.*

~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.4 and its corresponding *Reflection on Making* are placed here to introduce readers, many of whom will have followed a more literary academic trajectory in their own lives, to the wonderful world of making. Dissanayake suggests humans have an inherent desire to make things. She says that human “brains and minds evolved to enable the learning of manual skills...to cope, ‘hands on,’ with the demands of life” (Dissanayake, 2000, p. 100). In the case of the Spoken Word Interlude I am introducing the reader to a family tradition which started from necessity but which has continued through choice. The reflection introduces the jump that can be made from hands to head when the making with objects transfers to the making that can occur with ideas. This is a technique I use to quickly enable participants to move their thinking to a new position, allowing a different perspective on an issue. The jump can also be made in the other direction, from head to hands.

I have spent most of my life as an artist exploring the overlaps between visual, performing and community arts. My passion is initiating cultural development and social change through arts practice. I am often asked, ‘What does that mean? What do you actually do?’ I have designed sets and costumes, painted murals, made sculptures, puppets and temporary installations, created plays and short films, taken photos and edited videos. I have worked in rural and urban contexts, in schools, workplaces and community settings, across Australia and overseas. I use an appropriate art form for the concept of the project and the people I am collaborating with.

Quote

*I am interested in art as
a means of making a life;
Not as a means
of making a living.*

~Robert Henri, Artist 1865–1929~

Let's play with Art

I started my career as an artist in the late 1970s, but it was not until much later that I was regularly asked to define art. Most people saw the activities I was undertaking and took these as demonstrations of my art-making.

Spoken Word Interlude No.5 Let's Dance (please consider reading this section aloud)

**it was mid 1970s
and i was the youngest person
at the south australian school of art**

i felt a bit of a fraud

**it seemed to my 17 year old self
that everyone else knew
how to be an artist**

**and i was in awe
that they could all draw**

i just made stuff

**not yet good at talking about either
the process or the product
i just did it**

**a few months in
a major assignment was given
*use any art form you like to demonstrate
what art is***

but no deadline was set

**when everyone else seemed to just get on with it
i was paralysed with fear**

**what right did i have taking a place at this art school
when i didnt even know what art was**

**i sweated a week
and finally asked the lecturer
for more information**

**he just smiled and said
*you will understand eventually***

around the studio

paintings and sculptures appeared

**some fellow students wrote great wads of words
neatly strung together in long sentences
with vast bibliographies**

**i just collected objects
unsure how they would go together**

**i started to recognise the fear
in some of the other students too
but still no deadline was set**

**then one day an older student
came in with tshirts he had hand printed
for us frightened ones**

**on the tshirts it said
f#k art let's dance***

**it made me laugh
and relax a bit too**

so i went back to doing what i do

**i just made stuff
and that stuff was art**

**the lecturer never asked
for our assignment**

and i wore my tshirt until it fell apart

Reflection on new playmates

I was seventeen

I had people to play with

who were not family.

This was new.

What we were playing with was not new to me,

but the people and how we played was.

What linked us together was that

we had all made the active choice to be there,

and we were all making art.

~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.5 Let's Dance and its corresponding *Reflection on new playmates* are placed here to illustrate how collaborations with new playmates made me realise I was ok when I ventured into scary new contexts. In the Spoken Word Interlude I introduce you to the sometimes rarefied atmosphere of a 1970s school of art and suggest that my new playmates played a more important role for me than the traditional leaders. By contrast, the reflection is my stepping back into my 17-year-old self to re-identify a significant moment of early decision-making that encouraged me to step outside the safety of family and instead find a place within a different community group. The skills I now teach to workshop participants in stepping back to reflect again and stepping outside to view a situation from another perspective can themselves be tracked back to this early time in my own development. This reflection also illustrates that playfulness is not limited to children and that it can be of use to new groups wanting to overcome fears and build cohesion.

From the mid 1980s I had been supplementing my small income from work in visual and performing art with lecturing work. My knowledge, however, was based in practice rather than theory, so I was teaching subjects like 'Prop-making for Theatre Technicians' or 'Theatre Design for Actors'. By the mid 1990s, theory started to interest me more and I needed definitions to explain what it was that I did. I still had, however, a strong irreverent streak, so my answer to the question "What is art?" was always the cheeky statement, "Art is a verb". In 2009 I reflected on this process of articulating what I did in an article called "Am I an ethical arts worker?" in which I wrote:

I started answering that question with "art is a verb". My intention was to make people think. What I am trying to do is paint the picture of what 'art' is. What I am alluding to is that 'art' is a "doing word". For me it is not just about the artefacts that fall out of the process. In my practice these could be

as diverse as performances, sculptures, images or poetry – the art is the creative activity which occurred that allowed these artefacts to manifest.

(Philip-Harbutt, 2009, p. 509)

I was now approaching middle age and I was becoming aware that cheeky answers to serious questions weren't often listened to, so in this article I went on to seek out more formal definitions. I settled on an explanation of what was needed for defining things as suggested in *Philosophy gym* (Law, 2003). I read about the need for the definition to outline the elements that are both necessary and sufficient to describe the thing seeking a definition. In a chapter called "But is it art?" Law seeks "a feature (or a combination of features), possession of which is both necessary and sufficient to qualify something as a work of art" (2003, p. 102). He explores this in many ways, but by the end of the chapter he suggests that "Perhaps we are hunting for what doesn't exist" (Law, 2003, p. 102). In that statement, Law is joining many philosophers in seeing their role as the raising of questions rather than the scientist's role of answering the questions.

This set me questioning, what does art need and not need to be? Art needs to be a creative activity of some sort and it needs to be seen as art.

It doesn't need:

- physical form
- skill level
- technique
- a recognized creator

So necessarily, for me, something is 'art' if and only if its creator's intention was to make 'art' and it is received as such (Philip-Harbutt, 2009, p. 509).

Although I still like and use this more formal yet circular definition, I still see now, as I did then, many people's eyes glaze over as I explain. So I fall back on my easier answer that art is a verb. In workshops I give participants a shape of art instead of definition.

The shape of Art

*I often show
people the image of a
circle with a stick underneath
it. For me this is the shape of art.
It is the shape of a hand held mirror,
and art often reflects back what is going on
around us asking us to engage with it again.
The shape is also that of a magnification glass.
This kind of art allows us to examine some-
thing up close in minute detail which we
may not be able to see without the art.
And the shape is also the magical
looking glass. The thing that
we look through and
fantasise all
sorts of
possible
futures.
I use
this
art
image
to
make
more
sense
of my
art.*

~Lisa Philip-Harbutt 2015~

Playing in Community

Some of the time my work has been within specialised art contexts like galleries and theatres, but much of it has been in the community. As the keynote speaker at the *Community Cultural Development Symposium* in Singapore in 2012, I suggested:

The word community is sometimes seen as a quaint, warm, fuzzy concept. Our need however, to perceive community; to experience community and belong in communities is essential to our systems of social organisation. It also supports our means of generating understandings.

(Philip-Harbutt, 2012)

Adams and Goldbard break this down even further with their much-quoted description:

Community describes a unit of social organization based on some distinguishing characteristic or affinity: proximity ('the Cambridge community'), belief ('the Jewish community'), ethnicity ('the Latino community'), profession ('the medical community') or orientation ('the gay community'). (2001, p. 107)

Transferring their ideas to my home city of Adelaide would suggest, therefore, that the size of the community could impact on its ability to act as a community. So members of the Adelaide community may, because of the sheer size of the geographic location, never have any contact with each other. They are called a community but may never get together and act as one. The gay doctors of Adelaide may, however, not only know each other but function as a community of support or action.

The activeness or passiveness of the community members can also influence whether they are seen as a community. A large threat or an opportunity could encourage community members to rally together to fight the building of a multi-storey car park in their beloved parklands or support the opportunity of having new infrastructure built. These events are likely to cause

discussion and debate, but they will also encourage active participation in action to influence leaders to act upon their deliberations.

This discussion on the activeness of communities interacts at this point with my research on leadership, which I go into more detail about in the next chapter. I will, however, make reference at this point to the work of Heifetz (1994), in which he suggests that leadership is about influencing the community to face its problems rather than it being about influencing the community to follow the leader's vision. He writes, “progress on problems is the measure of leadership; leaders mobilize people to face problems, and communities make progress on problems because leaders challenge and help them do so” (pp. 14–15).

Spoken Word Interlude No.6 Friends that I never met
(please consider reading this section aloud)

**growing up
the times out bush
were more important to me
than the times in the city**

**i liked the big picture dreaming
that occurs when you see nature
all the way to the horizon**

**desert country
gives me perspective not possible
in amongst the hustle and bustle
of the people
and things
that make up life in the city**

the view is just constructed differently

**one by nature
the other by humans**

**its not that i am
anti-making
i am a maker by nature
pun intended**

as a child
my pockets were full
of bits and pieces
that i would pull out
and play with
whenever the main activities
were no longer of interest to me

these found objects
had the potential
to be anything i wanted or needed

apparently i never crawled
i stood up at 9 months and i was off

my mum sewed bells onto my shoes
so she could track
which way i had headed

when i was older
if we were stuck in the city
mum knew that if it was quiet
she would find me up a tree
doing my own stuff

up there
i could look out
above the day to day things

right out to the horizon

i could sit and think
and make little things
out of the scraps
i had collected

when travelling in the outback
i would build little rock cairns
on the side of the road
when we had pulled over
to make camp
or had broken down

the trucks were old
so a lot of bush mechanics
was needed to keep us on the move

in these rock cairns
i would leave a little gift
something i had made

**i did it for me
it gave me pleasure**

but i also did it for the others

**the other kids
the ones i thought about
but who i knew
i would never meet**

**even so
i still considered them
my friends**

**when we passed that way again
sometimes years later
i would scout around
to see what remained**

**it didn't happen often
but the joy of finding a new gift
placed in my rebuilt rock cairn
has kept me
doing this gifting
all my life**

**i was
and continue to be
a part of a community
that never meet**

**we just all consider each other
along the way**

**and occasionally we make gifts
to leave on the off chance
they will be found**

by another seeker

**one who is looking
for something more**

in a pile of rocks

on the side of the dirt track

in the outback of australia

Reflection on sharing and caring

*Communities remind me of
ephemeral works of art.*

*They belong to those who engage in them,
and last only as long as people continue to care.*

~Lisa Philip-Harbutt 2017~

Spoken Word Interlude No.6 Friends that I never met and its corresponding Reflection on sharing and caring are placed here, after a long discussion on the nature and functions of community, to highlight a very different sort of community. In the case of the Spoken Word Interlude, I describe my early life and how I belonged (and in fact actively contributed to) a community that never meet. It took my interest in these other children, who were and could only ever be imaginary friends, for this community to have the potential to exist. In the reflection, I highlight the role caring can play in the maintenance of community. I also introduce ephemeral art as a way of disrupting the reader's possible pre-imagined notions of art and artists. In support of this approach, Ings (2017) writes, "Creativity has teeth. Its instinct is to disobey established order if it senses that something better might be realised, then it moves our thinking forward by pursuing alternatives that disrupt the preimagined" (p. 32). Ings (2017) goes on, however, to talk about the other side of creative intervention, the side of caring and sharing as I have discussed above, when he writes, "The effective leaders – the ones who engender trust and move change forward – have as their primary skill the ability to understand and work with other people" (p. 167).

Playing with names

What do we call it?

Community Arts,

Community Cultural Development,

Community Arts and Cultural Development,

*Participatory Arts,
Collaborative Arts Practice,
Political Art
Arts for Social Change.
The names come and go...
~Lisa Philip-Harbutt 2015~*

The term ‘Community arts’ has been used around the world since the late 1960s (Goldbard, 2006; Hawkins, 1993; Kirby, 1993; Seffrin, 2006). It has by its own nature changed over time and has grown in different directions in different countries (Matarasso, 2013). In Australia, the term ‘community art’ has been used when talking about the artistic activities or artistic expression of a community (Philip-Harbutt, 2009). It is “where an artist works with a community to facilitate a creative process that enables participants to express their needs, aspirations, inspirations, identity or sense of place” (Arts Victoria, Vic Health, & Castanet, 2013). In these cases, the community has a strong connection to, or ownership of, the artwork and the meanings or value attached to it. The social value, however, extends beyond the originating community through others interacting with the communities stories or artworks.

In Britain, the term ‘community art’ came into popular use at the early 1970s, at a time when the cultural experimentation of the 1960s was confronted by new harsh economic times (Matarasso, 2007) and new interest in more radical forms of political theatre and artwork challenged the authority of existing art practices (Hewison, 1995). In 1984, Kelly wrote the first of only a few critiques of community arts practice that appeared at that time. He was observing what he saw as a threat to this practice-based movement: “In refusing to analyse our work, and place that analysis into a political context, the community arts movement has placed itself in a position of absurd, and unnecessary weakness” (Kelly, 1984, p. 3).

In Australia there were two publications written in the 1990s that attempted to both document and question community arts practice. They were *From Nimbin to Mardi Gras* (Hawkins, 1993) and *Community and the arts: History, theory, practice: Australian perspectives*, edited by Binns. In a synopsis, Binns suggests, “It is a lack of [written] history that has forced each community artsworker to interpret and define a place for themselves without the benefit of inspiration from the recent or distant past”(1991, back cover). All the authors who contributed to these books on Australian community arts practice attempted to address this issue by adding a more academic approach to discussions. Twenty-five years on, they are still the most quoted, as there has been little in the way of academic discussion other than that based on the naming and re-naming of the practice since the 1990s. Much of that has been written about community arts documents projects as they occurred, which has been useful as guides for activity for practitioners. It has, however, been often aimed at funding bodies and with the next grant in mind, it is very advocacy based and often lacks critical analysis.

Kelly (1984) documented the diversity of practice in Britain. He wrote, “The intentions of those who had started the community arts movement had been to enable working people to be creative in ways that would make their creativity socially effective” (Kelly, 1984, p. 21).

Kelly’s definition highlighted the empowerment of workers. This was closer to the work that was occurring in Australia under the label of ‘Art and Working Life’. There were a number of small, funded community theatre companies that did Art and Working Life projects in association with workplaces and trade unions (Hughes, 1996). The community theatre movement attracted funding for a range of shows which were taken into factories and offices. This occurred as a strategy for both funding bodies and unions to connect with new audiences and address workplace issues, e.g. health and safety. Hughes (1996) also describes a range of Art and Working Life projects in the visual arts, including the design and (re)creation of

many trade union banners which were carried in parades and protests and are still proudly displayed.

In the aftermath of World War II in the USA, Radhakamal wrote, “Art is the great binder, the ubiquitous seal of community life and action. Art easily and effectively adapts the human mind to its social milieu, and is therefore one of the conditions of social progress” (Radhakamal, 1954, p. xxi). His use of ‘great binder’ and ‘ubiquitous seal’ were forecasting later work on civil society (Cox, 1995), social capital (Cox, 2007) and culture as society’s glue (Hawkes, 2001), which in turn influenced the community arts movement twenty, thirty, forty and fifty years after Radhakamal was first playing with the metaphor. Radhakamal’s writing also suggests that during times of great change, it becomes more evident than ever that art, through its role in cultural practice, not only nourishes but also heals, and that it has the potential to be a significant stabilizing force for a society under duress (Philip-Harbutt, 2003). Although not limiting these powers to community art, Radhakamal, through his interest in wellbeing, was forecasting the still-burgeoning field of Arts and Health (Cameron, Crane, Ings, and Taylor, 2013; Holland, 2015; Schmid, 2005).

American author and scholar Ellen Dissanayake (1988), in her book *What is Art for?* draws on myths and stories as a creative tonic for societies when she writes “The myths that for millennia have explained the world and themselves to humankind are evaporating, one by one, as societies undergo the civilizing process and acquire a rootless, unsettled sameness” (p.193). She concludes that ‘what the arts were for’ are as demonstrations of an embodiment and reinforcement of socially shared significances. Dissanayake (1988) believes it is “...what we crave and are perishing for today” (p. 200). In the context of supporting the development of leaders, an ability to use narrative as a means of demonstrating and reinforcing significant moments of change has been used throughout this thesis.

In the late 1990s I was involved in developing the first postgraduate course in Australia teaching community arts practice. The course was a Graduate Diploma in Community Cultural Development–Community Arts Practice. At this stage it was seen as important to acknowledge both community cultural development (CCD) and community arts (CA) as discrete yet entangled parts of the practice.

The term CCD appeared mid-1980s in Australia and came into popular use due to changes in federal funding peer assessment boards. In 1987 the Community Arts Board was dropped for the introduction of the Community Cultural Development Unit, which lasted in various forms until it too was changed to the Community Partnerships Committee in 2006 (Philip-Harbutt, 2015).

Adams and Golbard (2001) offer the most commonly quoted definition of the term community cultural development (CCD) when they write:

Community Cultural Development describes a range of initiatives undertaken by artists in collaboration with other community members to express identity, concern and aspirations through the arts and communications media, while building cultural capacity and contributing to social change. (Adams & Goldbard, 2001, p. 107)

In Singapore in 2010, Felicia Low instigated a coming-together of international artists to define what ‘community’, ‘cultural’ and ‘development’ meant for them. She writes:

Through the philosophy of community cultural development, I have been able to create public platforms discussing ethical, aesthetic and practical aspects of arts practices with communities, drawing on the constructs and

critique of Singapore's social-political climate. The artwork created by various communities, as a result of the subsequent discourse, can therefore take on hues within and beyond a positivist rhetoric, transforming the stasis of social harmony and cohesion into the dynamics of social critique, challenge and change. (Low, 2015, p. 27)

People working in this area understand the important role community can play in fostering cultural expression along with social interaction and artistic production. From this perspective CCD practice is concerned, therefore, with equitable access to resources for the means of artistic process, production and distribution. It identifies community participation in cultural and artistic expression as an indicator of that community's long-term resilience and viability. It is seen by practitioners to be under-funded, and its loose definitions are what enable the practice to appear in different forms, with different groups, at different times. There is enough in the literature for each new group to find the similarities necessary to support their case, but not enough to stifle the new incarnation. Many of the CCD projects I have worked on have used a workshop format to bring participants together to examine similarities and differences between 'who they are' and 'how they feel' about events or issues that are occurring— to examine power and give them creative tools to express these feeling and the critical skills to take action.

Around the world, the practice is still growing and changing. Recently, in Spain, Carrasco, Monferrer, and Tarditi (2016) wrote:

These art practices are referred to in different ways such as art for social inclusion, art for social improvement, collaborative arts practices, contextual art, committed art..... Such practices emphasise community strengths and

resources to create, nurture and enhance opportunities for civic engagement and empowerment. (p. 22)

Quote

Art is our one true global language.

It knows no nation,

it favors no race,

and it acknowledges no class.

It speaks to our need to reveal, heal, and transform.

It transcends our ordinary lives

and lets us imagine what is possible.

~Richard Kamler, artist, 1935–2017~

A moment of serious play exploring Cultural Democracy

In the last section I have discussed the many names given to the work that I do, but it is time to dig a bit deeper in the sandpit. I search for key elements and decide that no matter what this work is called, it involves the collaborative creation of an artistic expression in which people are actively engaged in the process of contributing to their own culture. The term cultural democracy has appeared and disappeared at regular intervals throughout my time working in this area. People struggle enough with the word culture, which according to Williams (1984) is “one of the two or three most complicated words in the English language” (p. 87). Coupled with the word democracy, which online dictionaries with their rose-coloured glasses in place will suggest relates to “the belief in freedom and equality between people, or a system of government based on this belief, in which power is either held by elected representatives or directly by the people themselves”, this term cultural democracy further complicates understandings. In 1997, Evrard wrote an article called “Democratizing culture or cultural democracy?” in which she explored the differences implied by the order of the words. She believed that governments that were steering policy toward the democratization

of culture were aiming to disseminate major cultural works to an audience that did not have ready access to them. She went on to state:

By contrast, a model of “cultural democracy” may be defined as one founded on free individual choice, in which the role of a cultural policy is not to interfere with the preferences expressed by citizen-consumers but to support the choices made by individuals or social groups through a regulatory policy applied to the distribution of information or the structures of supply, as happens in other types of markets. (Evrard, 1997, p. 168)

The most succinct description I have found is in the title of a recent report by Wilson, Gross, and Bull (2017) called *Towards cultural democracy: Promoting cultural capabilities for everyone*. I have been both developing and promoting cultural capabilities when I engage with people for as long as I can remember.

The best way I have come to think about the scope or range of the practice is as a continuum of cultural democracy. Engagement is placed at one end of the continuum, progressively moving through empowerment, building to active citizenship and activism at the other end of the continuum. It has been important for me to express my interest in cultural democracy as a continuum as I am never really sure where my potential collaborators may be situated, and the last thing I want to do is disenfranchise them from the process. Thompson (2002) writes that art can be used to “free people or to constrain them, to empower them or to weaken them, to include or to exclude them” (p. 24). My forty years’ experience of art-making informs my agreement with Thompson that art can also be “a powerful tonic for the imagination and a necessary resource for progressive social change” (p. 24).

Many people are feeling disconnected from the political process and those they see as a “ruling elite” (Thornton, 2015, p. 39). They are also feeling that the twentieth-century binary modes of bringing about social and political change – to “change the system from within or total transformation through revolution” (Thornton, 2015, p. 39) – have become outdated and useless (Hardt & Negri, 2005). The cultural democracy continuum encourages change to occur right along its length. It acknowledges that both the artist and the community can only operate in the context (and with the skill set) they find themselves in.

The current neo-liberal (or neo-conservative) paradigm sees any form of participatory democracy as “at best a time-wasting irritant and, at worst, a barrier to ‘economic growth’ ” (Meade and Shaw, 2010, p. 68). There is, however, a different range of thinkers who are all contributing to a new push towards cultural democracy that positions collaborative art-making as both central to human experience and as a necessary site for democratization (Matarasso, 2006; Meade and Shaw, 2010; McGonagle, 2007). They are calling for citizens’ engagement in the making, consumption and distribution of culture as a means of influencing those with the power.

I have always aimed for active citizenship through ‘leading by example’, but have prepared for engagement and empowerment, seeing them as useful steps along the way. In CA projects my time with participants is always limited, so I encourage but seldom see them go on to activism during the life of the project.

Arlene Goldbard (2009) has devised a list of “9 Arguments for Cultural Democracy and Community Cultural Development to support the next generation”. In summary, these arguments are that:

1. things are changing in a way that elevates culture's role.
2. community arts contribute powerfully to community development; they are essential to success in remaking damaged communities.
3. for our brains to serve the future, we must develop our creative imagination and empathic capacities through arts participation.
4. culture is the balm that can begin to heal social injury, allowing us to face each other across every barrier that creates distance and objectification.
5. cultural action promotes social inclusion, an essential public aim in a period of migrations.
6. cultural action creates the container that enables people to face each other and enter into dialogue even about the most polarized, heated issues.
7. marketplace culture, dominated by the commercial cultural industries, is skewed in ways that counter democratic cultural values; the public interest can bring balance.
8. cultural participation is intrinsically pleasurable and inviting, creating a low threshold for civic involvement.
9. arts participation develops our capacity to envision, dream and shape the future we desire. (Summary based on Goldbard, 2009)

This list of arguments has in my previous work been useful as both insights into practice and a checklist when planning a project. After mulling over this idea for a while, I write in my research journal the following:

Reflection on theory and practice

Can a simple list be useful?

Can it be useful for both you and me?

Could it give both of us insights we are looking for?

*Could it take us to that double loop reflection
that has the potential to inform theory?*

And

*Could it still act as a checklist?
A quick and necessary way that
those of us practicing
can check in with broader thinking,
whilst still planning the day to day?*

~Lisa Philip-Harbutt 2016~

How the playgrounds have changed

Community Arts is by design aligned to community development. The principles that guide community development work are grounded in empowerment, human rights, inclusion, social justice, self-determination and collective action (Kenny, 2007). There have been a number of fields of CA practice that have started as equity, human rights, identity politics or social justice programs within CA organisations: “[T]he production and consumption of ... culture is said to either reproduce or to challenge existing social ideologies and power relations, in particular those associated with class, race, gender and age” (Stevenson, 2000, p. 4). Many of these explorations have grown into specialised fields of practice in their own rights. These include Arts & Health, Multi-Cultural Arts, Arts for International Development, Disability Arts and Queer Arts. As an example of the ‘new’ fields of practice that have grown out of CA, I will outline some of the key moments I have worked on in the field of Arts & Health. I could have chosen any of the fields outlined above, but have chosen Arts & Health as over the years it has allowed me to gain experience in both small and large organisations.

The practice of integrating arts with health is said to have began in Manchester, UK, in the 1970s, when Peter Senior, recognised as the pioneer of an International Arts and Health

movement, became the first arts coordinator in a hospital (Francis, 2008). In the 1980s and early 1990s I was involved in over thirty CA projects which were addressing ‘health and/or wellbeing’ issues with groups of participants. Some examples of my work that show the breadth and depth of practice include:

- designing a political theatre piece based on the book *Annie’s coming out*, which shows the life of a severely disabled young woman through her own eyes
- a didactic *Puppets Promoting Positive Health* show which was presented out of a purpose-built trailer and delivered in three languages at shopping centres and parks
- a video project with disenfranchised rural youth called *Too old for the playground Too young for the pub* which was funded by a community distressed by its high level of youth suicide
- a visual arts project called *Cultivating your palette* with refugee and newly-arrived migrant communities, which used food as art materials

I was also involved in advocacy for arts within health settings, such as introducing an arts stream to the Australian Rural Health Alliance National conference. This work culminated in my being employed to set up the Arts in Health program at Flinders Medical Centre in 1996–1997, which has grown from a small arts-funded project to a highly successful, integrated part of the hospital budget and programming. In 1997, Brisbane-based artists and CCD artswomen Sally Clifford and Jo Kaspari formed the Australian Network for Arts and Health, which linked many programs that were emerging across Australia (Clifford & Kaspari, 2003). By 2003, Dr Christine Putland wrote,

Linking the terms ‘health’ and ‘art/s’ in various combinations (arts in health; arts and health; arts/health; arts for health etc.) is becoming commonplace in both the arts and health sectors in Australia. Despite some ambiguity, these

labels have developed a special kind of discursive power: for instance, convincing hospital managers to permit staff to introduce live music into wards, or lending credibility in the eyes of funding bodies to undervalued community arts initiatives. (Putland, 2003, p. 3)

Putland's discussion was part of a special Arts and Health edition published by Community Arts Network SA when I was the director of the organisation as well as the editor of the *Artwork Journal*. Although Putland brought a welcome academic credibility to the edition, it was still for practitioners and predominately by practitioners. By 2010 there was the first edition of the *Journal of Applied Arts and Health*, an academic and international journal. The first editor, Ross W. Prior, wrote, "we have given birth to a sustainable vehicle for on-going scholarship within this important and ancient, yet developing, field" (Prior, 2010). This new field had grown out of its early connections with Community Arts practice.

In Australia, during the 80s, 90s and early 2000s, funded community arts organisations supported many of these sister fields of practice. Along the way, the terms 'community arts' and 'community cultural development' fell out of favour with the funding bodies. As critical scrutiny came in contact with harder economic times and a growing economic-rationalist approach, society had to face decisions on the role of the state in the shaping of the cultural values of that society (Philip-Harbutt, 2003). Gibson (2001) wrote, "the question is no longer... one of how to fund the arts; rather ...the concern is with the kinds of arts which are funded and why" (p. 4).

Spoken Word Interlude No.7 Doing it themselves
(please consider reading this section aloud)

**in my head
the lyrics from a musical i worked on years ago
kept manifesting**

**i couldnt remember the whole song
but the words
how long does pain take
echoed on a loop
interrupting the speech i needed to prepare for**

**i had been the director
of a not for profit community arts organisation
for over 10 years**

**and had been associated with her for over 30
and it was now time to say goodbye**

**at one time
she had had sister orgs in each state
and an active national network
but slowly they had disappeared
and at the time of my leaving there were 3 of us left**

**when the sector wanted to share
stories and research from practitioners**

**she started a magazine
first state based
then national**

**when local government needed support
to introduce cultural and arts policies**

**she leant a hand with advocacy
and professional development**

when there was interest in qualifications

**she became a registered training organisation
and delivered accredited training**

when homelessness became a red hot issue

**she developed a placemaking program
linking all the community service organisations
and introduced the homeless people as the experts**

when disability arts had a fractious time

**she facilitated talks between all the parties
and supported their new organisation
until they were ready
to re-establish a board of management**

the conversations at board staff and member levels

**for most of my time as director
had been risk assessing
scoping new opportunities
and undertaking succession planning**

**how could we stay relevant to our members
satisfy our wider community
and still attract funding
in the end we couldnt**

**and in that thought
i realised that my speech
needed to be a celebration
rather than a commiseration**

we had done what we set out to do

**the organisation existed to
empower artists and communities to
do it themselves and they were**

**the organisations and groups
who were now receiving the funding
were the fledgling fields of practice
we had supported since our incorporation in 1980**

so how long does pain take

**as long as you keep birthing new things
there will be pain
but there will also be joy**

**and when it is time
when you have done all you can**

**you have to just let go
and trust they will continue to
do it themselves**

Reflection on living life

We all live and we all die.

We are the only ones who can live our lives.

We all want to help the ones we love.

*We may also want to contribute
to making things better for all.*

But, we cannot live their lives for them.

~Lisa Philip-Harbutt 2015~

Spoken Word Interlude No.7 Doing it themselves and its corresponding *Reflection on living life* are placed here after a long conversation outlining the history and breadth of Community Arts, to discuss development and how things change. In the case of the Spoken Word Interlude I tell the story of a community arts organisation that I led for ten years during precarious times, with many changes to funding and community requirements. The reflection was written three years after I had left the organisation and is a note to self on doing what you can do and then handing over to others.

Where these games have taken us

Many of society's problems cannot be solved by a single person; they call for collaboration (Kolko, 2012) and they demand sustained attention (Cherry, 2015). The scope of a PhD research project is not large enough to solve such problems, but it does give an opportunity to explore other ways of approaching them and it has the potential to empower others to individually or collectively take on issues that will contribute to solving the problem. As Sullivan (2014b) says, "We learn from others by finding connections to experiences that expand our situated knowledge in ways that help us think about our behavior, and this helps us deal with how our behavior might change" (p. 8). In this way, sustained attention can occur through a range of different people: "Sensemaking is the process through which people work to understand issues or events that are novel, ambiguous, confusing, or in some other way violate expectations" (Maitlis & Christianson, 2014, p. 57).

Darso (2016) writes:

Disturbance is inevitable when two worlds meet. Artists use a different language and different methods; they have different priorities, different focus, different values and different perspective than those that dominate

the world of business, but most of all Artists are skilful in asking questions that provoke. (p. 24)

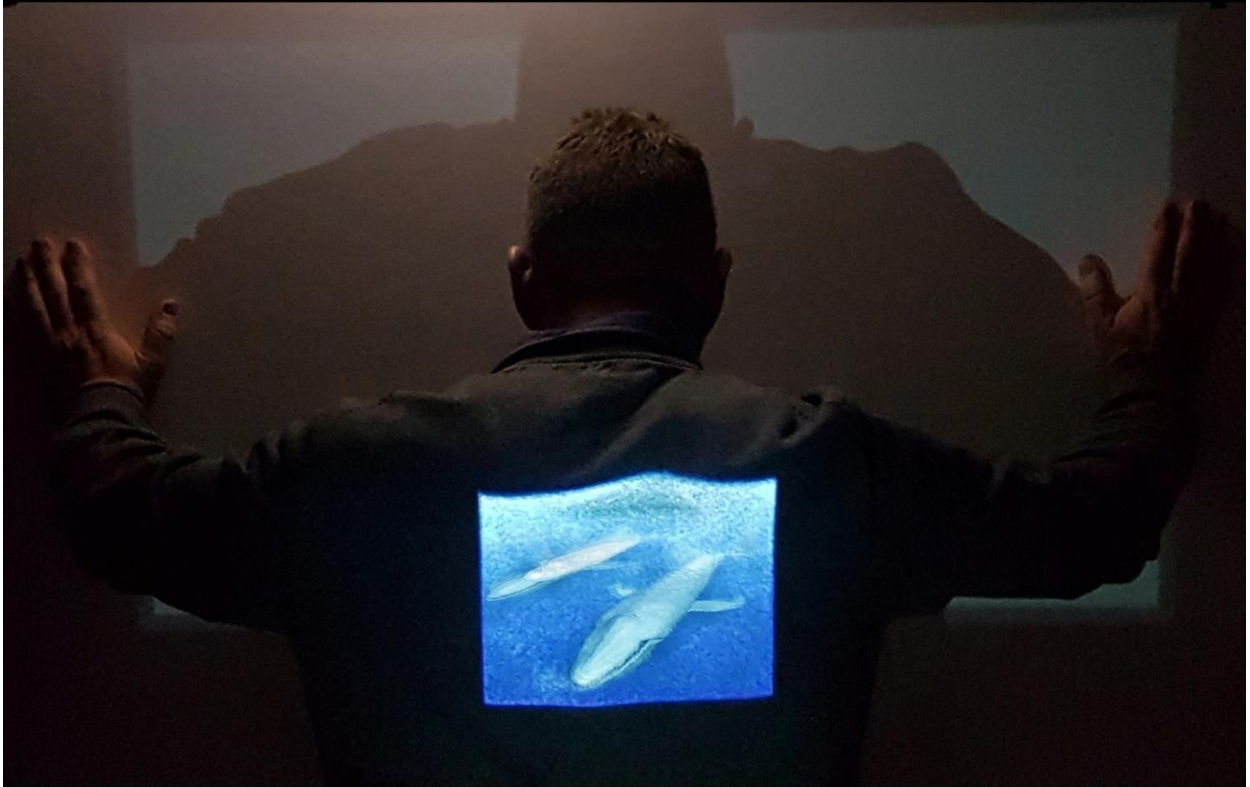
As an artist I have learned to gently disturb and provoke. This has led to me questioning “Am I an ethical Artworker ?” (Lisa Philip-Harbutt, 2009). This was first a presentation and then an article, in which I questioned myself and others how, when undertaking provocative, social change driven, creative work, we ensure we are clear and confident in our intentions. For if we are not, we set ourselves up for the inevitable questioning on whether our work is becoming less art and more propaganda. The Cambridge dictionary (n.d. online), suggests that the definition of propaganda is “Information, ideas, opinions, or images, often only giving one part of an argument, that are broadcast, published, or in some other way spread with the intention of influencing people's opinions”. My work is often set within a development or social change agenda and in so doing its intention is to influence both people’s opinions and actions. It takes a well considered approach to ensure it falls on the art rather than the propaganda side of this debate. To do so, I start with the acknowledgment that art can be dangerous. I then move to ensuring that the issue is explored from a range of perspectives, encouraging participants or audiences to take the power in positioning themselves in relation to the issue or artwork.

As a community artist I have also learned to ‘disturb and provoke’ (Darso, 2016) but in these contexts I learned to do it collaboratively with others. I have taught community members to skilfully ask questions of themselves and those around them and to also take action to find answers and make change in relation to those questions and any issues that arise from them. The alternative perspectives developed through collaborative artmaking has supported the development of the shared leadership skills for those involved. CA is the field of practice which has given me a skill set as outlined in Chapter One and many tools that have been

honed over the years. These tools have been useful in encouraging participants in my practice-based workshops to find alternative methods to explore ideas or issues that are important to them.

In this chapter I have outlined the discussions which occur over the naming of art, of community and of community arts. I have introduced the cultural democracy continuum and outlined some of the roles I have played and the contexts in which these explorations have occurred. I have done this to give you a fuller understanding of the jumping-off point of my research. The next chapter will introduce the playground I have landed in.

- Submariner



A life of Oceans blue, mysteries of the deep
Technology mimicking Nature
A gentle giant lies deep within
often Solitary in Thought but never lonely
Yo-ho - A pirates life for me.



Chapter Three Finding new playgrounds

Teaching the oldies to bounce.

*They took it so seriously three year old twins
and their blended family cousin who is four.*

*Oldies know nothing of doing the spins
of bouncing or being animals that roar.*

*Their newest book was how to babysit Nan
to teach her to have fun and to play.*

*So in charge of us both with a Parents ban
from news years eve thru to the new years day.*

*We learnt about bubbles and stacks on the mill
bouncing and laughing stiff joints reconciled.*

*Taking turns and sharing and ample good will
then sleeping the sleep of the innocent child.*

*Spread across this land our opportunity is rare
but play with grandkids nothing does compare.*

~Lisa Philip-Harbutt 2016~

In Chapter Two I described the vast landscape in which I have spent the last forty years playing professionally; with a few forays back even further with childhood stories. I also explained that the nature of my practice, and the fields of play they occurred in, were forever changing. Rather than the narrowing or refining of expertise that is often found in the development of one's professional life, I had taken a different path. My work has spiralled out, expanding across a widening breadth of practice rather than a specialisation or depth of knowledge associated with growing expertise. On reflection, I wondered if this adaptability was in itself an attribute that may be seen as of value and therefore useful to leadership theory and practice.

In this chapter I tell the story of searching and finding a gap in my own practice that matched a corresponding gap in the literature relating to both workplaces and leadership. I start by looking for new playgrounds in new places which includes a **Spoken Word Interlude No.8** called **The way I (re)search**. I then explore the gaps in a section called Finding a tunnel that joins up two holes in the playground fences. I name this new playground ‘leadership’, and ask myself if it is somewhere I would like to play? This section includes **Spoken Word Interlude No.9** where I look at the subject of leadership from a personal perspective. I then describe searching, finding and setting up camp in the ‘shared leadership’ playground. In **Spoken Word Interlude No.10** I reflect on whether you can own knowledge and the importance of sharing it. I then go back once again to play with language, until I finally ask how does all this fit with my playing in ‘practice’?

Looking for new playgrounds in new places

In describing the process of seeking something new, I first need to explain that my process of re-searching may be a bit different from what you are used to.

Spoken Word Interlude No.8 The way I (re)search (please consider reading this section aloud)

**i was about 7
when i first realised
that the patterns at the bottom of the page
were related to the pictures
in my books**

**and also to the words
that came out of peoples mouths
as they read me stories**

**i had been *reading* books for years
but a good memory
and an intuitive approach**

to decoding the pictures
meant that no one
really picked up on me
fudging that thing called
reading

this dyslexic artist
has always needed pictures
to make sense of language

if they are not on the page
they are in my head

when i read
i go picture to picture
building up environments
and allowing the activity
of the story
to move them

when the picture
isnt quite right

if it has holes in it

or is fuzzy around the edges

i know it needs work

more thinking is required

after 40 years of practice
i was searching for a new challenge

and for it to be new
it had to be a hole in my practice

and for it to be legitimate research
this hole had to match up with
a gap in the literature

i thought this would make for a worthy exploration

my friends were asking *why would you bother*

i was needing this new challenge

my body was letting me down
but my mind was still sharp
although chronic illness and the big c
has curtailed the physical me

**i knew
i wanted to continue to work
but it was time to do it another way
and as i had told 1000s
of participants and collaborators
i have worked with over the years
the easiest way to see or do something differently
is to find a new starting point
i first tried to fit myself into well known gaps
but nothing was quite the right shape
then i thought
maybe my research could be the dowel
to join two very different forms
that both had small holes in them**

Traditional lyric

*There's a hole in the bucket,
dear Liza, dear Liza,
There's a hole in the bucket,
dear Liza, a hole.
Well, fix it dear Henry,
dear Henry, dear Henry,
Well, fix it,
dear Henry, dear Henry,
fix it.
With what shall I fix it,
dear Liza, dear Liza?
With what shall I fix it, dear Liza,
with what?*

~Based on a German song documented in Bergliederbüchlein circa 1700~

Spoken Word Interlude No.8 is used as a way to inform the reader that searching and researching can be done in a variety of ways. I describe my dyslexic way of reading and suggest this also influences my way of searching for a topic and the researching of that topic. I also talk of how a new starting point can be the easiest way of seeing something differently.

Instead of a reflection on this Spoken Word Interlude, I use a traditional lyric remembered from childhood sing-a-longs on the back of a truck. It is a call and response duet encouraging forethought and planning, which sits here purely on its less than obvious link with the Spoken Word Interlude of searching, finding and trying to plug a hole. You may at this stage be questioning style and wondering how all this contributes to answering my research question. I remind you we are undertaking playful explorations, reinforcing this with a quote from Grant (2018), who wrote, “Language ...confounds the literal, single-meaning readings in eluding clarity, precision, and straightforward constructions of the world. Words on pages always lay dormant, waiting to be woken up by readers’ interpretations” (p. 109).

I was searching for the holes, what many call the gap, so I could articulate and justify my research within a new academic context. So I first went back to an earlier pictorial format I had developed for making sense of what I do. I had first drawn it when I was working on my Masters by Research in Business. I have for many years used a physical version of a 2x2 matrix in workshops. A 2x2 matrix is most commonly described as an organizational diagram used to illustrate how many things compare across two dimensions (Kolko, 2012; Lowy & Hood, 2004). It is most often recognised as the format for SWOT (strengths, weaknesses, opportunities and threat) analysis used in organisational planning. I first played with the idea in the 1980s when I needed to expand continuum warm-up exercises (sometime called a values walk) from a line into a 2D game that could fill a room with 4 quadrants. It seemed a natural progression, so in my Masters thesis I used this 2x2 format to capture data from participants in my workshops. They each marked their answers to a number of questions onto 2x2 matrices. These were collated and showed clusters for each of the different participant groups. This allowed both participants and researcher to formulate group information around each question. In the Afterword of my Masters thesis, I thought it might be useful to use the same tool to consider my own practice. I plotted the diversity of my arts and cultural practice

onto a 2x2 matrix with specialised or community context as the X axis and individual or collective mode of working as the Y axis. The results looked like this...

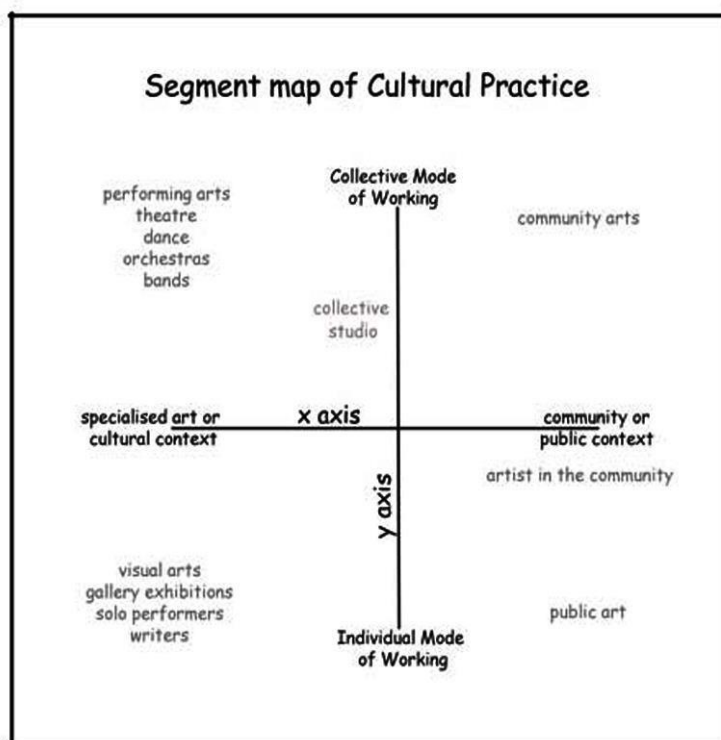


Diagram No.1 Segment map (Philip-Harbutt, 2003, p. 164)

This diagram was useful in that it allowed me to name and then visually plot the different segments of my work. This was important in how I set about funding the work, planning the corresponding projects and evaluating how successful they were.

Things got really exciting when I realised that there was the potential for a third dimension, a Z axis. This was the intention of the work. At this time, all of my work sat along a continuum between the intention being 'to make art' or the intention being 'to make change'. All projects had some of both elements but where they sat on this Z axis could be plotted depending on the degree of importance of the intentions. Each axis was a continuum and sometimes extensive or long term projects moved at different stages of the project. This

enhanced our ongoing evaluations. Since that time I have refined and used this 3D matrix in a variety of different contexts in both creative and management roles. It currently looks like this...

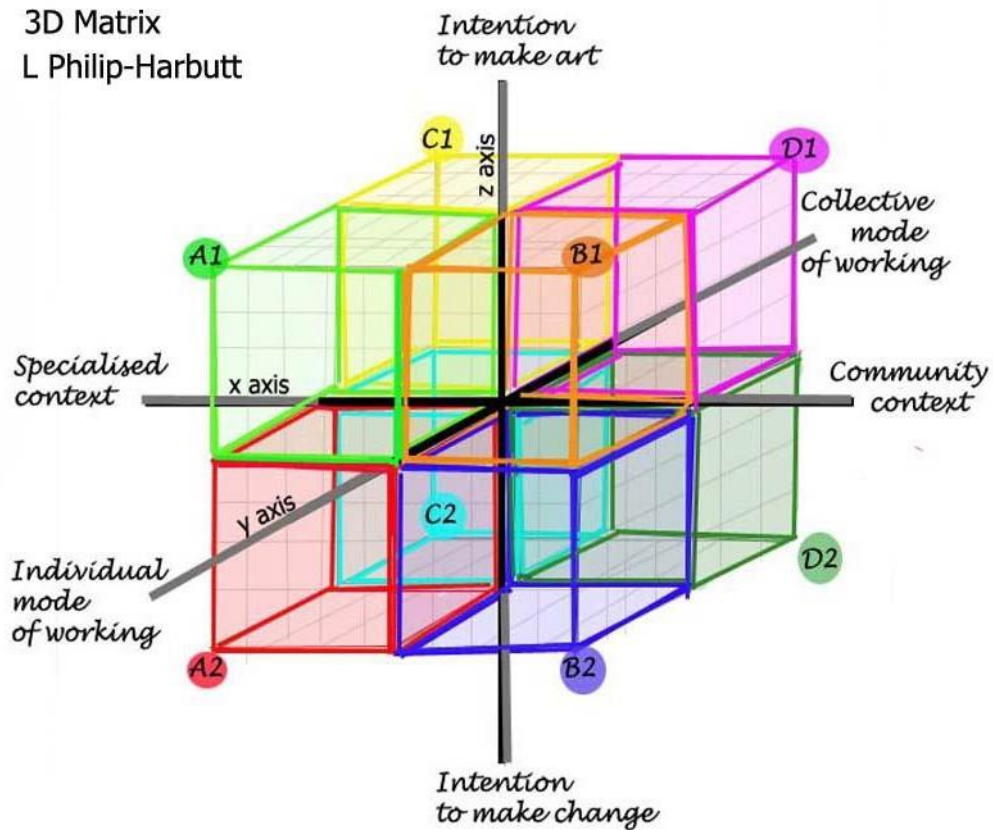


Diagram No.2 3D matrix for plotting projects

Contemplating going back into the academic sandpit once more, I took another look and identified something interesting that I hadn't really paid any attention to before. I found a gap in my practice in the C2 cube, at the lower, back left corner. This cube sits within a specialised context on the X axis, i.e. not in the community; it is on the Y axis in a collective rather than individual mode of working; and it has making change as its intention on the Z axis. This made me wonder if I had avoided this area? Were the games played there not to my

liking? Did they look too hard? Were they played under rules I did not understand? Or had I just lacked any invitation to venture into these new places.

I have previously used Diagram No.2 with community groups, community artists and community arts organisations. It has allowed us not only to plot the range of work we were undertaking but to track some projects as they shifted over time. For as long as I could remember I had never noticed this hole. Finding that community arts practice was not occurring in specialised areas, with collective partners and the intention of creating change, was enlightening. As a leader in my area of practice I took this as an indication that I had found something worthy of further examination.

Finding a tunnel that joins up two holes in the playground fences

As mentioned in the last Spoken Word (this thesis, p. 64), “The easiest way to see or do something differently, is to find a new starting point”. I wanted a starting point a long way away from community. So I began looking into the field of Business. Some of my work in the 1970s and 1980s had occurred in workplaces, but much of this had been associated with the trade union movement and the funding had dried up as economic rationalism had grown in popularity (Binns, 1991; Gibson, 2001; Hawkins, 1993). I started to question if this was purely an economic question, or if I had just avoided this area of business? Did my politics, my experience or my skill-set preclude me from entering these playgrounds?

I dove into the literature to check my findings in global and more academic circles. There was a plethora of cautious information on the growing links between artists and the teaching of business leaders and managers (Darsø, 2005). Art also appears in a range of management and business journals, as a useful tool for the development of leaders (Adler, 2006; Ippolito and Adler, 2018). Websites have emerged, such as the open access journal *Organizational*

aesthetics, which seeks to explore how the use of the “five senses and artistry can inform business, non-profit, and government organizations” (Taylor, Bathurst, Biehl, Warren, and Wood, n.d., online).

In 2004 at the Davos World Economic Forum, there was a session called “If an artist ran your business” (Darsø, 2005). The panel session was described in the program as: “Creativity is an admired and sought after trait in business; but despite – or perhaps because of – creativity’s high value, there are no easy methods for cultivating it” (Adler, 2006 p. 487). In my searches I came across many examples of big business employing all manner of artists to inform their processes or train their staff. Examples of these include:

- a poet at an aerospace company (Adler, 2006)
- a theatre director teaming up with a Harvard Business school professor (Austin & Devin, 2010)
- dance companies teaching at Leadership programs (Tiplady, 2005)
- the Yale Medical School finding that the introduction of art appreciation classes for their would-be surgeons improved their diagnostic skills (Dolev, Friedlaender, and Braveman, 2001). They had learnt how to “see” differently and to interpret what they were seeing.

This last idea was also documented in relation to other medical professionals in the 2006 edition of *Family Medicine* (Elder, Tobias, Lucero-Criswell, and Goldenar, 2006) and for business people more generally in the *Journal of Business Strategy* (Mitra, Hsieh, and Buswick, 2010). So the literature produced examples of artists working in my C2 cube (Adler, 2006; Eaves, 2014; Shiza, 2015), but still no community artists. I had found a hole or a gap which looked promising.

I searched for games in common in both contexts, breaking my work down into skill sets which might be useful in new playgrounds. Some elements of the three skill sets that I have developed during my own community arts practice, which I have identified in earlier chapters as creativity, collaboration and critical consciousness, are present in some of these arts and business initiatives. I have not found all the elements present in any one project. Creativity is the most common, but it is often channelled to the individual leader and it is applied to raise innovation for commercial gain or discussions on increased productiveness (Australian Government, 2015; Peacock, 2012; Nissley, 2010). Creativity does appear with collaboration in some group work initiatives (Bleakley, 2006; Cook, Gerrish, and Clarke, 2001; Graham, Hill, Holland, and Pool, 2015), but these examples show little concern for the examination of power structures or interest in any critical conscious-raising of or by workers. In jobs that require group work, collaboration is well considered, and in HR attitudes to power are measured, but creativity does not enter any of these discussions.

Is leadership a game I could play?

Although I have run my own companies, sat on numerous Boards of Management and been the Director and Executive Officer of a not-for-profit arts organisation, in relation to the world of business I have started this process as a novice. I didn't feel comfortable with what I interpreted as a focus on financial capital and marketing in the Business Schools I looked at. I saw this as being to the detriment of human and social capital. Then I found people playing in leadership.

Spoken Word Interlude No.9 Leadership
(please consider reading this section aloud)

**my own history
is that of the reluctant leader**

**it is hard to describe
the sense of panic i got**

**the first time i saw my name in print
in an international academic book on arts leadership⁶**

**in my family
it has always been seen as *a bit up yourself*
to set yourself up as a leader of others**

**i would love to say
we are a humble and modest lot
but i reckon it is
partly an acute sense of politeness
we would hate to make someone feel
they were not doing as well as we are**

**but it is also partly self preservation
to poke your head up above the crowd
when you are already a bit different
is setting yourself up as a target**

**it is suggested that the word leader
comes from the indo european root word leit⁷
it is linked to the person
who carried the flag
at the front of the army**

**we have all seen them on the television
the ones raising their head bravely
as they charge over the parapet
holding their symbol of country or belief high**

only to draw fire and die

**in popular culture
they may be what many men aspire to be
heroes**

**but as any actor knows
there is little money in that gig
it's a tiny role
that has little influence
on the real story**

**the leit is like
the canary in the mine
useful for those who follow
but expendable**

**so in this type of story
are the real leaders**

⁶Caust (2012).

⁷Heifetz et al. (2009).

the ones watching to see
how the leit falls
so they can plan
a better mode of attack

or is it the other one

the one who never
left the comfort of home
but sent others into harms way
to fulfil what they believe in

i have often wondered
about the power one person
in a leadership position
can have over another

how much consideration
goes into the decision
to send someone into battle

i am a pacifist

this guides a lot of my decisionmaking

but i am far from
the wishy washy variety

i am a pacifist because
i know i am capable of killing
but i choose not to

this is however a personal philosophy
and i try hard to ensure my personal beliefs
do not overly influence
those i interact with

for example i have two adult children
when my son was 17
the gulf war was heating up
and there was chatter in australia
about conscription

he came to me and asked
if i would help him to be
if necessary
a conscientious objector
as he knew he could not follow an order
to kill another human being

by contrast my daughter

**married an army boy
who is very willing and able to serve**

**they both have considered positions
and i admire both of them for it**

Reflecting on being a Leader

*When I am comfortable with my level of skill,
if the need is there,
I am willing to take the lead.
If I am not sure I am of use
and no-one else is coming to the fore,
I am likely to find someone
with a different set of skills to me
and see if they want to team up,
to take the lead,
together.*

~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.9 Leadership and its corresponding *Reflection on being a Leader* are placed here to give insight into my confusion associated with finding and deciding to pursue leadership development as a topic of my research. The spoken word is a stream of consciousness journal outpouring of everything I felt about leadership when I first started researching. The thinking was broad and unwieldy and showed both my interest in finding a topic within Business that could be relevant to my philosophically driven approach and my scepticism about the leaders I saw around me. The reflection defines my role as a reluctant leader and also suggests my commitment to shared leadership. From my experience I have always agreed with Pearce and Conger (2003a) when they write, “The rationale for empowering individual workers is that those dealing with situations on a daily basis are the most qualified to make decisions regarding those situations” (p. 12). So although reluctant, I am also aware that I am sometimes uniquely positioned to play a role in leading.

Every society has prevalent views that are specific to its time and place (Brown and Harris, 2014). So context is not only relevant but crucial when thinking about leadership. Heifetz, Grashow, and Linsky (2009) write:

The reality is that any system (including an organization or a country or a family) is the way it is because the people in the system (or at least those individuals and factions with the most leverage) want it that way. (p. 17)

It is a common saying that a nation gets the politicians it deserves,⁸ but most of the people really don't think they deserve the mob they have got. This is despite the fact that there must have been a large number who voted for them. This is especially relevant in Australia with our compulsory voting systems. Day, Harrison, and Halpin (2009) write, "Leadership requires a social context to be enacted. Even the most highly developed, self-aware, adaptable and charismatic leader cannot demonstrate leadership if stranded alone on a desert island" (p. 60). It is a strange leadership relationship, the one between politicians and citizens, and although we have assigned a level of decision-making to them, they are not our only leaders. Politics is but one of the contexts within which we live.

Over the years I have taken on a variety of roles in a range of contexts that could be deemed leadership positions but they have not worked along a continuum of time. By this I mean that I am not always more leader-like now than I was in my younger years. Schmitz (2012) writes,

This does not mean that everyone can lead any effort, organization, or institution, or that one who is a good leader in one context is a good leader

⁸ Attributed to Joseph de Maistre (1 April 1753–26 February 1821) French lawyer, diplomat, writer, and philosopher. https://en.wikiquote.org/wiki/Joseph_de_Maistre

in other contexts. It does mean that a great leader can come from anywhere, and that unless more people believe in themselves, take responsibility, and work with others to make a difference, we all lose out from the lost potential. (p. xvi)

I scanned the leadership theory books to see if I could have fun playing here, and I found a vast adventure playground set out over acres of diverse terrain. Dinh et al.(2014) identified a total of sixty-six different leadership theory domains. They write:

...it is important to recognize the reasons no unified theory of leadership exist. Leadership theory emphasizes many outcomes, from how leaders are perceived to how leaders affect unit performance; it involves group members as well as those of formal leaders; it has been applied to levels that include events, individuals, dyads, groups, organizations, and political systems; it has focussed in immediate and delayed effects; and it often incorporates contextual methodological approaches. (pp. 55–56)

In my searches, I dismissed transactional and charismatic leadership easily and started note-taking from a range of different schools of thought. After much work, I despaired, wondering how I can “do” leadership when I am not even sure of my own style. I was reluctant to even call myself a leader. Then I found another quote from Dinh et al. (2014):

Although this diversity has brought forth novel perspectives that enrich our knowledge of leadership, it also presents several challenges that future research must address. Notably, future research needs to develop integrative

perspectives that consider how disparate leadership theories relate or operate simultaneously to influence the emergence of leadership phenomena. (p. 55)

As I re-read my notes something hit me: So the leit is out the front so others can follow them. So do followers make a leader? I have a feeling I have been seen by others as a leader when that group of people have really needed my set of skills. This relates to my reading on leader-member exchange (LMX) and followership theory. Graen and Uhl-Bien(1995) write about where they see LNX fitting into leadership theory:

...studies of leadership could address each domain singularly (e.g., models that focus on the leader such as trait or behavioral approaches; or models that focus on the relationship, such as LMX). (p. 221)

Graen and Uhl-Bien draw their model of LMX with three intersecting circles named Leader, Followers and Relationship and it is the last that their work focuses on. Their aim to “demonstrate that leadership can become the concept that integrates micro and macro organizational behaviour” (p. 240) is backed up with a quantitative approach. Extensive and impressive looking, but it left me with a need to find the people in the process.

I moved back to their second circle and look at followership. Avolio, Walumbwa, and Weber (2009) believed one of the most interesting omissions in theory and research on leadership was the absence of discussions of followership and its impact on leadership (p. 434). Around the same time in the development field, Day et al. (2009) were suggesting that an important component of effective leadership is building the autonomy and leadership capabilities of followers (p. 65). By 2014, Boyatzis was drawing on neuroscience to gain a deeper insight

into the mechanisms of how people are attracted to or repelled by leaders, which is a critical dynamic underlying how followers and leaders build relationships (p. 301).

As a young person I discovered that team sport gave you a real high. I certainly didn't need to be captain, but to be part of a collective of diverse bodies whose differences ensured outcomes greater than anyone of us could achieve taught me the power of the group.

Excerpt from The Geebung Polo Club

*...Now my readers can imagine how the contest ebbed and flowed,
When the Geebung boys got going it was time to clear the road;
And the game was so terrific that ere half the time was gone
A spectator's leg was broken – just from merely looking on.
For they waddied one another till the plain was strewn with dead,
While the score was kept so even that they neither got ahead.
And the Cuff and Collar captain, when he tumbled off to die,
Was the last surviving player – so the game was called a tie...*

~Banjo Paterson, The Antipodean, 1893~

Collective or shared leadership is not only possible it has a long tradition in leadership theory. Carson, Tesluk, and Marrone (2007) write about the early leadership scholars (eg Gibb, 1950,1953 ; Katz & Kahn, 1978), who argued for the importance of leadership being shared among team members. They go on to suggest it is Gibb who was the first to argue that “leadership is probably best conceived as a group quality, as a set of functions which must be carried out by the group. This concept of ‘distributed leadership’ is an important one” (Gibb, 1954, p. 884).

Gibb (1950) talks of leadership being more than a positional relationship, suggesting a “more particular dynamic relationship between leader and his followers”. He writes that:

The chief characteristics of this relationship are: (a) an influence hierarchy; (b) integrative co-operative behaviour; (c) mutual interaction and stimulation and (d) the absence of a fixed social structure which maintains an individual's status in this hierarchy after he has ceased to perform the functions upon which the status originally rested. (p. 227)

I found it ironic that my first ever Massive Online Open Course (MOOC) in 2015 sent me down a path of reading about adaptive leadership. I am not a 'total Luddite' but definitely not a 'digital native', so I have had to adapt to the computer and this new way of learning online whilst I studied the need for leaders to be adaptive. Heifetz et al. (2009) give the following definition: "Adaptive leadership is the practice of mobilising people to tackle tough challenges and thrive" (p. 14). I am interested in taking what Dinh et al. (2014) called a more integrative perspective by undertaking this research in groups and using creativity as a process or practice to support participant empowerment. To shift the responsibility of leadership, or maybe just to share this responsibility in a gentler way, so it is taken willingly and we all thrive.

Earlier in this chapter (p. 70) I called myself a reluctant leader. I am naturally shy and a bit of a loner, but from an early age I wanted to change the world. It was plain to me that I didn't fit the role of a politician or many of the leaders around me. Being in the spotlight, the centre of attention, was not for me. Gibb (1949) when searching for criteria for picking leadership potential for the army, stated that "Empirical studies had suggested that exceptional physical appearance was one of the outstanding attributes. The leader had to be tall, strong and good-looking" (p. 251). He goes on to talk about the above-average intellectual rating that "he" would require. Gibb was searching for more accurate markers to identify "officer qualities", and he is very astute at recognising the biases that we all come with in identifying leaders.

I'm tall and have an inner strength but I don't think I fit the bill of what the armed forces of the time were really looking for.

Setting up camp in the Shared Leadership playground

Many years of facilitating community arts projects in which groups of people came together to make change within their own community has given me a good sense of a model or style of 'shared leadership' which works in this practice-based context. With this in mind, I went searching for more theoretical underpinnings of this type of leadership. Palus and Horth (2005) write, "Creative leadership arises from communities of people pursuing shared interests and passions. Increasingly it is the people rather than formal leaders who are playing essential parts in leading" (p. 5). They also speak about new contexts for working in this way when they write that "from the research with over 700 leaders facing complex challenges, the authors have come to understand creative leadership as making shared sense out of complexity and chaos and the crafting of meaningful action" (Palus and Horth, 2005, p. 1).

Orazi et al. (2014) have written that leadership should be an activity that can be shared rather than a role that an individual plays. They write that effective leaders would therefore:

be able to develop the leadership capability of others around them, including their followers, so that they also can become leaders. In distributed (or shared) leadership, leaders empower their followers to lead. This perspective views leadership not as a role but as an activity (or a function) which can therefore be shared and delegated to others. (p. 36)

Leadership development books and articles often start with the question of whether it is development of leaders or leadership that is being discussed. One of Australia's foremost

leadership researchers, Day (2000), offers one of the first reviews on the theme, highlighting the differences between the two perspectives when he makes the distinction that leader development focuses on the individual human capital: namely the set of skills, knowledge, and capabilities necessary for a leader to perform their work, whilst leadership development focuses on the creation of quality interpersonal networks that enhance cooperation and resource exchange.

More recently, Kark (2011) furthers this discussion on the difference between leader and leadership development and adds another component that is close to my own story, that of the role of play within the process. She offers a model suggesting that play can contribute to emotional, cognitive and behavioural components of both leader and leadership development processes. She also sums up the work of many writers when she links leader development to the ability to enhance human capital whilst the focus of leadership development is to build social capital (p. 509). Kark (2011) also links leadership development with shared leadership when she writes that “Leadership development at the shared leadership group level is comprised of competencies such as group learning, team creativity, and the relevant behavioral skills for mutual leadership” (p. 509).

Carson et al. (2007) set out to explore different definitions of shared leadership and conclude that it occurs when “leadership is distributed among team members rather than focused on a single designated leader (p. 1217). Mehra, Smith, Dixon, and Robertson (2006) further describe it as a “Shared, distributed phenomenon in which there can be several (formally appointed and/or emergent) leaders” (p. 233), whilst Pearce and Conger (2003) conclude that it is a “dynamic, interactive influence process among individuals in groups for which the objective is to lead one another to the achievement of group or organizational goals or both” (p. 1).

Spoken Word Interlude No.10 Stealing ideas
(please consider reading this section aloud)

**heard in nearly every workshop
it comes with a smile**

*you know
i am going to steal that idea
they say*

it would be great for

my 2nd year tutorial

staff pd session

nieces and nephews

**it is meant as a compliment
they are acknowledging
that i have been useful
but it confuses me every time**

**up front in workshops i always say
*everything we will be doing
will have collaborative elements
be generous and appreciative of each other
i hope you will take away
plenty of ideas to use yourselves***

**but there is always someone
who needs to talk about stealing**

**i see that ideas are free
and me well i am open source
it is nice to be acknowledged for what you do
but it is not why i do it**

**and money is not my why either
i come from the arts sector
we have vocations not jobs**

but is that still the crux of it

**is it the payment component of having a job
that turns the language to ownership
and from that to stealing**

of that i am not so sure

i have worked with volunteers

and it has come up in that context too

**i think it is based
in capitalism
and
in individualism**

**when ideas are about ownership
we shamefully forget to share**

so i make sure i say it again

*i am open source
feel free to use anything
we do in the workshops
just tailor it for your own context
and please remember to
pass it on to others*

Reflection on sharing 2

To truly share

you have to be willing

to give up stuff.

~Lisa Philip-Harbutt 2017~

Spoken Word Interlude No.10 Stealing ideas and its corresponding *Reflection on sharing 2*

are placed here as both a comment on the influence of individualism and what I see as a reluctance of many to practice sharing. In the case of the Spoken Word Interlude I am telling the story of one of the people in a workshop who insists on warning me he will steal my ideas even after I have stressed that we will all be learning together. This notion is counter to shared leadership. The reflection is a timely reminder that sharing is a two-way approach.

Whilst there has been renewed interest in the idea of shared leadership, it is not a new idea.

Follett is quoted⁹ as having written in the 1920s, “Leadership is not defined by the exercise of power but by the capacity to increase the sense of power among those led. The most essential

⁹This quote is often attributed to Follett’s *Creative experience* (1930) which seems to have had a number of editions. In my copy I cannot find this quote so have chosen to cite it from the most commonly quoted text.

work of the leader is to create more leaders” (cited in Riggio, Chaleff, and Lipman-Blumen, 2008, p. 325). Follett’s most well known titles are *The new state* (1918) and *Creative experience* (1930). These two books look at leadership from the large-scale examination of democracy to the more intimate setting of the workplace. Follett (1918) wrote, “Democracy is not a goal, it is a path; it is not attainment, but a process” (p. 58). It is relevant to mention that at the time of this writing in the United States, women were still fighting for the right to vote. Bathurst and Monin (2010) write, “Follett’s focus is on the process of leadership rather than the ascendancy of a so called leader who dominates and controls organizational life” (p. 122). Although Follett’s work has not always been taken seriously, she has been an exemplar for those who support collaborative change for a greater good.

I have always used my other voice, my ability as an artist and my art, to make change, to make a difference, maybe even to lead. Do I know this will work? Well no, not for sure, but I believe it is an area well worth exploring. As Parks (2005) writes:

The phrase “the art of leadership” is certainly well worn. But consciously recognizing the practice of leadership as artistry has received little attention.

For now, I simply suggest that art, artist and artistry be given a more prominent place within the lexicon of leadership theory and practice.

(p. 209)

I am unlikely to see the change I am searching for in my lifetime, but I am working for my great-great grandchildren, so that’s ok, as I will be in good company along the way. As Schmitz (2012) says, “Social change has always been the result of ordinary people doing extraordinary things – the courageous acts of many not just the heroic acts of few” (p. xvii).

Playing with language

I have defined workplaces as my field of play and the context for my explorations to be the adventure playground of leadership development. Using this metaphor, shared leadership is then the climbing frame on which my games will be played. It is an exciting linking structure between my past and a new possible future. I continue, however, to have questions around language. Shared leadership is but one of many ‘names’ being given to this sort of work.

What follows is a brief description of some of the others.

Post-heroic Leadership (see Fletcher, 2004; Crevani and Packendorff, 2007; Babaracco, 2001) has:

become a concept used to describe a new conceptualization of leadership that refuses the top-down focus on the leader typical of most leadership literature and discourse. To us, the heroic ideal creates both unhappy and stressed leaders and also problems of legitimating leaders and leadership in the eyes of employees and citizens, while the postheroic ideal represents both individual situations and societal norms that enable people, organizations, and societies to live on and develop.

(Crevani and Packendorff, 2007, p. 49)

Self-leadership (see Bligh, Pearce, and Kohles, 2006; Cunha, Pacheco, Castanhira, and Rego, 2017; Manz, 1986; Manz, Skaggs, Pearce, and Wassenaar, 2015) could be described as:

a comprehensive self-influence perspective that concerns leading oneself toward performance of naturally motivating tasks as well as managing

oneself to do work that must be done but is not naturally motivating.

(Manz, 1986, p. 589)

Collective leadership and collaborative leadership (see Mailhot, Gagon, Langley, and Binette, 2016; Ospina, 2016; Quick, 2017) literature shares

a view of leadership as an emergent, interactive process intended to cultivate group members' capacity and adaptability to navigate complexity.

(Ospina, 2016, p. 281)

Authentic leadership and embodied leadership (see Gardiner, 2016; Hanold, 2017; Larkin and Taylor, 2010) could be related to the fact that:

it is important to point out that it is the leader's body, and the way he or she uses it to express their 'true self' which is the seemingly invisible mechanism through which authenticity is conveyed to others.

(Larkin and Taylor, 2010, p. 6)

Relational leadership (see Harms and Han, 2016; Orr and Bennett, 2016; Uhl-bien, 2006) could be seen as:

an overarching framework for the study of leadership as a social influence process through which emergent coordination (e.g., evolving social order) and change (e.g., new approaches, values, attitudes, behaviors, ideologies) are constructed and produced. (Uhl-bien, 2006, p. 654)

Ethical leadership (see Hassan, Mahsud, Yukl, and Prussia, 2014; Liu, 2017; Voegtlin, 2016)

theories have:

highlighted the importance of ethical considerations in leadership, the dominant discourses of this field [however] tend to treat ethical leadership as individualised, decontextualised and power-neutral. (Liu, 2017, p. 343)

Democratic leadership (see Starrat, 2010; Woods, 2004) writers suggest that:

[it] entails rights to meaningful participation and respect for and expectations toward everyone as ethical beings. (Woods, 2004, p. 4)

Facilitative leadership theorist Fryer (2011), writing in relation to why critical management studies (CMS) should be taking a more engaged role in leadership, suggests that by

turning its back on leadership, CMS would leave those who find themselves in such predicaments, and who seek the counsel of management educators, with nowhere to turn but to the mainstream. CMS would thus squander opportunities to encourage leadership in the field of leadership. On the other hand, in paying it more attention, CMS may help to release the capacity, which is immanent in conventional understandings of leadership, to evoke greater and more genuine democratic participation in organizations.

(Fryer, 2011, p. 40)

So it seems many scholarly areas are pursuing different ways of ‘doing leadership’, ensuring an adventure playground with a range of equipment and many diverse ways of playing.

Teachers

...Oh teachers are my lessons done?

I cannot do another one.

They laughed and laughed and said, Well child,

are your lessons done?

are your lessons done?

are your lessons done?

~Last verse of song by Leonard Cohen 1934–2016~

How does all this fit?

As mentioned in Chapter Two (this thesis, p. 35), I have for many years written that art is a verb. For me it is a doing word, and although a bunch of artefacts fall out of the process of art-making, the real art has to be the process or the practice. How wonderful it was when in this research I came across a quote mirroring this idea within a leadership context: “People have long confused the notion of leadership with authority, power and influence. We find it extremely useful to see leadership as a verb, not a job” (Heifetz et al., 2009, p. 24). I go hunting and find two more related leadership areas.

Leadership as practice (see Avolio, 2004; Dovey, Burdon, and Simpson, 2017; Macgillivray, 2018; Mcguire and Vangen, 2016; Youngs, 2017):

... decentralises leadership away from an individual, usually pre-established as the leader, and repositions leadership as an outcome rather than a prerequisite of practice involving more than one person and non- human artefacts. Leadership-as-practice shifts our gaze more to practice as it unfolds, so the verb leading, rather than the noun leader comes to the forefront of our understanding. (Youngs, 2017, p. 141)

Leaderful practice (see Raelin, 2016; Yeo, Gold, and Marquardt, 2015) writers suggest that:

[L]eaders also need to harness and mobilize the intellectual capacity of their employees to develop a culture of continuous learning and participation.

Employees serve as collaborative and change agents that enhance the overall scope and depth of participation in organizational activities. Being “leaderful” calls for a deeper sensitivity toward multiple levels of experience embedded in these agents’ contributions and participation. (Yeo et al, 2015, p. 286)

It was the two quotes above that seemed to make the connection for me between my understanding and use of shared leadership within the community, and their own work within leadership. So I go searching for more details.

Raelin (2016) writes in the journal *Leadership* about workers’ active contribution to leadership. I track his work back a bit and find an alternative paradigm mentioned above, known as “leaderful practice” (Raelin, 2005, p. 18). In contemplating his ideas I make note that Raelin (2005) links workplaces to communities, which he defines as “any setting where people congregate to accomplish work together” (p. 18). This is a useful definition for a community artist like me, who is working at a time when more popular commentators have tried to differentiate what happens in work from what happens outside work (e.g. in family or community settings). These discussions are often held under the (in my view misleading) heading of work/life balance. This term raises oppositional expectations that ‘work should be hard’ and ‘life should be easy’ and that you only work hard, which you don’t really enjoy, so you can have an easy life which you do enjoy.

Raelin has broadened his definition of workplace as community beyond the old 'paid vs. unpaid' or 'professional vs. amateur' arguments that have never sat well with many artists, especially those who venture into the more socially driven practices. We work hard, often on projects that may never prove financially successful. For many of us, in professions and vocations too, we have both life works and work lives. Raelin (2005) suggests:

It may be time to bid "adieu" to the old paradigm of leadership. Traditional leadership served an important role in its day. But the times now require a form of leadership that can develop the capacity to take mutual action and can ignite the natural talent in people to contribute to the productiveness and growth of their own communities. In this way, leaderful practice can affect the bottom-line of our organizations either indirectly through a number of intervening processes or directly on its own. (Raelin, 2005, p. 27)

He used the term leaderful because he saw these workplaces as a community not deprived of leadership but full of leadership. Raelin, 2005 also suggests that to contribute to a leaderful workplace, you need not be in the designated position of leader of the community, for anyone who works with others in any capacity is capable of exerting leadership (p. 18).

In his early writing, Raelin (2003, 2005) was developing his new tenets of leadership, which he believed were in contrast to what he called the old tenets of leadership. He defined these old tenets as serial, individual, controlling and dispassionate (Raelin, 2005). My understanding of these words from his writing is as follows:

- Serial... as in linked to a person maintaining a role for a set period of time
- Individual... as in solitary role
- Controlling...as in a duty to direct in a top-down manner

- Dispassionate... as in undertaking tough decisions without showing any feelings

His alternatives were moving serial to concurrent, individual to collective, controlling to collaborative and dispassionate to compassionate.

By 2012, Raelin was building on this earlier work and introducing democratic process into the mix. The following is a quote from his article called “Dialogue and deliberation as expressions of democratic leadership in participatory organizational change”.

In its emphasis on democratic processes, leaderful practice is forthcoming in its articulation of four inter-related tenets that seek to democratize leadership-as-practice. These tenets are referred to as the “four c’s”, and can also be studied empirically: collectiveness, concurrency, collaboration, and compassion (Raelin, 2003). Collectiveness refers to the extent to which everyone in the entity can serve as a leader. Concurrency considers the extent to which members of the unit or organization are serving as leaders at the same time. Collaboration considers the extent to which members are co-creating their enterprise. It also considers the nature of the dialogue in which members determine together what needs to be done and how to do it. Finally, in Compassion, there is interest in the extent to which members commit to preserving the dignity of every single member of the entity regardless of background, status, or point of view. (pp. 11–12)

By 2016 Raelin laments that the “concept and practice of leadership have been overused and oversold to such an extent that the meaning of leadership is no longer conceptually intact, while its practice has become minimally suspect” (p. 131). He is aware of the many fellow

travellers searching for new ways of doing leadership, and outlines a similar list to those I chased early in my research:

Unfortunately, this movement... is disperse and is not focused on any set of conceptual identifiers; rather, it is referred to under a number of frames from shared leadership (Avolio et al., 1996; Pearce and Conger, 2003) to stewardship (Block, 1993), to collective leadership (Bolden et al., 2008a), to distributed leadership (Gronn, 2002; Spillane, 2006), to empowering leadership (Vecchio et al., 2010), to integrative leadership (Crosby and Bryson, 2005; Ospina and Foldy, 2009), to discursive leadership (Fairhurst, 2007), and to relational leadership (Dachler and Hosking, 1995; Murrell, 1997). (Raelin, 2016, p. 133)

In trying to solve this problem, Raelin also turns to the idea of leadership as a practice, suggesting that in the searching for new knowledge, “practice does not often rely upon theory to help participants learn their way out of trouble” (p. 13). He links this to Lévi-Strauss’s use of the term bricolage, which he suggest empowers people to “create knowledge as they improvise around the problems they are confronting. Practice thus has a different language from theory” (p. 13).

In seeing leadership as a practice, Raelin (2016) is suggesting that active participation in day-to-day decision-making can contribute to more democratic leadership in leaderful workplaces. Practice therefore becomes the engine of collaborative agency (Raelin, 2016, p. 141). He sees that learners themselves would “learn through” their examination of their own problems, although he does acknowledge a possible role for a “change agent” who could offer reflections on “learning how to learn” (p. 149). I believe change agents like community

artists or bricoleurs could play an important role encouraging workers to “think out of their context or frame of reference in order to challenge existing assumptions and beliefs” (p. 149). Raelin suggests that leadership as a practice encourages participants to use collaborative sense-making in the workplace as a tool which has the potential to evolve out to “other community settings creating their own useful and sustainable reality” (p. 149). In this way leadership is “a meta-capability that encourages movement from day-to-day actions by individuals to core processes and capabilities that subsequently shape individual behaviour” (p. 141).

Raelin’s descriptions ring true for much of my work over four decades.

As I finish this chapter, I realise that so many of the explorations I have been undertaking have been along continuums, building on from my previous work on the cultural democracy continuum and the continuums that contribute the axes of my 3D matrix. Trying to spot the small differences between the theoretical work of people coming from vastly different areas. I set myself the challenge to draw it and a different 3D matrix popped out. It is too early to plot everything, but the framework is interesting to ponder future possible uses.

In the matrix below I have modified Diagram No.2 which is placed at the beginning of this chapter (this thesis, p. 67). I have changed the X axis from a context continuum of specialised/community to one of practice/theory. The mode of working, Y axis, has stayed the same that being individual/collective. And the Z axis has changed from intention to make art/make change to intention of financial gain/knowledge generation’. This places my current research work once again in the C2 cube of working collectively in practice contexts with the intention of knowledge generation.

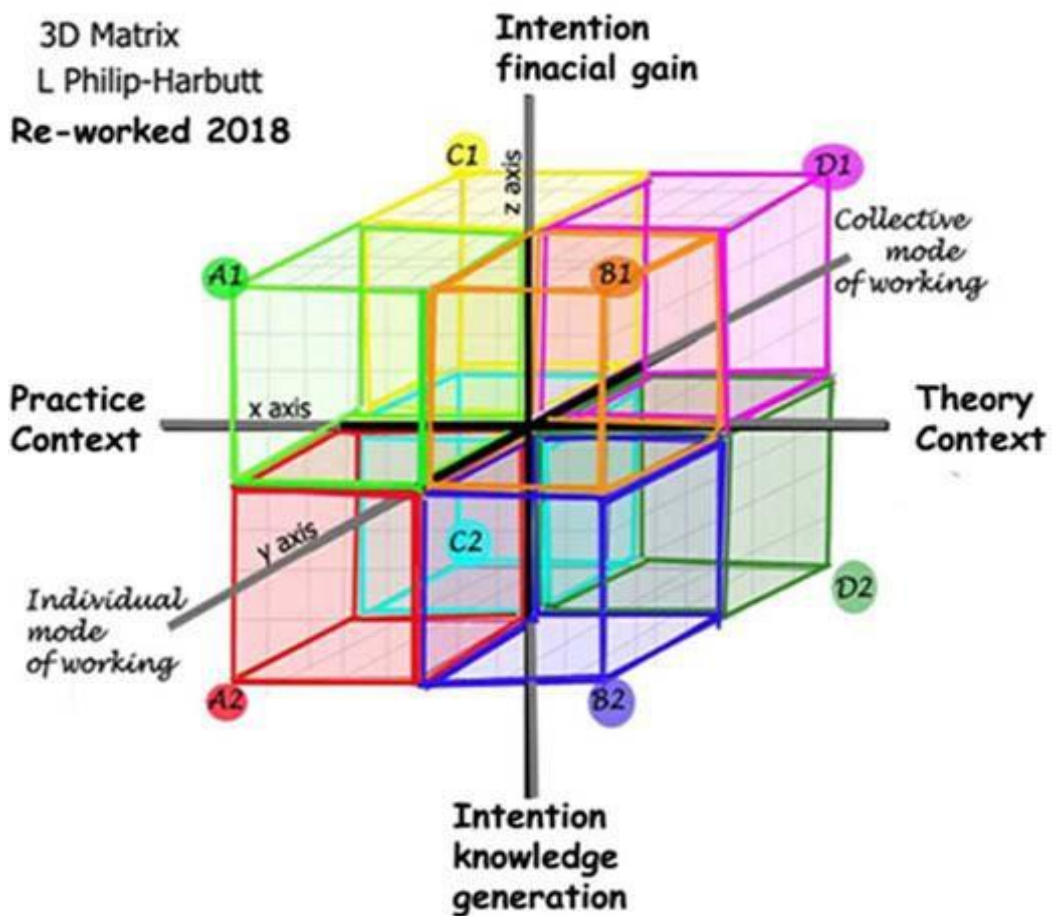


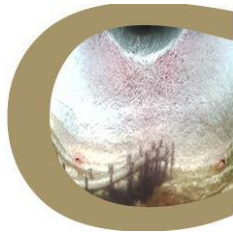
Diagram No.3 Modified 3D matrix reflecting on my new work

Another key factor in my research project is that unlike some of the more passive initiatives such as art appreciation workshops, any workshop I undertake as part of the research process will be steeped in the activity of “making”. I introduced this idea back in Chapter Two (this thesis, p. 32) with a quote from Dissanayake, who comes from evolutionary biology rather than art or business, in which she suggests humans have an inherent desire to make things. Taylor and Ladkin (2009) pick up on this when they write that “the use of making as an arts-based process that is independent of the other processes seems to be rare within the current

business environment” (p. 60). Acknowledging this rarity, I rejoice in a this matching gap I have found.

In this chapter I have identified a gap in my own practice. I have explained that previously I have not taken on work that sits in a specialised context that was far from the community settings I am used to; I often chose to work collectively rather than individually; and making change has often been my intention. I then explained how I came to look within a business context. Going to the literature, I did find that although artists were being used for professional development opportunities within business schools and in industry, I could find no examples of a community artist bringing their unique set of skills to this area. I then travelled through Leadership, unpacking many different schools of thought and settling on Shared Leadership and Leaderful Practice. In the next Chapter I will search for the most appropriate Methodology to guide this research project.





Chapter Four Playing on the methodology equipment

In previous chapters I have introduced myself and the context I am used to working in, and have also described the new context that I am taking this research into. In this chapter, we go on an exploration, finding, trying and embracing (or rejecting) methodologies. I first start exploring the playground of practice by looking at the practice-based research literature. I then choose my most familiar playground equipment, action research. Wanting more diverse playmates, I explore for a time the area of transdisciplinary research, which includes **Spoken Word Interlude No.11**, where I use a story about roadkill to reflect on having different thoughts and feelings at the same time. I then jump into arts-based research and autoethnography. With the complex problem of multiple possibilities a decision to draw them is made. This section also includes **Spoken Word Interlude No.12**, describing my introduction as a child to Venn diagrams. I found that drawing helped me to make sense so I could move on to a plan of action for working within leadership development.

Reflection on entering new areas

*On first entering
the methodology field of play,
I tried
much of the equipment
on offer.
Given my background
the Quallie toys
were much more familiar;
but the opportunities were many
and I had fun playing.*

~Lisa Philip-Harbutt 2016~

Exploring the playground of practice

If PhD candidates are required “to make a significant and original contribution to a discipline or profession” (Swinburne University, n.d.), then I was feeling the pressure to identify the discipline or profession that I could contribute to. I was a community artist working outside the traditional notion of community. Consequently, the potential of making a contribution to a single discipline was (and continues to be) problematic. My work is exploratory in nature and steeped in the practice of using art as a collaborative tool for exploring change. It sits on the edge of many disciplines, but I would suggest that it is the nature of its liminality which gives it the potential for legitimate entry into a variety of contexts and access to a variety of co-creators and other researchers. My major issue in finding a place to undertake my research within a university has been my commitment to being openly cross-faculty and also my dedication to community arts practice, which is yet to find a place within the academic framework of a university. It was at this stage that it first became apparent that a job title change might be needed to better describe what I was setting out to do. Over time this also influenced the eventual title of this thesis.

In a similar way to the changing language attached to community arts practice described in Chapter Two (e.g. community arts, participatory arts, community cultural development, arts for social change etc.), practice-based creative research activity within a university context is equally linguistically problematic. At Swinburne University, where I spent the first half of my PhD candidacy, practice-based research was linked to Business or Journalism, where it was offered part-time and was based around the notion of professional development, so it was not relevant for me to consider. Practice-led research involving artwork and exegesis, with an emphasis on creative writing, looked interesting for a short while, but unfortunately it underwent a review during my time at Swinburne University.

I had returned to the academic playgrounds in the cross-faculty Institute of Leadership for the Greater Good, which was dissolved during my time at Swinburne University. I make artwork as part of my research process, but it is in collaboration with the participants and not necessarily linked to one art form, which made inclusion in an Arts faculty a bit problematic. I had also spent many years as both student and lecturer at art schools, and the shift to a different context was important to me. My research is experiential, with a degree of fluidity of methodology, which requires an openness to fortuitous events generated by the interactions with participants, processes and practices. Although I can find examples of this open approach in the literature (e.g. Denzin's (2017) discussion of contending paradigms in relation to critical qualitative inquiry or the use of the word 'interplay' by Schultz and Hatch (1996) when examining multiple paradigms), the many faculties I have found myself in during my search for the most appropriate playground, have found this approach difficult.

Reflection on the big divide

As I continue my reading

I keep coming across references to

a Theory/Practice divide

I go searching for a clearer picture.

*The initial image is of the Grand Canyon;
me on one side peering through binoculars*

looking for my supervisors

on the other side.

But they mysteriously keep disappearing.

This can't be right.

I need to change this picture.

~Lisa Philip-Harbutt 2016~

Academic discussion and debate about the relationships between rigorous research and its relevance to management practitioners have been ongoing since the 1960s (Bartunek and

Rynes, 2014). Many have focussed on the idea of a gap or divide that needs to be bridged before successful collaborations can occur. These are usually written, however, from one side or the other of this gap. I have chosen instead to change the metaphor. Those contributing to the conversation are also sitting firmly on one side or the other, and seem to feel the need to be partisan to the side they are sitting on. I wonder if we can all inhabit instead a new, liminal space where the possibility exists to build new knowledge relevant to both sides. I acknowledge, however, that there are often people charged with the role of bridging or spanning the gap instead of my image of new neutral locations.

I read of idea practitioners (Davenport, Prusak, and Wilson, 2003) and scholar-practitioners who are described by Tenkasi and Hay (2008) as the ones who “have one foot each in the worlds of academia and practice” (p. 50). They go on to describe people with a commitment to advancing the causes of both theory and practice. The most unusual name I came across for professionals who move across multiple work fields to carry out their goals, objectives, and tasks was ‘boundary spanners’ (Bartel, 2001; Williams, 2002). I had images of wrenches and shifters in my head, tools of the trade that didn’t quite work for making sense of the context in which this term was being used. I kept reading and found that boundary spanners are competent key agents undertaking effective collaborative behaviour within inter-organizational contexts, often managing ‘wicked’ situations characterized by a host of complex and seemingly intractable problems and issues (Williams, 2002). Building on the work of Williams (2002), Ryan and Malley (2016) offer three distinct roles that boundary spanners are seen to play: “These are: boundary spanner as network builder, boundary spanner as entrepreneur, and boundary spanner as mediator” (p. 7). These descriptions network builder, entrepreneur and mediator make sense in relation to my own skill set as a community artist.

Speaking from within the Bristol University Business School, Hughes, Bence, Grisoni, O'Regan, and Wornham (2011) outline the dilemma for business schools in their need to maintain a level of academic excellence in order to gain credibility within the university environment. They suggest that this focus often involves measuring themselves solely by the rigour of their scientific research, which in turn can lead them to become less relevant to practitioners who are looking for something that they can act upon. That said, Hughes et al. (2011) also suggest that to serve the profession of management is not the only role that business schools undertake, and that fundamental research plays an important role in that it feeds new knowledge of issues or a potentially new developments into the field of practice, which may not yet be identified as a need by the workplaces within these fields.

Also standing firmly on the university side of my great divide, Markides (2011) states that “[t]here is obviously a perceived gap between management research and practice” (p. 121). After outlining the gap from descriptions from both sides, Markides (2011) puts instead a proposal that there is another possibility – that the “perceived gap is just that – a perception that does not reflect reality” (p. 124). He is suggesting that managerially relevant research cannot be judged by published articles alone, and that the research that gets disseminated to managers or students through teaching, presentations, and consultations should also be acknowledged for helping to bridge the gap. He proposes that the “challenge of producing good academic research and then converting it into solutions and ideas that managers find useful is primarily a challenge of managing different and conflicting mind-sets, attitudes, and value systems” (p. 132). He concludes that academics either adopt a specialization strategy or try to achieve academic ambidexterity through temporal separation of the two types of activities that are required across this divide.

Corley and Gioia (2011) suggest that academics use parsimonious theoretical language to save time and in the hope that it enhances clarity for other scholars (p. 21). Amusingly, they use the two sentences below as an example of how their academic language may not promote dialogue with a range of other stakeholders:

Yet we should recognize that our specialized language tends to distance us from the issues that generated the theories about the phenomena we are trying to describe and explain in the first place. Put differently, our distal language often seems to elide the relevance of our second-order theoretical constructs from the proximal parties whose experience we are trying to explicate. (p. 21)

Although the language divide implies standing on one side or the other of the ‘gap’, some writers (Corley and Gioia, 2011; Gulati, 2007) suggest that there is nothing about the nature of either theory or practice that stops them from being served simultaneously. As someone who is currently playing far from her usual practice, I am keen to get the language as accurate as I can for academics without destroying my need to speak in plain English for those who contribute to our research games.

As I make a case for a new, liminal play-space, where the possibility of building knowledge generation relevant to both sides is desired, I am aware that I am currently running out to play in unknown, possibly wild and dangerous, playgrounds. One of the shapes of art (as outlined in this thesis Chapter Two, p. 37) is, however, that of the magical looking-glass: the thing that we look through and fantasise all sorts of possible futures. I need to be able to dream it is possible, so I can plan for it to happen. So I find myself dreaming of standing with other like-

minded people, in the middle of this non-gap, reaching out (maybe even spanning) to both sides.

Candy (2006) has written a guide to practice-based research in which she states, “Creative output can be produced, or practice undertaken, as an integral part of the research process” (p. 2). She goes on to outline that critical reflection must accompany any creative outcomes. She writes, “A thesis arising from a practice-based research process ... is expected to both show evidence of original scholarship and to contain material that can be published or exhibited” (p. 2). Both creative output and critical reflection are part of my research project.

Although many universities use the terms practice-based and practice-led interchangeably, Candy (2006) is clear in her differentiation. She believes if creative artefacts are the basis of the contribution to knowledge, the research is practice-based, and if the research leads primarily to new understandings about practice, it is practice-led. Using these definitions, I believe I am contributing to knowledge more generally than just through the creation of new understandings of community arts practice. I am instead using art-making combined with the CA skill-set to inform leadership development opportunities. So my PhD project would through these definitions be seen as practice-based research, but there is more to it than just practice-based research.

Raelin’s description in Chapter Three (this thesis, p. 88) of practice having a different language than theory has taken me to the writings of Graeme Sullivan and his work in the area of arts as research. I am glad that through some of the trials and tribulations of eight supervisors, multiple faculties and two universities I feel I am managing to combine the theory and the practice in a way I am satisfied with. Sullivan’s belief in arts as research suggest that arts practice can be more than either -led or -based.

Sullivan is an Australian-born artist, author, art theorist, and professor of art education. In many different articles and books he has outlined the argument that arts practice serves as an ideal foundation for leadership:

the claim is that effective leaders have a profound belief in the need to nurture human potential because it is an infinite resource capable of extraordinary achievement. Furthermore, the commitment and conviction to seek new ways of thinking and doing that are not only responsive to change, but also relish the challenge of uncertainty, are traits found in abundance within the creative spaces of art colleges and art schools, especially those located within universities. This premise, of course, is not unique to arts programmes because creative potential is a native human capability, as is a commitment to knowledge seeking. (Sullivan, 2014a, pp. 335–336)

He believes that the arts “are cultural practices that can expand the scope and utility of institutional processes and provide fundamental support to academic missions that value education as a long-term investment” (Sullivan, 2014a, p. 336). It is the learning inside the idea of education that interests me in Sullivan’s words. When I’m making art, whether I am alone in the outback making something from the flotsam and jetsam left by nature and humans just passing through, in a community supporting people to find their cultural voice by expressing something important to them or in one of my workshops or presentations for this piece of research, I am participating in the development of new learning. This new learning can extend beyond me and beyond the participants or audiences involved. If good art-making has occurred, the learning lives on. Sullivan (2014a) writes:

When we actively participate in discussions and debates about the outcomes of art, we are opening up new possibilities for thinking about, and acting upon, our new insights. Alliances are created because making art and having others respond to it opens up new connections, associations and meanings. In artistic affiliations, artists and viewers make meanings in different ways, yet interdependent relationships are established around a common focus, that being a work of art. Alliances that serve mutual interests can also be an effective approach for managing collaborative working relationships much like effective partnerships where each entity contributes something different to a coalition of ideas. (p. 338)

In bringing my community artist's skill set to the practice of leadership development I have been counting on the creative activity and critical reflection that Sullivan talks about as outcomes of the practice of making art and the process of responding to it. In my work I set the challenges that art-making brings with it, both the skill of transferring idea into image, movement or story and then the interpretation of image, movement or story back into ideas, thoughts and understandings. Sullivan, (2014a) writes:

we do not merely accept new information; we act on it to make sense for ourselves about what it means. The agency to act and make a meaningful decision is a hallmark of individual autonomy, and when the outcomes of decision making affect others this invokes broader responsibilities and requires reflective understanding and thoughtful leadership. (p. 338)

In this way Sullivan is joining voices such as Nancy Adler (2006), Ralf Bathurst (2014), Patricia Leavy (2011, 2015), Stefan Meisiek and Daved Barry (2018), and Kathleen Pithouse-

Morgan and Anastasia Samaras (2015), who are all adding to the polyphonic chorus delivering the songs across the world which link art, research and leadership.

Sullivan and Gu (2017) write:

At the heart of it, research is an ongoing process of reflection, creative action, and changing awareness and helps us build arguments about why art is important in the life of art learners of all ages. ...The basic premise of practitioner researcher is that the most important and effective knowledge is self-knowledge, which is built around reflective actions and making practices because these inform and transform our understanding of how we respond to everyday change. (p. 50)

Here Sullivan is speaking in a language that I know well from previous research work, so I look up from my practice games and go in search of other methods.

Starting with familiar playground equipment –action research

I have used action research (AR) in previous work, both academic and practice-based. I took the participatory action research (PAR) approach that I had developed in my Masters by Research into the workplace when I was Director of Community Arts Network SA. It also added a theoretical framework to a range of community consultations and project evaluations that I undertook as a consultant.

Many commentators track the term action research, back to an article written by Lewin (1946), in which he describes AR as “a comparative research on the conditions and effects of various forms of social action and research leading to social action” (p. 35). In this

publication, we also get our first description of the AR cycles of planning, undertaking action and then fact-finding based on the results of the action. There are currently many different versions of the AR cycles. I was first introduced to the Plan – Act – Observe – Reflect action research spiral in an early edition of the *Action research planner* by Kemmis and McTaggart (1988). On previous projects my mode of working had been predominately PAR.

Kemmis, McTaggart, and Nixon (2014) added a new extension to this AR planner that is of particular relevance for this project. Their emphasis is on bringing a stronger ‘critical’ (in the academic sense of the word) edge to the reflect phase of the AR spiral. They believe that “people who undertake critical participatory action research do so with a clear and conscious commitment to the notion that it will be a social and educational process for each person involved and for everyone involved collectively” (Kemmis, McTaggart, and Nixon, 2014, p. 19). This is reflected in the planning of my individual and collective workshop activities.

Action learning has also appeared in the literature, where it is seen to be very relevant to workplace based learning: “Action learning is also part of a wider growth in ‘action approaches’ to management and organization” (Pedler and Burgoyne, 2008, p. 322). In exploring the differences between the various approaches, McGill and Beaty (2001) suggest that action learning concentrates on the activity – learning through action – whilst AR has a more research-oriented approach. In discussing the differences, Pedler and Burgoyne (2008) write:

Action Learning seeks continuous improvement in systems and self-development through individual and collective action. Sensemaking is based on the actions taken, via reflection, honest observation and interpretation of

consequences of action. The purpose and outcomes are improved action and personal and collective learning. (p. 323)

In summary, the different approaches to AR can be described as follows:

- AR is a combination of both action and research: action, which is working toward change, and research, which is undertaken to add to the ongoing body of knowledge.
- PAR is when a group of people conduct research together on issues that matter to them using an AR approach.
- Critical participatory action research takes PAR one step further by building into the process a contextualising by the participants of the research undertaken within a wider public sphere, resulting in a change to both the issue and context through the process of researching.
- Action learning sits powerfully in adult, professional and managerial education. It often occurs when the person and the workplace explore problems that are relevant to both and the answers are reliant on active learning by everyone involved.

I see these action-based ways of doing research sitting on a continuum with each section overlapping and offering the opportunity for work to find itself in multiple spots and even sometimes in motion along this continuum. Although AR and especially CPAR methods appear useful for my task at hand, they are not all I want from a methodology, so I keep looking.

Spoken Word Interlude No.11 The story of roadkill
(please consider reading this section aloud)

**i remember the first time i recognized
that i could think and feel
different things at the same time**

i was young
i don't remember which trip

it was outback south australia
and we were on the western side of the road
setting up camp for the night
three daughters
and their mum and dad heading north

there would have been a dog
i think the kelpie was black
so it was jeremy

we all had our jobs
which were done with efficient ease
or am i remembering
dad bragging in later years
of how fast his girls
could set up camp
for the night

we had been all day on the back of the truck
so it was great to get down and move

my turn to collect fire wood

we hadnt seen another vehicle all day
so i was walking along the road
it was all dirt
after you left port augusta
in those days

something caught my eye
it was in the road kill zone
but no smell yet
so recent

not a roo but quite big
i am usually repelled
but something draws me closer

a mess of feathers and blood
tears run down my dusty face
as i see it had been an eagle

three things hit me
all at the same time

a feeling of loss
of life gone
no more soaring for this majestic bird

a feeling of repulsion
of dead flesh
as the smell finally envelopes me
not road kill smell
but that of the butchers shop

and an overwhelming sense of attraction
the beauty of the sun
low in the sky
outlining the downy feathers
at the top of the legs

and the slick crimson of the blood
reflecting the world
until the dust i had bought with me
settles on it

i dont know how long it was
but the moment was gone
when i hear mum call
from our camp

she is awaiting my firewood to get the billy on

as i turn
to get back to my job at hand
i ponder

how i can have so many things in my head
all at the same time

Quote

*This is the time for every artist in every genre
to do what he or she does loudly and consistently.*

... You've got to keep asserting the complexity

and the originality of life,

and the multiplicity of it,

and the facets of it.

This is about being a complex human being in the world,

not about finding a villain.

This is no time for anything else

than the best that you've got.

~Toni Morrison, writer, born 1931 ~

Spoken Word Interlude No.11 The story of roadkill and the *Quote* from Toni Morrison (which acts as an alternative reflection) finds relevance in this methodology chapter as an introduction to transdisciplinary research. Not fitting neatly into either faculty or methodological traditions, I started exploring cross-disciplinary research practices, and transdisciplinary research offered. For a while, I find it a comfortable place to research. In the case of the Spoken Word Interlude I use a moment of significance from my childhood to explore feelings of being able to see an image – in this case that of a dead eagle – and have your mind interpret what you are seeing from a variety of different perspectives. This gave the younger me an insight into the whole picture of what I was seeing – that is, the life, living, beauty and death of this creature. Toni Morrison’s quote adds to this, in that it is a call to arms for artists to use the complex skills they have to help make sense of the world for others.

Searching for more diversity – transdisciplinary research

My search led me for a while to transdisciplinary research, which is emergent and focused on problem-centred inquiries. Leavy (2011) writes:

Transdisciplinarity draws on knowledge from disciplines relevant to particular research issues or problems while ultimately transcending disciplinary borders and building a synergistic conceptual and methodological framework that is irreducible to the sum of its constituent parts. Transdisciplinarity views knowledge-building and dissemination as a holistic process and requires innovation and flexibility. (p. 35)

After surveying the theoretical landscape on transdisciplinarity, Wickson, Carew, and Russell (2006) identified the three key characteristics that describe what constitutes a

transdisciplinary approach to research, as distinct from multi- and interdisciplinary approaches. These characteristics are problem focus, evolving methodology, and collaboration (Wickson et al. 2006, p. 1048).

Transdisciplinary research is often described as a new way of thinking which uses responsive or iterative methodologies and requires innovation, creativity and flexibility and often employs participatory research design strategies (Leavy, 2011; Lawrence and Depres, 2004; Klein, 2004; Giri, 2002). The interconnected world we live in has problems that are interrelated in origin, which therefore require an interconnected response (Sehume, 2013). This commitment to interconnectedness is core when undertaking transdisciplinary research. In my planning for this research project I have drawn on years of experience working with “similarity and difference” in cross-cultural community contexts. The participants I am working with on this research project are drawn from very different contexts, and the individual and collective art-making activities we are planning call for a non-judgmental exploration of both their own similarities and differences in relation to issues in their workplaces. This allows for a mapping of the interconnectedness and makes evident the gaps that the groups may choose to continue to work on themselves. As Sullivan (2014b) says, “If we are interested in change that is sustainable, we need to put the ownership of the information in the hands of the user” (p. 284).

As well as acknowledging the important role of participants as stakeholders, I also consider the wider population. Leavy (2011) addresses this issue of audience when she writes:

First and foremost transdisciplinary research should reach diverse and public audiences (in addition to relevant audiences within the research community). When engaging in a transdisciplinary project there is an ethical

obligation to ensure that the groups we aim to serve have access to the research findings. Making research accessible to non-academic audiences requires 1) new representational forms and 2) new venues for dissemination.

(p. 79)

This understanding of diversity and commitment to empowerment supports my need to be flexible enough to respond to both the context and individual participants' requirements so I may support them as active participants in their own research processes and sense-making. In fact, some theorists distinguish transdisciplinarity as "collaborative knowledge generation between researchers and stakeholders"(Wickson et al., 2006).

The debate on transdisciplinarity is still emerging, and the process of transdisciplinary research is still being developed (Hirsch Hadorn, G. et al., 2007). I take heart in the words of Wilson, Hawkins, and Sim, (2013):

If your work is challenging, probing, bringing into question or testing an established conceptual model, then you're doing research. If you're proposing a conceptual model in an emerging field, then you're doing research. If you're not challenging anything, directly or indirectly, implicitly or explicitly, then you're not doing research. (p. 45)

By moving beyond the practical problems of narrow viewpoint by embracing collaboration, those undertaking transdisciplinary research are freed up to explore new territories. Hirsch Hadorn et al. (2007) outline clearly that this does not give free rein. They quote Pohl and Hirsch Hadorn (2007) in identifying the new set of challenges as:

- to grasp the complexity of the problems
- to take into account the diversity of scientific and societal views of the problems
- to link abstract and case specific knowledge
- to constitute knowledge with a focus on problem-solving for what is perceived to be the common good (p. 4)

The complicated spot I'm at.

I played with Transdisciplinarity, to see if I could fit.

But my explorations were binding me tightly; Methodologies hurt... what a shit.

*The pencil crossed out, spare words, but I pout,
as they disappear from my view.*

*And now I admit, that I miss them a bit,
that mystery of methodological blue.*

Depth is what they are after, just have to make it mine.

The readings are highlighted with colours; the notes are captured ... in outline.

*My days are full, the work is cruel,
I'm lost in the sea of long words.*

*But does it make sense, and give no offence,
to travel along with the herds.*

Being literary is harder than I'm used to. I just want my hands to create.

But caught up in the process of word-making; I'm tempted to just dissertate.

*I need to stay true, to the things that I do,
hold on to the things that I know.*

*Art-making is free, for both you and for me,
no need to stop short or forego.*

Breadth is what I'm used to. But now I'm asked to dig deep.

I buck at the notion of hierarchy; Do I take this faithful leap?

*I guess that it's best, if I quit the protest,
how I got here is hard to recall.*

So I go back to the books, no more gobbliooks.

Oh please let it make sense to you all.

~Lisa Philip-Harbutt 2016~

Finding somewhere new to play – arts-based research

Leavy's (2011) book *Essentials of transdisciplinary research: Using problem centred methodologies* had guided me through my cross-faculty explorations. I realised, however, that she was also exploring research that was more clearly aligned with my practice. It was through her writing that I first read the term arts-based research.

Although the arts have long been recognised as being able to uniquely educate, inspire, illuminate, resist, heal and persuade (Leavy, 2015), the term arts-based research (ABR) has only come into prominence since the 1990s (Barone, 2006; Barone and Eisner, 1997; Eisner, 1991; McNiff, 1998; Rolling, 2013). The work of American philosopher, psychologist, and educational reformer John Dewey made the connection a lot earlier when he wrote *Art as experience* after delivering a series of lectures called the *Philosophy of art* at Harvard University. In this early publication, Dewey (1934) wrote that “[w]orks of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified, collective life. But they are also marvellous aids in the creation of such a life” (p. 84).

Dewey is espousing the benefits of art-making, as well as the power of the artefact that is made, to connect again with the audience and therefore re-establish as a new art experience, leading to the potential of change. I believe in this book Dewey is suggesting that research which involves both art and the everyday lives of a range of people can support theory development towards a more civil society.

More recently, McNiff (1998; 2013) suggests that ABR is the systematic use of an artistic process as a primary way of understanding and examining experience by both researchers and the people they involve in their studies. Shaun McNiff is an internationally recognized authority on the arts and healing, creativity, and ABR. McNiff, (2014) writes that “...

creativity is a contagious force and the most effective strategy for advancing its role in health may well be encouraging personal identification with art healing as a convincing and inspirational form of evidence” (p. 255).

Barone and Eisner (2012) suggest that the aim of ABR is not to replace traditional research methods; it is “to diversify the pantry of methods” that researchers can use to address the problems they care about. My ‘pantry’ includes both visual and performing arts. In community arts contexts I have: painted murals and portraits; built sculptures and installations; made costumes, wearable art and puppets; constructed mazes and mandalas; taken photos and videos; instigated performances, recitals and poetry slams. The art form has always been less important than the reason for making the art and the company in which the art was made and shared. I am ready to offer any or all of these art forms as a means of finding some ways of working on the problem inherent in my research project.

Orr (2003; 2009) has set some new definitions, working mainly within organisations, which she calls aesthetic practice. Her definition of aesthetic practice is a process in which artistic media is used to engage organizational members in collaborative learning, sense-making and change. Like Dewey, Orr believes that aesthetics are part of our everyday lives and should not be separated from day to day thinking.

Sullivan (2010) writes that “both the practice of making art and the process of responding to it involve creative activity and critical reflection that can result in individuals and communities of learners taking ownership of knowledge and understanding” (p. 284). The practices and processes of ABR offer a range of ways to work with participants that disrupts their usual patterns of thought and draws them into “seeing and thinking differently” (Leavy, 2015, p. 24).

A Sonnet about Difference

*Difference is the sight of someone other
than the reflection you know, so well.
The known is safe but it tends to smother
And to limit your potential to excel.
Difference is the taste, that is sharp and soft
in your mouth, do you swirl it or swallow?
Rejoice in the taste, here, now, then it's lost
Can't be retrieved, let it go, don't follow.
Difference is the sound discordant and strange
That takes you to the foreign and exotic.
This gives you a chance to embrace the change
Move the dull to the highly hypnotic.
Recognising our difference within is key.
It's waiting impatiently for you and me.
~Lisa Philip-Harbutt 2017~*

Although Kuhn (1962) forecast the beginning of a paradigm shift away from the Western scientific method back in the 1960s, many writers such as Atkins (2012) still see these more traditional ways as “a methodology and a worldview which has dominated not only the social sciences, but also much of western thought, culture and civilization for more than 200 years” (p. 61). Although there is “an increasing interest in the use of arts-based methods as a research approach” (Coemans, Wang, Leysen, and Hannes, 2015, p. 33), it is recognised that “Art-based research challenges the comfort zone of many academics” (Atkins, 2012, p. 60). Many see the diversity of the practice as a positive, but for others “a shared vocabulary that can facilitate the communication about what constitutes ABR appears to be lacking” (Coemans et al., 2015, p. 33).

Writers such as Eaves (2014) acknowledge ABR as an emergent field, in which there “remains diversity in methodological scope, approach and techniques; ongoing debate

regarding standards, legitimacy and publication, and variance in application” (p. 149). She goes on, however, to describe it as:

a holistic and pluralistic approach to research which foregrounds the interconnections between epistemology, theory and methodology, with the stance that no method should be privileged as intrinsically superior to another, but rather, the selection and indeed combination of methods must be based on the value afforded to address the particularity of the problem situation. (Eaves, 2014, p. 150)

And then finding Autoethnography

Quote

Storytelling reveals meaning

Without committing

the error of defining it.

~Hannah Arendt 1906–1975~

Autoethnography (AE) is an approach to research and writing that seeks to describe and systematically analyse (graphy) personal experience (auto) in order to understand cultural experience (ethno) (Ellis, 2004). AE privileges the researcher’s subjective experience (Gwyther and Possamai-Inesedy, 2009). It places the researcher back in the picture, asking them for their story of what has been occurring and referencing that experience to the culture of their society. Bruner (1986, 1990) explored two different ‘ways of knowing’. He called one the paradigmatic mode and the other the narrative mode. Paradigmatic suggests that the well-formed argument “attempts to fulfil the ideal of a formal, mathematical system of description and explanation”, whilst narrative is a “good story in human or human-like intention and action” (Bruner, 1986, p. 11).

Story plays an important role in human interaction. We create stories in an effort to generate coherence, to improve coordination at existing tasks, and, at least as importantly, to allow us to conceive new possibilities, ways of thinking that open new avenues of existence and exploration (Grobstein, 2007). Using story within an academic context can be difficult. Webb (2015) writes that academic storytellers “have to deal with two apparently contradictory imperatives: they need to answer important research questions, and they need to produce works of the imagination” (p. 4). She writes eloquently about the fact that collecting ideas, facts and figures is only part of the process of researching; “research is not complete until it has been made to make sense and has been made public” (Webb, 2015, p. 9). She seems to be commenting on a current criticism that is often expressed by the general public that academics only write for other academics.

Autoethnographic storytelling allows for a descriptive picture of the process of the researcher ‘making sense’ of the process as well as the outcomes of research. It involves more than the facts and figures of what happened, and allows the storyteller to add sensory elements. As Ellis and Bochner (2000) have said:

The goal is to encourage compassion and promote dialogue. Actually, I would be pleased if we understood our whole endeavour as a search for better conversation in the face of all the barriers and boundaries that make conversation difficult. The stories we write put us into conversation with ourselves as well as our readers. (p. 748)

These quotes support my belief that storytelling also has the potential to deliver the writing of the events in a format accessible to both academic and practice based stakeholders.

AE has been interpreted in a variety of different ways (Doloriert & Sambrook, 2011, 2012). There is evocative or emotional autoethnography, which includes the works of Ellis (1997), Ellis and Bocher (1996), Bochner and Ellis (1996) and Minge (2007). Bochner and Ellis (1996) write that AE “isn't meant to be consumed as ‘knowledge’ or received passively ... On the whole autoethnographers don't want you to sit back as spectators; they want readers to feel, care and desire” (p. 24). In contrast, and as a direct response, is work clearly differentiating itself, called analytic autoethnography. Anderson (2006) proposes that “Analytic Autoethnography refers to research in which the researcher is a full member in the research group or setting, visible as such a member in published texts, and committed to developing theoretical understandings of broader social phenomena” (p. 373). There is also the work of Denzin, which he has written about under the title of interpretive autoethnography. Central to the interpretive view are stories. Denzin (2014) writes, “Stories, then, like the lives they tell about, are always open-ended, inconclusive, and ambiguous, subject to multiple interpretations” (p. 5).

Within all the variety of forms, “...AE provides a forum to hear about people’s everyday experiences and incorporate what matters to them into decisions and policy deliberations, thus contributing to a caring democracy” (Lapadat, 2017, p. 592). Adams (2008) writes however that we should approach personal narratives differently from how we would approach traditional, social scientific research (p. 183). In trying to define AE many writers identify two very different ethical issues, that being the ethics of the representation of others and of self. In relation to our interaction with others, Adams (2008) writes:

If we use stories as ... tools to understand, negotiate, and make sense of situations we encounter, then a discussion of narrative ethics is a relevant, if not required, endeavor. In other words, if we learn how to think, feel, and interact with society via narratives, we also learn ethical

ways of being with others, “correct” and “appropriate” ways that serve as foundations for many of our interactions. (p. 175)

Alternatively Lapadat (2017) writes that the autoethnographer is both the researcher and the participant. She goes on to suggest that:

...the collection and interpretation of personal data allows the participant to speak in his or her own voice. The researcher is not appropriating the participant’s voice or misinterpreting the participant’s experience, because the researcher is the participant, the source of the data. Accordingly, it can be argued that the autoethnographer owns this inscription of the story, the perspective, and the voice, rather than having them filtered through another’s perspectives, agendas, interactions, and interpretations. (Lapadat, 2017 p. 593)

From my research I agree with Adams (2008) when he writes that “...if stories teach us how to act, we must critically evaluate these stories to observe hidden and problematic politics” (p. 179). For addressing any ethical questions that are raised about AE “...should not be regarded as reflecting negatively on autoethnography but simply as necessary aspects that autoethnographers have to address during their journey (Winkler, 2018 p. 244).

Sometimes stories have great impact that take a while to be understood. I read Laurel Richardson’s book *Fields of play: Constructing an academic life* (1997) very early in my return to academic playgrounds. At that stage I didn’t understand the term autoethnography, so I had no idea what to call this book, other than beautiful. In fact, Richardson does not mention the word autoethnography. I re-read it recently after tracking down the influence of a couple of Australian AE writers, to a lecture given by Laurel Richardson at the University of

Melbourne in 2007. This lecture also gave rise to publication of *Permission: The international interdisciplinary impact of Laurel Richardson's work*, edited by Julie White (2016). In this publication, just over 50 academics write of the permission they feel that the work of Richardson has given them in their own academic writing. Richardson's work has encouraged me to connect my life to my research, through my writing style.

Little Interlude

Will I make wise woman status?

Data...is all around us

Information...I find is easy

Knowledge...I work hard at

But Wisdom...is still to come¹⁰

So many wise women leading the way

Will I join them in this life?

~Lisa Philip-Harbutt 2015~

Given this breadth of wide ranging and open ended views, it is not a surprise that AE is sometimes derided in academic writing. Delamont (2007) is particularly scathing when she describes AE as “literally lazy and also intellectually lazy” (p. 2), and more recently that a “[r]etreat into autoethnography is an abrogation of the honourable trade of the scholar” (Delamont, 2009, p. 61). Sparkes (2000) wonders through one of his section titles if AE is *Self-Indulgence or Something More?* (p. 30). He goes on to explain that for “more traditional researchers, the notion of engagement with incommensurable otherness remains problematic for qualitative research in general and, in particular, for more unusual forms like autoethnography and narratives of self” (p. 30). By the end of his paper he concludes, however, “If Autoethnography and narratives of self do nothing else but stimulate us to think

¹⁰ I first heard these terms on the radio: ‘Late night live with Philip Adams’. I now know they are part of the knowledge pyramid which illustrates the relationships between data, information, knowledge, and wisdom. I believe they are also linked to Eliot, (1934) *The Rock*:
“Where is the Life we have lost in living?
Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?”

about such issues ...then they will have made a significant contribution to the field” (p. 38).

Custer (2014) writes that

this method of research has been the subject of ridicule for many decades in the scientific community, and is just now beginning to gain ground and momentum as a valid and acceptable way of knowing. The benefits of autoethnography in education, counselling, psychology, sociology, the arts, and other spheres are prominent subjects of discussion. (p. 10)

Despite the mixed views, AE was speaking to me in a personal way that seemed to have potential implications for my communication with others. As Gannon (2018) explains:

In our commonworlding ventures, it seems apt to pay attention and to consider whether Autoethnography might offer one means of beginning the modest witnessing required in these critical posthumanist times.
(p. 186)

My research has practice at its core. This requires a degree of fluidity of methodology and an openness to fortuitous events generated through the empirical process in the interactions with participants and collected data. I have an iterative approach to planning and both creative output and critical reflection are part of the way I go about this research project.

So which toys should I be playing with?

I was working with five different potential methods. I discarded transdisciplinary research with my shift to The University of Adelaide’s Business School, so in front of me were four different ways of undertaking research, but I was being urged to choose one – and ‘just stick

to it'. Being bad at doing what I am told, I wondered if I could draw my dilemma, to both make sense for myself and share what I was thinking in a more coherent way with my more academically minded peers.

Spoken Word Interlude No.12 Special drawings of circles
(please consider reading this section aloud)

**i am remembering
a maths lesson
in hot dusty classroom**

**unrecognisable for todays school children
1960s prefab building
large windows
letting in the harsh summer light
they are open and trying to catch a breeze**

**hot air deemed better
than the stale smell of 30 eight year olds**

**smells mixed with chalk dust
as the teacher
cleans the english lesson from the blackboard**

**as the dust settles
miss starts drawing
i pay more attention i like drawing**

**it was always a miss
in high heels and a skirt**

**women were forced to leave
the education department in those days
if they married**

**and pants on a woman at work
was not allowed
how things changed over the next 10 years
anyway
i admire the skill of miss
as she draws**

three large overlapping circles

**she has done this many times before
i think
must be one of those special drawings**

you get good at those ones
the drawings you practice
again
and again

they are the ones
that hold special usefulness

i pull all of my attention
in from the playground

through the paint chipped
sun damaged
windows
and concentrate

my hand
secretly drawing circles
on my thigh

ensuring i will hold them
long enough to
have them

for future use

Reflection on circles

The Venn diagram.

Three intersecting circles

with something very special in the middle.

To make sense of what was in front of me

I needed a fourth circle

but that was possible

for the three

could easily sit within a fourth.

~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.12 The drawing of circles and its corresponding Reflection on

circles are placed here to illustrate my finding a way to make sense of wanting to use a

number of methods for my research. In the case of the Spoken Word Interlude I go back to

primary school, when I was first introduced to the Venn diagram and I marvel at the concentration and practice it took to perfect the hand-drawn image of circles. The reflection refers to my adaptation of the Venn diagram when I wanted to add more.

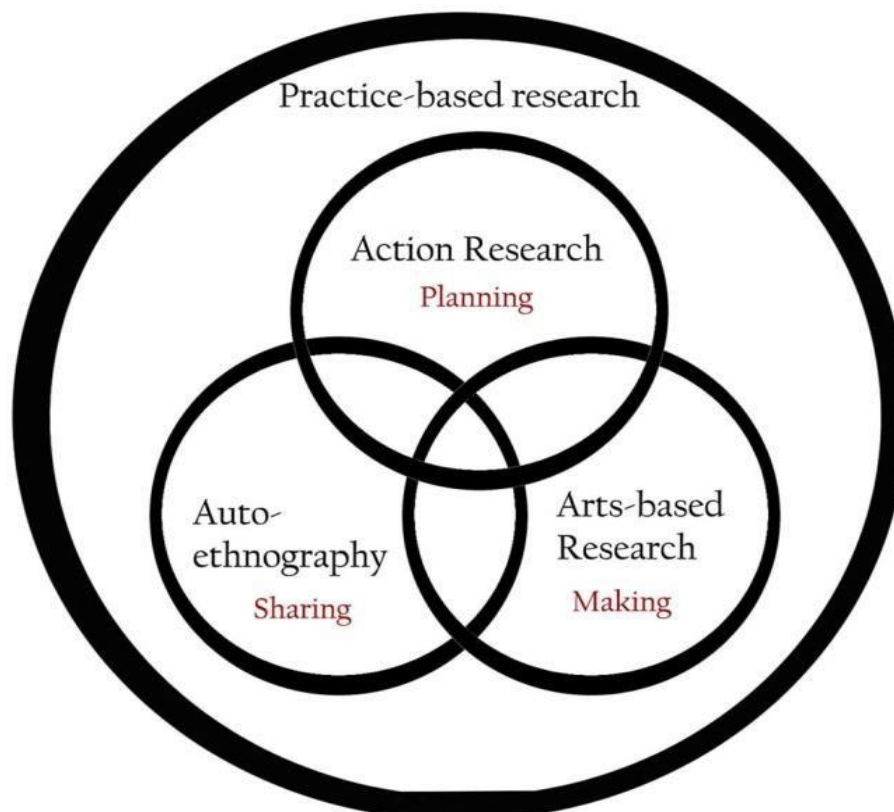


Diagram No.4 Venn diagram of research methods

In this drawing (Diagram No.4), the largest circle, enclosing all of the others, is practice-based research. This is because the methods drawn from the others are all enacted as part of my practice. Debates over the theory/practice divide don't apply. My research sits within my practice, and if I get it right, the story of research will speak to both academics and practitioners.

The first circle (or is it the last?) is Action Research. The iterative nature of AR informs my process of researching. Each exploration, each activity, is planned and acted upon, with the observation and reflection phases informing the re-planning of the next stage.

The next circle is Arts-Based Research, which informs how I interact with people and how I collect data. Participants in workshops undertake both individual and collaborative artmaking.

The third circle is Autoethnography. Without a good story I am unable to generate interest in my research within academia. AE can also inform the advocacy required to attract willing participants from business and to gain entry into workplaces to conduct workshops. AE also has the potential to deliver a creative PhD thesis.

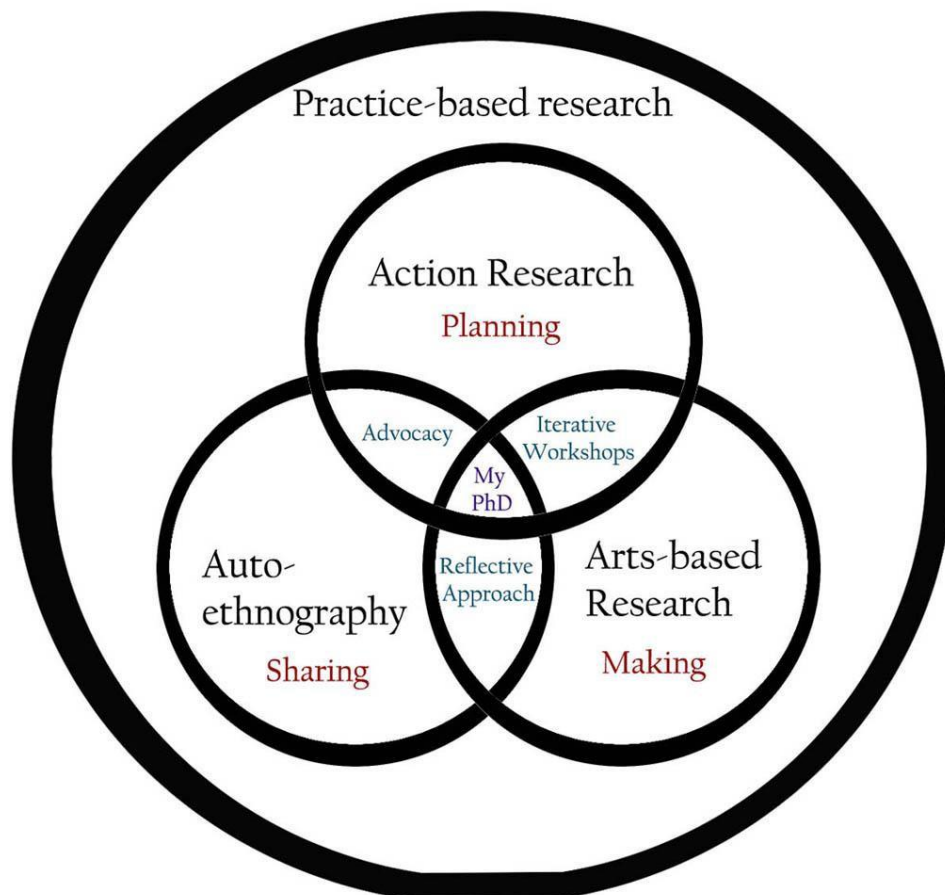
This drawing then encouraged me to examine the overlaps.

AR's overlap with ABR suggests that the project could benefit from staged approaches to the planning of my research. This led to a series of iterative workshops.

ABR's overlap with AE suggests a reflective approach to data collection and reporting which could benefit both workshops and thesis. This led to a reflective approach captured in workshop journals.

AE's overlap with AR suggests that story can develop beyond advocacy of activity to advocacy through conference delivery of larger notions of research and practice. This led to advocacy events.

And in the middle sits my research: a good story of the fun we have had playing on this research journey and hopefully a significant ongoing contribution delivered through my thesis.



Methodology Ven Diagram Lisa Philip-Harbutt 2018

Diagram No.5 Venn diagram of research methods expanded

Will these toys work in the leadership development playground?

Given that the worlds of art and business differ considerably in their values, codes and practices (Strauß, 2018, p. 540), why would I consider that my work as a community artist informed by the methods discussed above could be useful? In 1996, Barry wrote passionately about the growing interest in what he called artful inquiry.

To paint one's world is to express and experience it very differently than talking about it- talking through the painting beseeches us to alter our story. Consequently, participants end up conveying their world in ways they may have purposefully avoided or never thought to do. As art therapists and depth psychologists have long known (and other social scientists are discovering), art-as-inquiry does things. When we create artistically to learn more about ourselves, we open to laughter, tears, anger, fear, excitement, and wonderment. Rarely are we left empty-handed or untouched. (p. 412)

Since the time that Barry's quote was penned, the methods above have matured and their introduction into organizational leadership is well documented. There are now many examples that show that:

through arts it is possible to manage those organizational aesthetic dimensions, such as passion, emotions, hope, moral, imagination, aspirations, and creativity, both at individual and organization level, that in today's complex business landscape can build new differentiating competitive factors. Nowadays organizations benefit from being agile, intuitive, imaginative, flexible to change, and innovative to meet the complexity and turbulence of the new business age.

(Carlucci and Schiuma, 2018a, p. 337)

I take reassurance from these quotes that I may be on a good track, but quickly discover there is no place to feel complacent. Commentators such as Simeone, Secundo, and Schiuma (2018) question the effectiveness of workplace research, suggesting that their effects on

individual and organizational change are intangible in nature, elusive and hard to quantify, especially in economic terms (p. 437).

As discussed above in the practice-based research section, some of this questioning occurs due to what Chiesa and Piccaluga (1998) identify as different objectives and languages prevalent in academic and workplace contexts. They go on to identify the need for translators, or translation mechanisms, between these two groups of stakeholders. Given their earlier scepticism, it is interesting to read that Simeone, Secundo, and Schiuma (2018) believe that translators may:

support everyday organizational processes, such as networking, communication, knowledge transfer, inspiration, learning, development and transformation, that allow stakeholders to be connected, to agree upon shared meaning and jointly work on collaborative actions. Therefore, arts and design as aesthetic technologies provide a medium to support, facilitate and develop people's capacity to connect and to better understand their inner and outer world. (p. 435)

Many researchers have looked at how interacting with art processes can encourage workers to perceive detail thus far overlooked, which can add to the collective sense-making in organizations. Examples can be found in articles over time by writers such as Barry and Meisiek (2010); Linstead and Höpf (2000); Meisiek and Barry (2018); Strati (1992); and Tsoukas and Chia (2002).

In the *Journal of Management Inquiry*, Meier and Wegener (2017) explore the question “Where can we find inspiration to actually write the lived experience and not just write about

it?” (p. 193). In this article they have called “Writing with resonance”, resonance refers to the ability to evoke images, memories, and emotions (p. 194). They go on to explain that they were seeking to overcome the “struggle of balancing academic conventions with a quest for making our texts live, and breathe and convey the lived experiences we encountered in our field studies” (Meier and Wegener, 2017, p. 195). I believe that this interest is indicative of a more accepting academic audience to new plural approaches like those I am undertaking.

Quote

Art

often

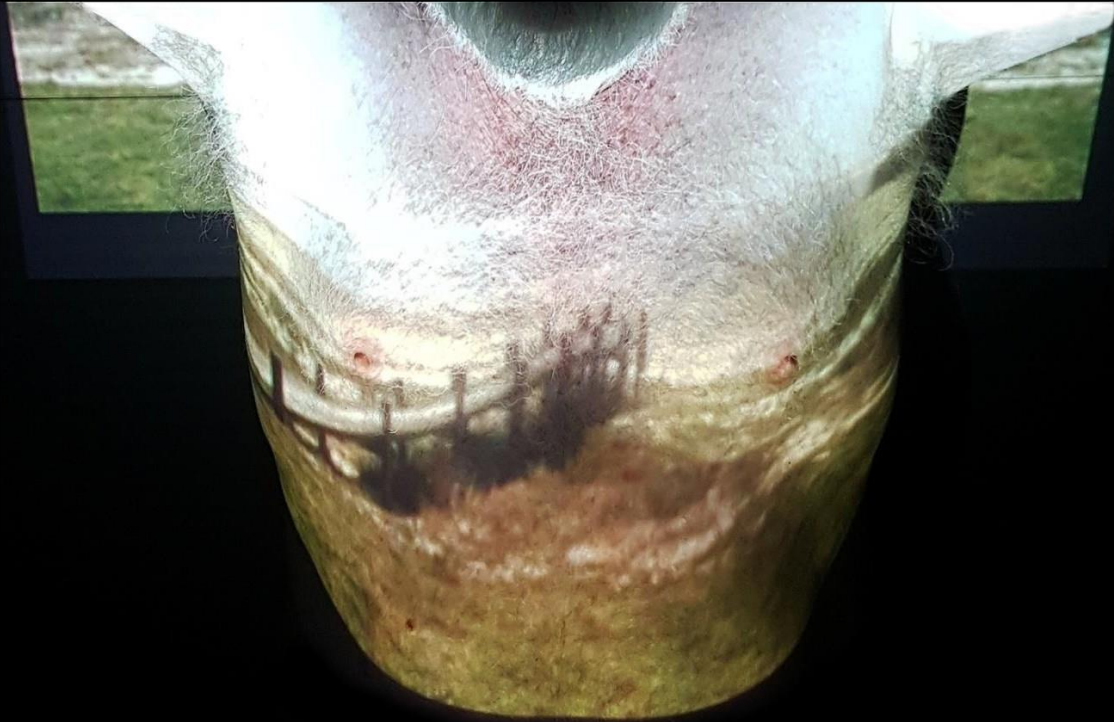
challenges

conventional thinking.

~Lee, Fillis, & Lehman, 2018~

In this chapter, I have described how I went about exploring the more formal playgrounds of academia. They offered ways for me to identify, explore and plan my way through conventional thinking around methodology. It has informed me greatly and I hope the same can be said for my readers.

THE ENVIRONMENTAL CONTRACTOR



I HAVE SPENT MOST OF MY WORKING LIFE
FLOATING ON WATER.

I LOVE JETTYS!

THIS IS A JETTY DURING DROUGHT.
IT CAN NO LONGER DO ITS JOB OF
CONNECTING LAND AND WATER.



Chapter Five Reporting on the games we have played

Some researchers find themselves in a science-dominated world which continues to promote the ideas of objectivity, detachment and rational knowledge (Gwyther and Possamai-Inesedy, 2009) when they are seeking more. Ellis and Bocher (2003) continue to question why academics are “conditioned to believe that a text is important only to the extent it moves beyond the merely personal?” (p. 221). They advocate for ways which encourage alternative readings and multiple interpretations. My seeking of more has led to an unusual format and a myriad of ways for you, the trusted reader, to engage. I start this chapter with the comments above in the hope they will be received as a quick reminder of the collage we have made of the ideas outlined in the chapters that have come before. The quote above has been written as contextualisation of what is to follow rather than as justification. But maybe they work as both.

In this Chapter Five I have drawn stories from my journals of all the games we have played to illustrate examples of activities that have occurred in relation to this research. I start with a section outlining my Planning for Action, which includes the **Spoken Word Interlude No.13**, where I speak of finding safe places to be brave in. I then outline a series of short summaries of each stage of my research. ‘Stage 1: Advocacy presentations’ includes the **Spoken Word Interlude No.14**, which discusses the difference between advocating and being an advocate. ‘Stage 2: Introductory workshops’ includes the **Spoken Word Interlude No.15**, which tells the story of a workshop where a participant questions whether he should

really be attending. ‘Stage 3: Conference presentations’ includes the **Spoken Word Interlude No.16**, which describes the finding of a message on a sign whilst travelling. ‘Stage 4: Workplace workshops’ includes the **Spoken Word Interlude No.16** and **Spoken Word Interlude No. 17**, which describe the work undertaken in two different workshops in very different contexts. A description of all the works that came out of the ‘Stage 5: Embodying Work project’ completes this section.

Planning for Action

Spoken Word Interlude No.13 Finding safe places to be brave (please consider reading this section aloud)

**as a small person
i was known for climbing
to the top of things**

and sometimes i would jump off

it really freaked people out

**these urges still exist
even if the body is much less able**

**the longing to get to the top
is not really about the top**

**it is about what you can see
from up there**

**you can sometimes see
right out to the horizon**

**being at the top of things
was the only way
that my younger self
could spread
my focal depth of field outward**

**i spent plenty of time
looking inward
having lots of my big thoughts**

but i wanted to see things

in their big perspective too

**getting up high
also helped me block out
some of the overstimulation i feel
from the hustle and bustle
of everyday life**

too many things are up close

**even now
i need a view
to really breathe**

horizons help me see things clearly

**and make sense of all
that i am thinking about**

**once nestled comfortably
at the top of the poplar tree
or astride the apex of the roof**

i have always felt safe

**i know this sounds silly
to those who hate heights
or worry about accidents**

**as the bigger person i am now
i choose to live with a view**

**whilst writing this thesis
i am renting a two storey shack
with a huge picture window**

we look out over the shallow seas of gulf st vincent

**on a clear day
we can see the sun shining
off the grain silos on the other side**

**when writing the serious stuff
i sit away from the view**

**but times like now
when i am placing historical thoughts
between the cordlike threads of feelings
in these spoken word interludes
i tap out single finger letters on my tablet
capturing them**

before a salt water breeze takes them away

and why would i sometimes jump
off these high places

my glib answer has always been
it is the quick way down

but it is not really all of the answer
i enjoy being brave

jumping off has always been scary

the feeling
you get mid air is exhilarating

and there is a grand satisfaction when you land
especially if nothing hurts

i learnt to take precautions

some were very effective
like the beach umbrella
when i jumped off the roof

others less so
like my sheets fashioned into a parachute

luckily i landed in a bush with the sheet under me
so not too many scratches

but plenty of bruises

i cannot remember
ever jumping off a high place
as soon as i got up there

i needed to first spend time
staring out at the horizon
getting my thoughts in order

feeling safe

i must have planned
the landing spots and aids
for the fall
before i headed off on the climb

because i was prepared

but i cannot remember

**ever climbing high
just to jump**

for me these two things are linked

**i need to build a safe place
so i can be brave**

Reflection on being brave

In my workshops

I plan well

so I can

create a safe place

for other people

to be brave in.

~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.13 Finding safe places to be brave and its corresponding

Reflection on being brave are placed here to start this chapter, which reports on a wide

variety of activity, by talking about a way I have developed my planning to ensure that all

participants are comfortable enough to try new activities. In the case of the Spoken Word

Interlude I relate it back to when, as a child, I loved the feeling of being brave. After a few

hard landings I learnt that to be brave you needed to plan ahead so that the risks were

assessed and some safeguards were put in place. My conclusion was that if the circumstances

felt safe you could be brave. In the reflection I relate this back to my workshops.

Throughout this research project I have referred to and refined the conceptual drawings (this thesis, Diagram No.4, p. 125, & Diagram No.5, p. 127) to inform each stage of my process.

In these diagrams, the circles, along with the methodologies, are sub-labelled as *planning*,

making and *sharing*. These concepts were expanded when planning my research activities.

Influenced by AR, the *planning* occurred in iterative cycles within the planning and

replanning of each stage of my process. Influenced by ABR, *making* occurred through workshops and collaborations, whilst *sharing* took the form of presentations.

Extracted from this conceptual drawing, they are now documented as:

Stage 1: Advocacy presentations

Stage 2: Introductory workshops

Stage 3: Conference presentations

Stage 4: Workplace workshops

Stage 5: Embodying Work project

Each stage used a series of AR cycles to plan, act, observe and reflect on the past to inform my future plans. This iterative approach fed any new information and learnings into the next presentation, workshop or story for my thesis. Although this sequential rendering is the best way of showing progress through the project, there were many overlaps. Throughout the whole process I was writing and editing these words that have formed my thesis. ‘Stage 3: Conference presentations’ also overlapped all of the other stages, with my last conference presentation occurring just over a month before the submission of this thesis. However, as a rough running order, ‘Stage 1: Advocacy presentations’ allowed me to gain entry into business schools and academic contexts which led to access to groups for ‘Stage 2: Introductory workshops’. This also helped me define my research, which was a requirement of my PhD candidature. ‘Stage 2: Workshops’ gave me material for sharing at the first of many ‘Stage 3: Conference presentations’. The refining of thinking that occurred from both the delivery of these ‘Stage 2: Workshops’ and the first few of my ‘Stage 3: Conference presentations’ narrowed down my target groups for the ‘Stage 4: Workplace workshops’. Stages 1–4 gave me access to participants for my ‘Stage 5: Embodying Work project’, resulting in the artworks that appear at the end of each chapter. I was reflecting upon and

documenting all stages as they were occurring in research journals, which has all fed into my writing of the thesis.

A short summary of Stages

Stage 1: Advocacy presentations

‘Stage 1: Advocacy presentations’ introduced my research topic to new audiences. Each presentation was written as spoken word, similar to the interludes throughout this thesis. The spoken word pieces were timed to match an abstract, complex large-screen video projection. The audiences sat in the semi-dark listening to my voice as I roamed the audience, and they sat watching something, the form of which they were unlikely to have seen before. The videos reinforced the feelings of what I was talking about. They used layered visual images with a mesmeric visual beat inherent in them (e.g. feet walking, waves crashing, rain falling). This draws viewers in to listen in a different way than they are used to. Each video has a layer from nature, a layer from culture (the human element) and a layer of words which give both contextual and academic insights into the story being told. The timing of my speaking, matching with words appearing on the screen, reinforces what I am saying. It also adds a ‘magic element’ which encourages audiences to look and listen a bit more closely.

Spoken Word Interlude No.14 To advocate or to be an advocate (please consider reading this section aloud)

**a supervisor asks
are you researching or advocating
i tried to mask the panic in my eyes**

good question

**my natural but unspoken response is
*if he is asking that i cant be doing it right***

it's that fraud factor thingo

**most women i know have a dose of it
oh my god i am being asked a question
i dont know the answer to
i must be a fraud if i dont know**

**but sometimes
it is just that i am yet
to put the thoughts into words**

**yet to savour them
taste them
make sense of them
in a meaningful answer**

**i have spent many years advocating
maybe it is just part of my way of working
so i ask
*could it be a question of style***

**i am also introducing new concepts
and new ways of approaching problems**

**maybe i am advocating
a way of working
through doing**

**a way of
making sense of things
that are happening around us
actioning the thoughts in other ways**

**i work collaboratively
so i need willing participants**

**to be willing
they need to believe
and they need to feel safe**

**so maybe advocacy
is a way of recruiting collaborators**

**my aim is to empower others
to recognize their own agency
to contribute to making change
long after i am gone**

**this definitely
has an advocacy element to it**

but in generating different ways of doing it

**by evaluating the processes
and by sharing the results
am i not also being the researcher**

Reflection on advocating

*I find I am stuck
playing with words once again.*

To advocate

or

To be an advocate.

Verbs or nouns.

They are all just words to me.

~Lisa Philip-Harbutt 2017~

Spoken Word Interlude No.14 To advocate or be an advocate and its corresponding *Reflection on advocating* are placed here to support my choice to undertake advocacy presentations. The spoken word tells the story of my gaining the confidence to justify to a supervisor how advocacy is an important tactic which is used to encourage people to take a chance and think or do something a bit differently. Advocacy presentations were how I attracted people to a number of my workshops. It could be seen as a community artist's way of marketing, although I have resisted this link to consumption as I want people to do more than just buy my ideas; I want them to engage with the ideas, make them their own and then develop them further in their own context. In doing so those who engage take on the role of leader of their own unique contributions, shaping the potential of the event expanding beyond the time and place of the original encounter. The reflection highlights yet another situation where I am looking at words differently. (this thesis, Art is a verb p. 35, Playing with names p. 42 and Playing with language p. 84)

These ‘Stage 1: Advocacy presentations’ had titles such as:

- *What’s Art got to do with it?* which explored art-making as a useful research tool, and then placed art within the leadership context.
- *Being other* which explored how we are all ‘other’ in some context. It asked audiences to place themselves in somebody else’s shoes and contemplate how they felt and how those feelings interacted with their decision-making.
- *Having or being a soft touch* which was based on a conversation with my first supervisor, where I explained that in a hard world I had developed a soft approach, but having a soft touch was very different to being a soft touch.

These presentations were delivered at a university-based leadership lab with groups of people interested in Humanistic Management.

Stage 2: Introductory workshops

I needed to make contact with people arranging leadership development opportunities. I have an extensive network of colleagues I have developed through previous academic work, consultancy work and my attendance and presentations at the Humanistic Management Network which was at that time meeting monthly at the Leadership Lab of the University of Adelaide. I put the word out through these networks that I was offering workshops. Special attention was given to recruiting people who had already interacted with the advocacy presentations I had delivered.

Spoken Word Interlude No.15 Should I be here?
(please consider reading this section aloud)

**word had gone out
thru the academics network
a free arts-based workshop**

focussing on change in the workplace

**they had come from all 3 local unis
some had colleagues present
but there was some feeling out of place
not knowing anyone**

**so i worked the room hard
friendly disposition and self effacing approach**

*no right or wrong way of doing this i say
so let's have some fun*

**much more women than men
most in the 40+ age group
*i will need to address this
before my next workshop*
i note to self**

**through the warm up and first activity
there are lots of smiles
and plenty group chit chat**

**after the second activity
i am noticing restlessness
from a youngish man
off to one side**

**during the activity
of checking back in with the larger group
i add an extra question
*and how do you feel
about being in this room
doing what we are doing***

the answers are all positive

*it feels great to be together
trying something new*

when do i ever get time to sit and play like this

*i didnt think
you could look at work problems
like this*

**my young mans head is held low
i wait til his eyes rise
and with an inquiring smile i ask
*and how about you***

**with quiet voice and pink cheeks he answers
i dont feel like i should be here
i am torn
i have a 3 month old baby at home
maybe i should be home**

my heart goes out

**i remember that feeling
i say
go if you need to
up to you**

**relieved that his tension
was not of my making
i move on**

**the pink fades from his cheeks
he picks up the coloured paper and kid scissors
and gets on with the next task**

**the conversation around the room
expands dramatically
to children
grandchildren
work
and family**

**what a fabulous
honest contribution
this young man gave
to a workshop on
coping with change**

Reflection on facilitating

My grandma would say

*“If you are interested,
you are interesting!”*

Sharing and learning together

builds easily

out of the interest

in the wellbeing of others.

~Lisa Philip-Harbutt 2017~

Spoken Word Interlude No.15 Should I be here? and its corresponding Reflection on facilitating are placed here to give you a first-hand account of the care and adaptability required to facilitate this kind of introductory workshop. The Spoken Word Interlude is a firsthand rendering of my impression of a moment in a workshop which could have swung the activity and the participants' responses one way or another. It is taken straight from my journal and was written the day after delivery of this workshop. The reflection was written months later and emphasises the interest in participants required for everyone to really get the most out of a workshop.

At the end of each workshop I captured my thoughts and impressions in my journals. My contact from the university also wrote up a summary from her perspective, and the usual university evaluation forms were distributed and collected. I reflected in my journal at this time that although these evaluation forms were deemed necessary in academic terms, they added little useful information for my research. I set myself the challenge of designing more useful evaluation forms for the upcoming Stage 4 workplace workshops. In line with an AR approach, all the information from one workshop was reflected upon before planning the next workshop.

Stage 3 Conference presentations

Throughout this research project, I delivered ten presentations at conferences on topics such as leadership, education, ethics, management, art, corporate social responsibility and 'social theory, politics & the arts'. I targeted a wide range of conference topics as I was interested in seeing if my specific community arts skill set and approach were applicable across contexts. I had ten out of eleven abstracts accepted and I presented locally, nationally and internationally.

Spoken Word Interlude No.16 The gift of a message on a sign
(please consider reading this section aloud)

**i had travelled
to the other side of the world
changing hemispheres and seasons**

**crossing the dateline
meant i arrived
not long after i left
although i had a layover along the way**

**and coming home
officially took three days
although i only got 3 hours sleep
somewhere over the pacific**

**my health was a bit dodgy
so i had to ask myself
*is it worth it***

**uni had chipped in financially
but as always it was still costing me heaps
so why**

**well this conference keeps drawing me back
it had been running for 44 years**

**a ragtag collection of academics artists and managers
who share the responsibility
of getting the conference on each year
across the united states and internationally**

**i had joined them before
on and off since 2007**

this years conference topic is relevant

creative disruption in the arts

my presentation is based on my research

*creative disruption by the arts
when a community artist plays in business*

**two unis are hosting in a purple state up near the canadian border
very beautiful city**

**on my first day
to tackle the day night dilemma of the international traveller
i am out wandering the streets**

of a place i had never experienced before

i come across the big river
its source must be quite near

i marvel at the fact that on another conference trip
i had seen this river rushing toward the sea
at a place that is still one of these united states of america
but so geographically and culturally different
from the place i am now standing

makes you think

there are rapids and small waterfalls
and a lock system to allow the boats to make it from one height to another
all in the middle of a city

fascinating to bump into it by accident

i am kept back from the edges by the fence
full of signs
some of them with graffiti

i venture closer reading each of them
trespassers prosecuted
danger keep out
no swimming allowed

and then looking just like the other signs it appears
a message that feels like it was there just for me

a message to lift the spirit of this old jet lagged international traveller
trying to find her stable land legs in a new country

it reads

attention
you are wonderful
and deserve
every happiness

i sense the presence of another community artist
and smile

i am reminded of similar projects
that i have undertaken
on the other side of the world

i use things i find
and make new objects
which i give up for others to find

**knowing there will never be formal recognition of the maker
only the silent appreciation by the finder**

**my spirit lifts
as i navigate my way back to the motel
knowing i am now ready for the conference ahead**

Reflection on being somewhere new

*Presentations offer me
the opportunity of immediate feedback
on what I am working on,
access to others research and projects,
and a way of maintaining a wide peer network.*

*Presentations somewhere new,
give me the opportunity to be other.*

To see things with different eyes.

And the opportunity to be open to receive special gifts

*left especially for others,
just like me and you.*

~Lisa Philip-Harbutt 2017~

Spoken Word Interlude No.16 The gift of a message on a sign and its corresponding *Reflection on being somewhere new* are placed here to engage with readers by telling the story of my preparation for one of my conference presentations. My introductory presentations had been about advocating to new audiences the ideas I was developing and recruiting potential workshop participants. These conference presentations were new contexts where I reported to academic audiences on what I was learning. In the introductory presentations I was taking an expert role (even if my style is that of the facilitator), whilst with the more academic audiences, they were the experts and I was offering up my new ideas for their feedback. This spoken word tells the story of how receiving a message on a sign which I took to be from a like-minded community artist gave me a sense of confidence in what and

how I was delivering to this expert audience, whilst the reflection espouses the benefits of travelling and presenting to different audiences.

Stage 4: Workplace workshops

I plan a series of workshops that will be more participatory and more specific to a range of workplaces than my earlier ones. To address my research question, I want to compare usefulness (Leavy, 2015) in a variety of contexts with a variety of participants, who are all in different stages of their leadership development journeys. I am also aware that I need to devise a better way of collecting participants' evaluations. In line with Leavy's call for ABR to be evaluated on its usefulness (more on this in Chapter 6 of this thesis,), I devise a Usefulness Cycle Evaluation form (see this thesis, Appendix 1 p. 234) and I make a note to self in my journal of the importance of my writing a personal reflection after each workshop.

Spoken Word Interlude No.17 The bento box (please consider reading this section aloud)

**i have flown north
discarding layers of pesky winter clothes along the way**

**i am headed that way to run one of my phd workshops
for a community not-for-profit
i had also visited the year before**

always nice to be asked back

**last time it had been with their board of management
we were doing strategic planning
drawing their organization and programs as a plant within its ecosystem
the boab tree was the one i remember the most**

**as i exit the airport
the sweet smell of the tropics tingles my nose
and moist heat soothes my arthritic joints
but it is the loving embrace of family that fills my heart
as we chat all the way to my daughters place**

phone calls the next day assure me they are all organised

for the wednesday workshop
community orgs are notoriously hard to pin down
so i am relieved

i visit them in their offices
in a now shop-less shopping centre the next day

i am chuffed when i see the boab tree surrounded
by other newer drawings
on the wall behind the administrators desk

a staff member sees me looking at them and says
a good reminder of how we fit in the neighbourhood
she wasn't at the last workshop so this makes me tingle inside
really useful she says

i talk to the executive director
he was visiting family overseas when the last workshop happened
so it is really good to catch up

we discuss the issue they have chosen to explore
in our workshop format
change

seems lots of workplaces are dealing with change

the executive director elaborates
changes in funding
changes in roles
changes in relationships with other organisations
changes in demographics
and a possible shift of venue

that is a long list of potential positives and negatives impacts
being mulled over by the board the staff and the community members
and all in the next 6 months

i go back to my daughters to prepare

i am glad to see the diversity when i show up on wednesday
both board members and staff
younger and older
and faces from around the world

we warm up with creative thinking exercises
and then settle into the main task
if your change was a recipe can you list all the ingredients i ask

a good place to start

they first write up their recipes for change

describing the prepping of each ingredient
and the order that they are introduced into the mix
we discuss the meal that is forming through their explorations
and contemplate the guests who will take part in the eating

time for the next stage
*imagine you are all great cooks i say
and your dish is going to appear in a foody magazine
i want you to use the coloured paper and kid scissors
to collage an image of your dish
that may appear on the cover of that magazine*

we have pizzas casseroles and salads
but it's the bento box that stays with me

she is small with a very quiet voice
from the intro games i know she runs some woman's groups
i am unsure if she is a paid staff member or a volunteer
but she is a rep on the board as well
she was born in japan
and when asked to collage her dish her face lights up
her hands move quickly and precisely
with the ease of an origami master
folding the paper until it appears
the bento box

when asked she speaks of the cultural significance for her
and how this container and the food within it
relates to this small organization
that has enabled her to become a useful part
of her adopted community

*the programs are all different flavours she says
they need to first stay separate
in their different compartments of my bento box
but the smells they start to come together
this inspires you to eat*

she describes the different programs
and the changes that are occurring
and going back to her coloured papered collaged dishes
within the compartments of her bento box
she explains
how some portions are eaten by themselves
whilst others are placed in the central section of her box to be mixed together

*change she says
is like turning your box around to eat
or it is like shifting your flavours to different compartments
or it is like putting new ingredients into the mix
the ritual of your bento box*

may make it easier to plan and to cope with the changes

**i lock eyes with the executive director
he is grinning and nodding his head and mumbling *bento box*
eyes are bright right around the table
all admiring the clarity of thought
that has appeared out of the coloured paper glue sticks and kid scissors**

**they have their metaphor
the executive director has a way of thinking about what was coming next
and they all have a story for taking people with them**

**change is happening
and the spicy smells of the bento box
is making them all hungry for it**

Reflection on watching for change

Moments of significance are magic.

If you plan for the possibility

and then watch carefully

you are sometimes privileged

to see them manifest.

~Lisa Philip-Harbutt 2017~

Spoken Word Interlude No.17 The bento box and its corresponding *Reflection on watching for change* are placed here as the first of two longer spoken word stories, taken from my research journals, that give a fuller illustration of two very different workshops. This Spoken Word Interlude tells the story of a small not-for-profit organisation which had identified change as a major issue they were dealing with. The metaphor of the bento box, which was identified by one of the quietest participants, was illuminating. She articulated through her descriptions ways to think about and plan their next moves as an organisation which were immediately understood and taken on by the rest of the team. The reflection is a note to self, taken straight from my journal, about ensuring I am attentive to the nuances and different voices in the room so that these moments of significance can be identified, captured and expanded upon.

These Stage 4 workshops were offered to workplaces and through industry support organisations. I have attracted participants through the offer of a tailored leadership development workshop addressing issues specific to their own places of work. The workshops have included the topics of:

- embracing change
- alternative ways of strategic planning
- creative thinking for addressing workplace issues
- working with industry partners
- collaborating and communicating in the workplace

And the workplaces have included community development organisation, state-based government department, local government professional association, a national academic professional body, a state academic professional body and a medium-sized business corporation.

Spoken Word Interlude No.18 Five blokes and a great ah-ha moment
(please consider reading this section aloud)

**the group is made up of academics
from across australia and new zealand
they are in queensland for their national get together**

**i have tagged one of my workshops onto their second day
they are keen to explore the issues
they were having with industry partnerships**

**the room is filling up fast
5 large tables**

**as i lay out the coloured paper textas and kid scissors
i note the two blokes at the table up the back
a couple of people try to join them
but are urged on to another table**

**i clock their behaviour
and when next i look up**

there were five blokes on that table up the back
engrossed in a catch up chat
they can't get together that often i think
but my facilitator antenna is twitching

the blokes up the back keep me on my toes
throughout the warm up exercises
and the explanation of my research

the eye rolling of the other participants
suggests this is a regular occurrence at these get togethers

i roam the room as i get them all on their feet with their eyes closed
can you please respond using large gestures to the colours i call out i ask
they have to listen and follow instructions

this is challenging stuff
but the commitment in the room
to throwing themselves into my seemingly odd request is growing

i need to crack this exercise which
gets them into their bodies listening and responding to my voice
if i do not have them now
there will be no way to progress through the next exercises
and have the time for reflection and discussion

i also have to keep the pace up
to sweep my recalcitrant group along

by the time they all open their eyes
after making large gestures to the colours I call out
i have flipped things
and am now working from the back of the room
right next to the table with my five blokes

we next write scenarios of fictional industry partnerships
make them as challenging as you can
and deliver them to the rest of the table as yarns i say
like the stories you would tell around a campfire

in the discussion which follows
they identify from their different experiences
what would encourage or impede partnerships
in these very challenging contexts

by now my ratbags
who had wanted to hide up the back of the class
have transformed into diligent story tellers
topping each other with the worst possible scenarios

so with the room working well we go on to more challenging stuff

**i give them instructions
for three abstract collages they are going to make
designed to illustrate an industry collaboration**

**their first a3 page is their context
their uni or their department
*you need to first choose a colour to represent your context i explain
now cut or tear a different piece of bright coloured paper
into a shape that represents you within this context
when happy with your composition just glue it into place***

**at this point i get busy dealing with a late comer
and a blind participant who has up until this been managing herself
they willingly team up
*well done i think***

**for their second collage
they are asked to jump into their industry partners shoes
*choose an a3 page for the industry context i say
now pick the complementary colour to the colour you chose for yourself
and decide on what shape your partner would choose for themselves*
i point to the handmade colour wheels
that are hanging around the space
explaining that complementary colours
are opposite on the colour wheel
and that they don't share any pigments
*for example i say you cannot mix any red paint to make green
same with yellow and purple
same with orange and blue***

at this stage everyone is working very quietly and diligently

***for your last a3 page collage i say
use a white background to represent a neutral place
and suggesting that this exercise is aspirational*
i ask them to add both their own and their partners shapes to it
*can you find i ask
a way that each partner can maintain their own colour and shape
and still exist in harmony on this page
we want each partners colour and shape to compliment the other***

the room is hushed as they playfully get on with this activity

**we go on to a show and tell
but i restrict how much they can tell
*i want you to follow my 3 sentence structure in your reporting back i say
collage 1) i am and i feel
collage 2) they are and they feel
collage 3) together we can***

i give them an example
but suggest that there are no right or wrong answers
other than i want them to stick to this short format

this proves to be very difficult for some of them
i smile to myself thinking
this bunch is definitely more used to the thesis than the haiku
the task would have been impossible
had we not established them listening to my voice
and following directions in the earlier exercises
they are used to using the power of their voice
and i wanted them to share thoughts
in a more succinct yet descriptive way

limiting the palette
even in length of sentences
calls for a lot more consideration
than is usually used in situations of reporting
or giving feedback

i see a couple of light bulbs go off for participants during the exercise
but it is in the discussions that follow
that the great ah-ha moments start to occur

one woman burst into laughter as she says
*i have undertaken a number of industry partnerships
over the last 20 years
but i have never before considered what was going on
from the industries perspective
how bizarre is that
i guess i am always caught up in the unis requirements*

relief sweeps across the room
as many seem to agree
but are glad that they didn't have to admit it

i encourage them back to smaller groups
to discuss their insights
and strategize
what could be useful to take back to their unis
and use in their next industry partnerships

when they have left for their next session
and my paper and scissors are back in their bags
i sneak a peak to see if i can pick
my five blokes evaluation forms from the others
nothing obvious
so satisfaction overwhelms me
as i head for the airport

Reflection on contributions

You never know what you will get.

But if you are open

and see all participants as contributors,

bringing unique experiences and skills to the group,

it is amazing how often this is what you get.

~Lisa Philip-Harbutt 2016~

Spoken word Interlude No.18 Five blokes and a great ah-ha moment and its corresponding *Reflection on contributions* are placed here as a second example of the stories that I wrote in my journals after each workplace workshop. In the case of this workshop, it was not delivered in a workplace but delivered through an academic staff professional organisation, and the group had identified working with industry partners as the issue they wanted to concentrate on. In this spoken word story I give the example of how I deal with challenging participants. In the reflection, I make sense of how these differences in temperament can in fact lead to valuable contributions.

Stage 5: Embodying Work project

(Playing one-on-one)

Adaptability is one of the skills I have honed through years of work in community. If you are working out in the country and it rains your large group will disappear back to the farm to get the crops sown. If you are working with Aboriginal communities, urban or remote, 'sorry business' associated with a death in the community occurs much too frequently and can have long-term ramifications for the development and sometimes completion of community projects. Community requests have to be taken seriously. The money for a project may come from a higher source but the power of decision-making must rest with the community. I have

learnt to always respond to requests and to negotiate ways that things can happen rather than just giving reasons why they can't.

On this project I had run most of the Stage 2 workshops when I started to get requests for people to be involved further. I suggested that these participants could try to organise a workplace workshop at their own place of work. This was achieved successfully in a couple of instances. In most cases, however, these people were either self-employed or not in a position in their careers or contexts to make this possible. I explained that I would try to devise a different project within my research which could work for them. The requirements I noted in my research journal as these requests for further involvement came in were:

- I can't get them all together as they have very different commitments and some are interstate. So I need a way to work with them one on one.
- I need a format, that I can look at as a series of works, that I could put my similarity and difference lens across in some sort of evaluation process.
- I have limited time so a lot of the work would need to be done by email.
- It would be good to move past the workshop format's limited palette. I could ask the participants to provide their own aesthetic images related to their work or workplace.
- The physical exercises undertaken in the workshops planned to explore embodying of work issues had been the hardest for many participants. I wonder if I could push this idea a little more if I was working one on one.
- It would be good to work one on one with both men and women even though the requests coming in are predominantly from women.
- I want to include visual elements in my thesis to complement Taylor's third way (as suggested in this thesis, Chapter One, p. 8), but this could be risky in a thesis. Could these collaborative artworks prove useful?

The project which was developed was called the Embodying Work project and it became the fifth and final stage of my research process. Much of the evaluation of previous stages had been undertaken before I started this final stage, so I was able to include participant feedback and the insights you will read about in the following chapter, into the planning of this final project.

I recontacted by email people who had expressed an interest in being involved more, giving them a very basic idea of the process and seeking their level of interest, and then spread the net a little wider to give more diversity of age and sex. I explained that the first step would call on them to provide a few photos related to their work that they find meaningful or beautiful. In the next stage we would meet face to face so I could project the images somewhere onto them (hence embodying work), and take some photos of this. I then worked up the images and emailed them back to them for a written response of two sentences on how the image made them feel. I then incorporated this handwritten text with the images into the Embodying Work artworks which appear throughout this thesis. A few weeks after the images were completed, I recontacted the participants once again and asked them to provide four ‘active’ or ‘descriptive’ words that described the process they had been through on this project. All participants were identified only by an AKA or pseudonym.

The finished artworks have become the Visual Interludes at the end of each chapter of my thesis. The images generated through the process are also used as the illuminated letters that start each chapter and the summaries below. What follows are summaries of the process of generating each artwork.



articipant 1

AKA little infinity



The image provided was both graphic and earthy. It had been made with natural dyes. She sat perched in a squat position on a chest of drawers, eyes closed as I swung the projection across her face and shoulders. It covered most of her, obscuring the details of her but also making dark shadows of her on the wall behind. Two sections, one of her forehead and the other of her hands, appeared through the projected monochrome.

The text provided reads:

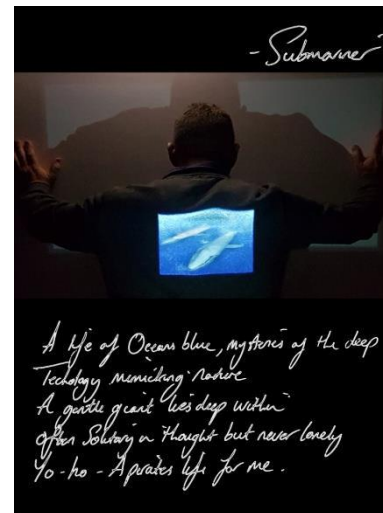
*My body is constantly giving feedback
as I work.
In the past
if I didn't listen,
I got into trouble.
Nowadays
I combine knowledge
I am receiving through my body,
with ideas of my intellect
to make wise choices about
how to proceed
in work and life.*

When asked months later to reflect on the image and write four words she provided the following: play, create, question, collaborate.



articipant 2

AKA Submariner



The images provided were of both whales and submarines. He has worked for many years in industry, but explained that once a submariner always a submariner. He was strong and powerful in gesture and opinion. Self-conscious at being in the spotlight of the projector, he turned and leant against the wall. His shadow loomed. It looked like he was facing himself in a bit of a standoff. The picture of the giant whale with its calf became a patch on his jacket.

The text provided reads:

*A life of Ocean blue,
mysteries of the deep
Technology mimicking nature
A gentle giant lies deep within
Often Solitary in thought
but never lonely
Yo-ho – A pirates life for me.*

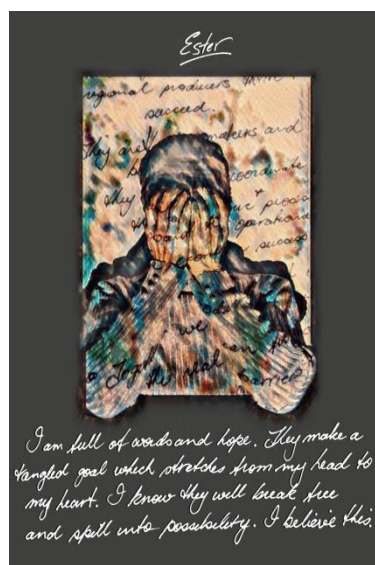
When providing the text above he explained that Admiral Sir Arthur Wilson complained that submarines were “underhanded, unfair, and damned un-English” and that personnel should be hanged as pirates. Since that comment, submarines returning from war or conflicts have flown the traditional pirates’ skull and crossbones flag – the Jolly Roger.

When asked months later to reflect on the image and write four words, he provided the following: reflect, contemplative, relate, deep.



participant 3

AKA Ester



The image provided were of notes she had taken in a workshop I had run. Rain had changed the surface colour and texture of the paper. Somehow it highlighted certain words, giving them a heightened sense of value. She sat on the bed of a white motel room after coming to Adelaide for a conference; it had been a big couple of days for her. When the projected page swung round she covered her eyes, her elbows pushing out of the frame of the page, and the word 'succeed' seemed to stand out just above her head.

The text provided reads:

I am full words and hope.

They make a tangled goal

which stretches from

my head to my heart.

I know they will break free

and spill into possibility.

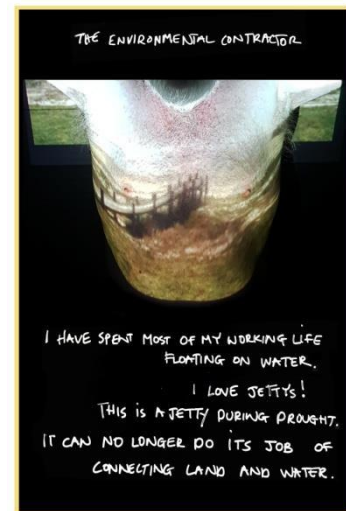
I believe this.

When asked months later to reflect on the image and write four words she provided the following: intriguing, fun, provocative, challenging.



articipant 4

AKA The environmental contractor



He sent me a number of images he had taken of jetties. He was very puzzled and a bit self-conscious at my projecting them back onto his bare chest, so we talked as we worked. We talked of getting older and of how both of us were coping with our bodies limiting what we could now do. He likened this conversation to his picture of a jetty when the lake had dried up. We talked of using brains not brawn when things changed. He pondered about no longer being an environmental contractor and the potential of a life on the land, with maybe time to do some fishing.

The text provided reads:

*I have spent most of my working life
floating on water
I love jettys!
This is a jetty during drought.
It can no longer do its job of
connecting land and water.*

When asked months later to reflect on the image and write four words, he provided the following: nervous but good conversation!



articipant 5

AKA Leo the leader



My work is between people, not being a natural I often
feel constrained, walking a tight rope between competing
forces, try to nudge outcomes always with hope.
Leo - the leader.

She heads up a large firm. She was unsure of how to take the photo but she had a solid idea of what she wanted and asked me if I could help. She stood in her boardroom dressed in the power suit of a female boss in a male-dominated field. She described a duo: the feeling of confidence that has underneath it a feeling of being bound by things out of your control. We flipped this by taking an image of her hands bound and projecting it onto the back of the wonder woman she is.

The text provided reads:

*My work is between people,
not being a natural
I often
feel constrained,
walking a tightrope
between competing forces,
try to nudge outcomes,
always with hope.*

When asked months later to reflect on the image and write four words she provided the following: challenging, bonding, profound and enjoyable.



articipant 6
AKA Freddy Eliot



The images provided were very diverse. Birds being tagged during a citizen science fieldwork project, a multitude of desks set up for a university exam and frustratingly stupid signs near a lift. When we came to project them, they weren't getting results either of us found interesting. I asked about his nature photography which I knew was an interest of his. He showed me more photos on his computer and we talked of reflections in the eye of a bird he had managed to capture. Beautiful! As he sat at his computer the reflection in his glasses of the screen and keyboard came into focus. Leaning awkwardly across his desk to capture this image, I made sure I didn't appear in the reflection.

The text provided reads:

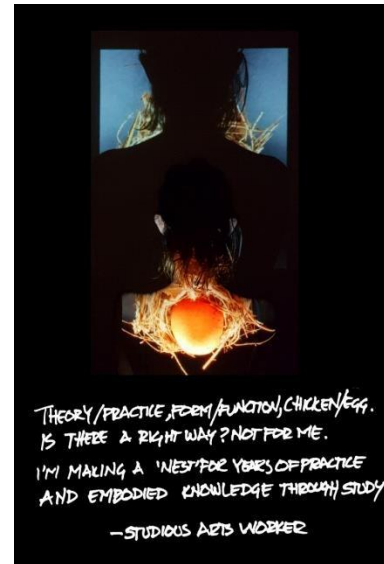
*Does the silicon chip
(inside my head & minds eye)
Improve me
Or stop me thinking for myself?
At least it gives me
Something to look forward to
While struggling thru the weekend....*

When asked to reflect on the image and write four words he provided the following: reflective, pondering, challenge, thematic.



participant 7

AKA Studios Arts Worker



The image provided was of a glowing egg sitting in a nest she had made but with the whole thing suspended upside down against a blue sky background. Very beautiful image. We projected it onto various parts of her body. When I sent back numerous possibilities she worked on the image herself 'til she was happy with it, choosing this one where it appears strikingly placed on the back of her neck with the light catching both wisps of hair and ears. Her large shadow looming above. The egg looking both cradled between her shoulder blades and about to drop out of the nest.

The text provided reads:

Theory/Practice,

Form/Function,

Chicken/Egg

Is there a right way? Not for me.

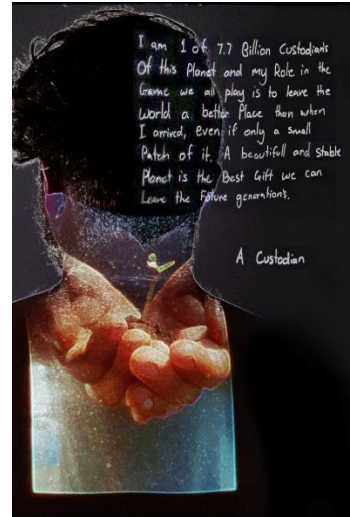
*I'm making a 'nest' for years of practice
and embodied knowledge through study.*

When asked months later to reflect on the image and write four words she provided the following: confront, legitimise, concentrate, articulate.



articipant 8

AKA A Custodian



A gentle man in his thirties, he greets me with a smile, keen to show me his nursery, his chooks and ducks. He works part time in two different jobs. As a horticulturalist and an odd jobs person at a school. His next big job with the kids, he explains, is making mud bricks for a new shelter. Lucky kids, I think. His ideas for the projection involve some of his seedlings, but he has waited for my help as he explains that it has been too hard to hold the plant in his hands and take the photo. We project his favourite image of a sunflower seedling onto his body. He chooses the image on the back of his neck and asks if we can abstract it a bit. I take it back to glowing lines and he is happy.

The text provided reads:

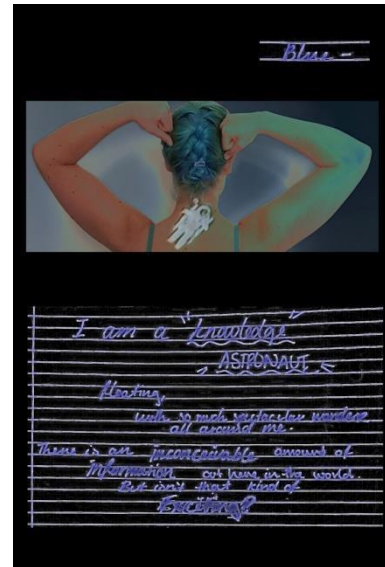
*I am 1 of 77 billion custodians of this planet
and my role in the game we all play
is to leave the world in a better place
than when I arrived,
even if only a small patch of it.
A beautiful and stable planet is the best gift
we can leave future generations.*

When asked months later to reflect on the image and write four word he provided the following: thoughts, bright, fun, calming.



articipant 9

AKA Blue



She arrives like a whirlwind. Young, strong and quick. Her image is that of an astronaut. She speaks of all sorts of possible futures. I am heartened by her youthful energy.

The text provided reads:

I am a "knowledge" ASTRONAUT.

floating,

with so much spectacular wonder

all around me.

There is an inconceivable amount of

information out here in the world.

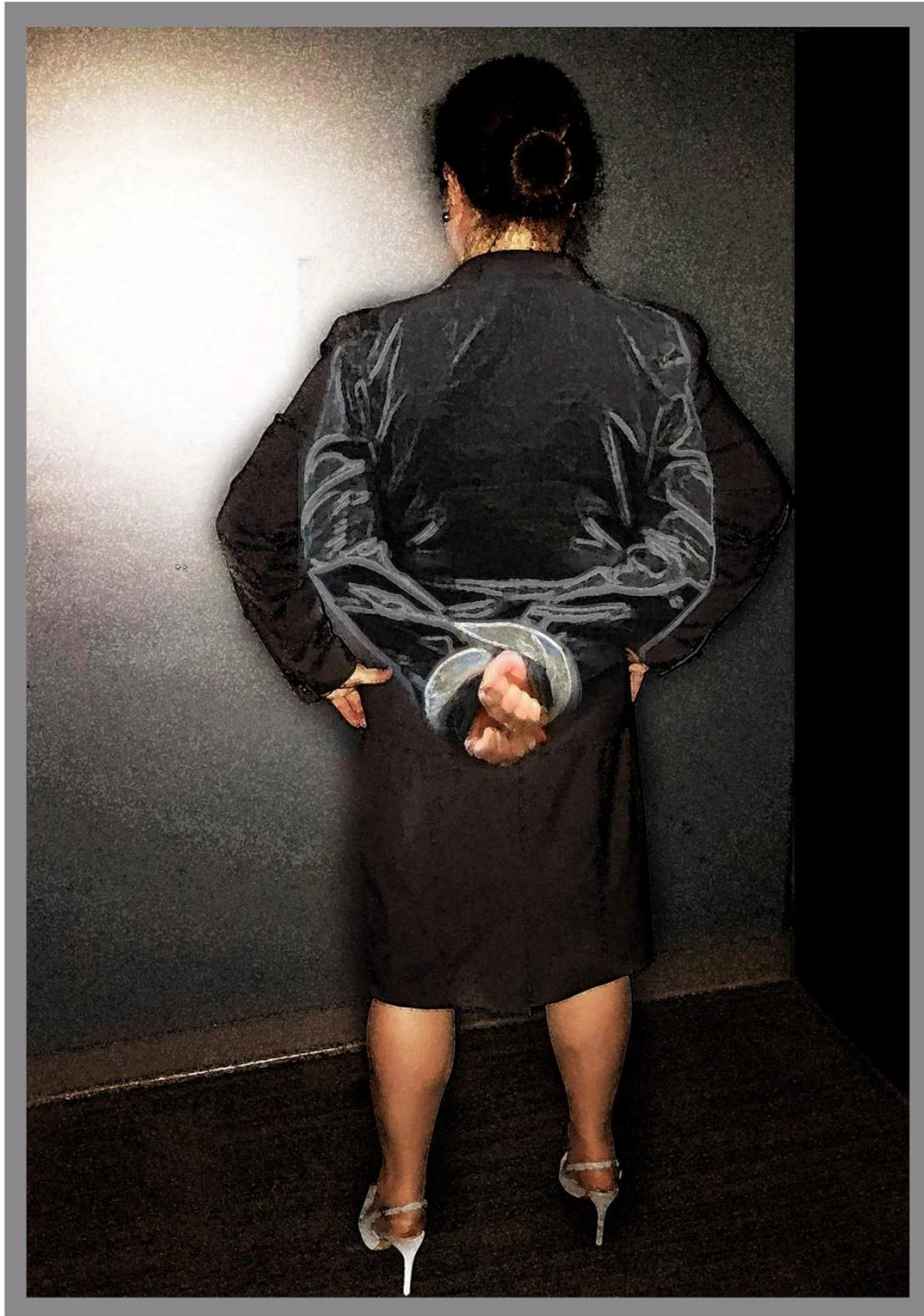
But isn't that kind of exciting?

When asked months later to reflect on the image and write four words she provided the following: exciting, interesting, self-directed and unobtrusive.

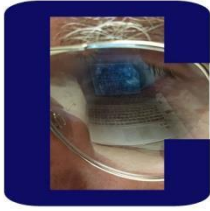
What a lot of games we played

In this chapter I have told the stories of the activities that were undertaken in each of the five stages of this research project. Through reporting and reflections drawn from my journals I have anonymously introduced you to some of the participants who were involved. I have also given small summaries of each of the participants and their undertakings that resulted in the Embodying Work artworks. I have highlighted the stories of these activities to give you an insight into the diversity and richness of our interactions. This is to lay the foundations for your understanding of the next chapter, in which I report on the evaluations undertaken in relation to these activities.

Visual Interlude No.5 Leo the Leader



My work is between people, not being a natural I often
feel constrained, walking a tight rope between competing
forces, try to nudge outcomes, always with hope.
leo - the leader.



Chapter Six Did we have fun playing? And what did we learn?

In this chapter I will bring all the strands that have woven through the action research cycles together. To do this I will first offer up **Spoken Word Interlude No.19**, which tells the story of finding out the value of a small project years after it took place. In the section which focuses on evaluation, I first go back to the literature. This section also introduces the idea of making sense of the world in **Spoken Word Interlude No.20**. In the next section, I describe my evaluation processes and sort the participant feedback received from workshops into criteria of change as suggested by Lennie (2011). I consider both doing all that you can and then letting things go in **Spoken Word Interlude No.21**. I then ruminate on each of my CA skill-sets to see if there is evidence of usefulness throughout this journey, after which there is a reflection on a participant's question of how I made him behave in an unusual way in **Spoken Word Interlude No.22**. I then discuss what I learnt from the embodying work project and question if it is worth the investment in **Spoken Word Interlude No.23**. This leads me to suggest a series of Insights that I have drawn from the research.

Spoken Word Interlude No.19 How do you know when you have done good? (please consider reading this section aloud)

**you wait nearly 30 years
and are then lucky enough to have a chance meeting
i was at a big shopping centre in the northern suburbs
a tall lanky aboriginal man with a bunch of kids
is negotiating a doorway
i hold the door and wait as he corrals them through**

eye contact as we pass and i smile
he stops and spins gathering up the youngest kid as he does
i know you he says

wracking my brain for some recognition i reply
yeh i am sorry i dont remember your face where from?

long time ago he says you were with jumbuck mob

the cogs turn
must have been around 1990
arts program to encourage truants back to school
a drama teacher teamed up with me the community artist

wow i say that is a long time ago

i am thinking i am twice the age and twice the size i was then
why should he remember me

i wonder if i should keep moving
he has a squirming kid in his arms

he hands the child over to a young teen and the other kids mill around
waiting to hear more

so i stay put

you know he says
jumbuck mob was the only positive thing that ever happened for me at school

my jaw drops

it was a day a week for a term
just another small piece of funding
stretched to see how far we could make it go

images flood back to me

i remember that the bus pick up of kids from their homes
the streets the shops and the parks
they took longer than the workshops at the school

we ended up doing drama games on the bus
so we had more time with the kids

i remember their smiles when they saw us come
glad for the effort that we put in

but i never imagined it would be the only positive experience for someone

he is talking again so i tune in

*you know he says
i have made sure my kids and now my grandkids go to school
and that they like it*

the kids add their voices to agree

**but i am off doing the maths
grandkids goodness how old was he**

**he seems to understand
young i was he says but i am a great dad**

**kids chorus again
but they are starting to move away**

*thanks i say
as he turns to leave
for telling me*

a pleasure he replies

Reflection on value

*When reflecting on value,
sometimes the impact
cannot be measured
at the time of action or activity.*

*The value comes later
and may never be measured.*

Only felt.

-Lisa Philip-Harbutt 2017-

In Spoken Word Interlude No.21 How do you know when you have done good? and its corresponding *Reflection on value* I tease out a problem I have had before. That is, how can we measure the value of work that may have been generated by small interactions, but which can have potentially long term outcomes? This problem is exacerbated for community artists as our work is often on short-term freelance contracts, with no continuity at all. I chose to include this Spoken Word Interlude as I was very moved when I was stopped in a shopping

centre many years after a small project by a man who wanted me and his family to understand the difference that a project had made to his life. I felt it was a privilege for me to receive this feedback, as I rarely cross paths with participants after the project finishes. The reflection also raises the issue of how do we talk about feelings, as they seem very hard to measure in the timeframe of a project.

Evaluation – playing again with the theory

Although there is no one method of data collection or analysis that is suggested for ABR (Jones, 2002; Leavy, 2015; Rolling, 2013), most commentators using this methodology talk of finding the most appropriate mode for all stages of the research process.

Leavy (2015) writes that the “greatest strength and potential of arts-based research is the advancement of public scholarship and correspondingly conducting research that is useful” (p. 27). The word ‘useful’ is closely linked to both my planning of activity and my evaluation methods. In considering the evaluation of my research I am reminded of the early work of Stufflebeam and Shinkfield (1985), who suggest that the most important purpose of evaluation was not to prove but to improve. This concurs with Leavy’s idea that ABR should be evaluated largely in terms of usefulness. Leavy (2011) also asks, “has the project and has its value extended beyond the academy?” (p. 137). Usefulness is the key to this research project, and a wide approach to potential audiences for its outcomes has been undertaken.

Pelosi (2015) suggests that participant activity in the data analysis process allows the participants their own opportunity “to understand and self-analyse in regard to their own identity and positioning within the context of the study – and sometimes beyond” (p. 17). In previous work, which followed a PAR approach, I engaged in activities with the same participants over many months. This gave the opportunity for me as researcher and for the

participants as co-researchers to capture our reflections of the ongoing moments when the art-making or collaborations informed our understanding or created a shift in our thinking. It became evident early on that this could not be the case in this research project, because the interaction with participants and audiences were of a much shorter, sometimes even fleeting, duration.

Quote

Take chances, make mistakes.

That's how you grow.

Pain nourishes your courage.

You have to fail in order to practice being brave.

-Mary Tyler Moore-

Even with these short interactions, the workshop activities were structured to challenge the participants. To do this, the workshop venues were made into comfortable and safe environments to enhance the participants' opportunities to be creatively brave. I was also interested in how these safe places could be constructed as liminal spaces. As Denzin (2014) writes, "The liminal phase of experience is a kind of no-person's land, on the edge of what is possible..." (p. 53). Denzin goes on to talk of 'epiphanies' that can occur in the places that have been structured. Sutherland, Penzenstadler, Lundberg, Blazek, & Habicht, (2013) call these "Moments of Significance" (p. 5) a term, I often ask participants to be mindful of in workshops. Taking participants to liminal spaces also opens possibilities which encourage them to address questions of who they are and what really matters to them (Thomas, 2009). Within the literature some writers call this place a crucible (Bennis and Thomas, 2002; Blunt, 2004; Thomas, 2009). As the daughter of gold prospectors I am very familiar with the crucible, as in the melting pot for metals. Many of these writers are using the alternative meaning of the word, as in a very significant and difficult trial or test. I believe that it is possible to get to the hard developmental work without focussing on pain, loss or trauma.

Previously, I have found that collaborative art-making within liminal spaces has the potential to encourage the hard work that shift people's thinking, allowing them to develop a range of new ways of making sense of the world around them.

In exploring leadership and more specifically shared leadership, I acknowledge that I am also exploring change. To lead is to take people somewhere, with an inference that it is somewhere new. Change happens and leaders have influence over more than just the context. Capturing the change has been my challenge. Saldana (2011) advocates for the use of the 'analytic memo', which he describes as both a piece of reflexive free writing and a narrative that sets in words your interpretations of the data. He writes, "an analytic memo further articulates your deductive, inductive and abductive thinking processes on what things may mean" (2011 p. 98). I settled into this approach as an appropriate way of reflecting further on the wide range of activity I was undertaking in this research process, as it was occurring. These memos or notes to self have developed into the spoken word interludes that appear throughout this document.

I committed to engaging in cycles of analysis and reflection early and regularly (Tenni, Smyth, and Boucher, 2003). I also kept a close eye on the participant evaluations collected, allowing me to monitor activity, build refinement into each action research cycle and recognize when I was reaching "data saturation" (Leavy, 2015; Coffey, 1999). As feedback came in, I separated it into categories based on the activities undertaken. Each set of colour coded journals represented the different stages in the research project. The first evaluation cycle involved documenting the planning and my personal thought processes that led up to each of the activities in each of the stages – for example, the rationale for choosing conference presentations and the abstracts that were submitted. The second cycle had me placing collected materials from each activity into my journals. For example, instamatic

photos of both collective and individual participant artworks were in the Stage 2 and Stage 4 workshop journals. The images were supplemented with my research notes and reflective writing. In the case of the Stage 4 workshops there were also the participant evaluation forms. The third cycle had me writing and collating all the learnings that I believed had occurred during the activities. Each stage had its own cycles and very different timeframes, and many of the stages overlapped. The journals were colour coded to help me keep track. I found saturation was approaching as the flow of new ideas slowed down and less unique material was going into the journals. A fourth reflective cycle found me going back through all the journals and linking concepts and thoughts to the chapters that were forming in the writing up of this thesis.

Tenni, Smyth, and Boucher (2003) suggest that when working with your own autobiographical renderings, “there is also a need to engage in external dialogue with other collaborators, subjects supervisors (professional and/or research) and anyone else who can be pinned down and who will listen ” (p. 4). I took this advice seriously and have had small academic and community-based support networks that played the role of sounding boards to my ideas and readers to my writing. I have found these voices complemented and at times amplified my advice from supervisors, and during the times when I was supervisor-less they were crucial.

McNiff (2013) adds to these thoughts when he writes:

When the art-based researcher involves other people as participants and co-researchers verbal description and reflection tend to happen naturally in describing the overall study and in articulating themes and comparative analysis. (p. 11)

I trust these statements as they reflect my own experience of working in community and have been as useful in this project as they have in previous ones.

During evaluation processes, I have found myself checking in to see if my idealistic belief in “making the world a better place” is any closer to fruition. I see this better place can only be enhanced by the commitment I described at the beginning of Chapter One (this thesis, p. 1) to a new ‘Collaborative Commons’, which is a world of collaboration, sharing, ecological concern and human connection. As I undertake each cycle of evaluation I am always asking myself if I have been useful by demonstrating and inspiring leadership in this long process of social change. Zander and Zander (1998) wrote, “The radical shift in the structure of the world begs for creativity; it asks us to rethink who we are as human beings” (p. 7). I continue to contribute to the rethinking.

Spoken Word Interlude No.20 Making sense of the world
(please consider reading this section aloud)

it is 1991

**master 4 year old and 6 year old big sister
are playing in the passage
on a sleepy sunday morning**

**the parents (my ex and i)
are still in bed
we are listening through the bedroom door
intrigued by the direction the conversation is heading**

**our son asks his big sister a question
that he has been brewing a while**

*so do you believe in god
he pauses and then rattles on
you know the kids at childcare believe in god
but i dont know*

nah says his no nonsense big sister

*i reckon mother nature made the whole world
i am sure she made everything*

**we imagine her standing with hands on hips
a common stance
since she has made it into her second year at school**

*had to be a woman she says
there is so much she made*

**oh says the semi deflated younger brother
who has only recently figured
girls grow into women
and boys into men**

but then he makes sense of it all

*thats okay he says
i am going to believe that
god and mother nature did it together
cause then there was a mum and a dad*

that makes more sense

Reflection on sense-making

*To make sense of the world
we sometimes construct stories,
trying them out on confidants
til we settle on something
that works for us.*

~Lisa Philip-Harbutt2018~

Spoken Word Interlude No.20 Making sense of the world and its corresponding *Reflection*

on sense-making are placed here at the end of a section on other people's views on evaluation, to reinforce the idea that both stories and conversations with friends can lead to better understandings of what is occurring. There is the potential for these interactions to be little action research evaluation cycles in their own right. This Spoken Word Interlude takes you back to when my children were small and they were figuring out through conversation

with each other how they could make sense of the world around them. The reflection is me making sense of the conversation I heard a very long time ago.

Did we learn anything new?

The participants in all of my workshops undertook critical reflection exercises in either a small or large group at the end of each workshop activity. In the Stage 4 workplace workshops I added a formal evaluation form which aimed to reflect the different and novel approach we had undertaken in the activities. It was also useful for me in my reflection across the different contexts that the workshops were undertaken within. The novel approach of the single sheet evaluation form (see Appendix 1) requested short answers to four (double) questions. These were structured to allow sense-making opportunities for the participants by consolidating the activities they had undertaken whilst also allowing me to check relevance and evaluate each workshop before planning the next one. The questions were:

1. What was the most useful thing you learnt in today's workshop? And why?
2. What was the least useful thing for you in today's workshop? And why?
3. What is the thing (activity, feeling etc) that will stay with you when you leave today's workshop? And why?
4. Can you think of anything in today's workshop that you will use in your workplace?
And how?

Each question and dotted line space for answers sits in a quarter-page box and the orientation for each box cycles around the page. There is a spiral watermark behind the boxes that subtly suggests the movement of the page, which is necessary for the participants to read and then write their answers. There is also an extra question added to the bottom of the page, which asks: Does the background image spiral in or out? This is red herring thrown into the mix, with a similar motive to the novel formatting. It asks the participants to treat this evaluation

in a different way than the conventional survey or evaluation form. The response rates were excellent and the feedback both positive and useful. This is a format that I will continue to use in future work with participants.

Change was the most prevalent topic chosen by workplaces as the issue that they wished to address in the workshops. After all the evaluation forms were collated, I first decided to run a change lens over the feedback to see if there were any insights forming. Lennie (2011) suggests the following as broad domains of change:

- changes in knowledge or awareness
- changes in personal development
- changes in attitude and behaviour
- changes in participation (social or political) (p. 10)

These became my first grouping topics, from which I have drawn examples of participant feedback. A full list of participant feedback can be found in Appendix 2.

My understanding of Lennie's term 'changes in knowledge or awareness' relates to being informed, educated or prepared with information about an issue, concern, topic or opportunity, with the aim of building a higher level of cognisance, consciousness or comprehension.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Change related activity

And why?

Came up with new knowledge

~Workshop participant 2017~

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

Connecting colours to actions, motivations and purpose

And why?

Good lateral way to connect insight in unexpected ways

~Workshop participant 2017~

My understanding of Lennie's term 'changes in personal development' relates to: an improvement in awareness and identity; the development of talents and potential; the building of human capital, and an enhancement of the quality of life which may contribute to the realization of dreams and aspirations.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

A new perspective

And why?

Because a new lens is always useful

~Workshop participant 2017~

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

Evaluating emotions before speaking

And why?

To think about others so I do not offend

~Workshop participant 2018~

My understanding of Lennie's term 'changes in attitude and behaviour' relates to the altering of our hypothetical thinking about our positive or negative feelings about something, which in turn changes the way we take action in relation to these feelings.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Look at all perspectives

And why?

Too focussed on own outcomes

~Workshop participant 2017~

Participant Reflection

*Is there anything from today's workshop
that you will use in your workplace?*

Choose the way you response: Head, Heart or guts

How?

The way we respond have enormous impact

~Workshop participant 2018~

My understanding of Lennie's term 'changes in social or political participation' relates to the activity of taking part in something which involves others.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Participation matters

And why?

Being only an observer is less interesting

~Workshop participant 2017~

In relation to Creativity: Creative thinking < ----- > Creative making

Adler and Ippolito (2016) have recently written, “The world is rife with challenges that so seriously and pervasively threaten the stability and sustainability of the planet that many suggest that the future of civilization, as we know it, is in question” (p. 38). To address some of these issues, it has been suggested that society needs new approaches that can only be found “outside of the mainstream of international political traditions, discourse, and operational modalities” (Lederach, 1997, p. 25).

I have approached this research project as both a practice-based researcher and an artist. In one way this mirrors the continuum above, with ‘Lisa the Researcher’ up at the creative thinking end of the continuum and ‘Lisa the Artist’ at the other, creative making end. I have been advised by academics to stick to the researcher role, but I have no way to turn off my artist’s way of seeing the world. I have searched for this switch, recognising that in some cases it would be simpler to leave my creativity parked at the door. I have managed to suppress my creativity on a few occasions, but found that this was to the detriment of me personally and stifled my interactions with others. So I have given in to it fully, often dancing back and forward along the continuum, having fun along the way. Participants in my workshops were asked to park only their preconceptions at the door. The range of creative activities did not rely on high artistic skill levels to achieve useful outcomes. Instead, they encouraged playful movement along the creative thinking to creative making continuum.

Much of the participant feedback showed that the creative approach allowed participants to tackle their issues in a new, yet non-confrontational way.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

How to talk about change differently

And why?

Breaks it down. Makes it 'normal'

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Physical/creative "doings" can be insightful

And why?

***Academics spend disproportionate amount of time
on intellectual activity & they may not always be appropriate***

~Workshop participant 2017~

They also made note of the potential effect of this kind of work on their own thought patterns.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

***The opportunity that working with abstracts
offers to thinking differently***

And why?

I hadn't thought about it quite like that before

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

***That tapping into your creative self
helps you to tap into your subconscious***

And why?

It uses a different part of your brain

~Workshop participant 2017~

****An insight gathered from the feedback was that creativity plays an important role in opening up people's minds to see that they may be able to tackle things differently.****

After each activity, participants were asked to shift from their hands or bodies to their heads, by reporting back on their individual process to either the larger group or their table, in a story format. Sometimes this was activity reporting and sometimes it was creatively imaging future uses.

Participant Reflection

*Is there anything from today's workshop
that you will use in your workplace?*

***Shapes and colours can be used to create stories
that exposes and connects ->give meaning***

How?

Use personal time productively

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Sharing experiences and viewpoints with colleagues

And why?

***So much of academic life requires in the moment judgements
so hearing & learning from other academics***

helps me develop my own store of tips

~Workshop participant 2017~

Participant Reflection

*Is there anything from today's workshop
that you will use in your workplace?*

***Look at a partnership or relationship
from the non-academic or industry side***

How?

Using the story technique.

Eg once upon a time etc

~Workshop participant 2017~

****An insight gathered from the feedback was that story plays an important role in opening up people's minds to see that they may be able to tackle things differently.****

The workshop phase of this arts-based research project was structured to ensure that all participants were involved in 'making' as well as 'thinking' creatively. Some participants found the making elements curious to start with, but the workshop evaluation forms were very positive in their assessment of this approach. Some responses drew a link, suggesting that creative making could allow space for creative thinking.

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

Doing the paper art

And why?

***It was engaging and
created an occasion to think***

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Listen to others

Using visual tools to gain perspective of self and other

And why?

Useful for my thinking about our current strategy

~Workshop participant 2017~

Other participants clearly articulated the usefulness of imagery in communicating positive ways forward.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

***Graphic representation of barriers to,
and possibilities for, industry collaboration***

And why?

***Different images capture underlying thought processes
in more powerful ways***

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

***Graphic representation of barriers to,
and possibilities for industry collaboration***

And why?

***Different images capture underlying thought processes
in more powerful ways***

~Workshop participant 2017~

****An insight gathered from the feedback was that ‘making’ contributes in a different way than talking or thinking.****

In the workplace workshops survey answers, many participants expressed how the exercises made them ‘feel’. This is pertinent as none of the questions are written to expressly elicit such an answer.

Participant Reflection

*What is the thing that will stay with you
when you leave today’s workshop?*

Making change tactile

And why?

Reduces the sense of overwhelm.

~Workshop participant 2017~

As outlined in Chapter Five, my presentations are delivered in an educational style that presents information in a variety of ways. I draw on spoken words, written words and moving images to reinforce the story I am telling. This opens up the audiences’ senses and engages different parts of them in different ways. My video projections have mesmeric abstracted images from nature (e.g. waves crashing, water dripping) layered with human involvement (e.g. feet walking, hands making) and layered once more with text appearing (both handwritten and typeface) that is timed to match with my spoken word delivery. Creating an immersive experience for audiences is my way of exploring the addition of a somatic approach to enhance the presentation of information. I want both the mind and the body responding. From my journal notes I have surmised that the questions asked in the sessions after my presentations fall into two categories: those who want to talk about how the presentations made them feel and those who want to know the technical details of how I created a video that made them feel that way.

In my workshops I use a technique of side-stepping or flipping to encourage participants to choose different starting points for their examination of their workplace issue. We do

physical warm-ups that call on them to respond through movement or gesture to colours or situations. Another exercise asks them to take their issue (e.g. change in their workplace) and respond quickly to questions such as:

If your change is a smell then it would be

If your change is a shape then it would be

If your change is a wild animal then it would be

If your change is a movement then it would be

If your change is a emotion then it would be

If your change is a domesticated pet then it would be

If your change is a person then its name would be.....etc

Discussion between the participants on the similarities and differences of their answers and whether they could glean any new information from these exercises always proves fruitful. Humour can also happen – for example, the time when three different participants, from three different tables in the room and from three different departments in the workplace, all named their change ‘Bruce’. I felt I had to ask if the CEO was Bruce, but was relieved that they all agreed that they knew no-one of that name in the building. These types of exercises in my workshops are examples of encouraging a more embodied approach to addressing issues.

Creative activities that call on the whole of the body to be engaged can make the senses come alive and therefore encourage a more embodied response from participants.

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

Feeling of satisfaction when tearing paper led to spirals

And why?

Bought experience into 3D for me

~Workshop participant 2017~

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

*Feeling of **UNITING** with partner*

And why?

*The tasks emphasised this feeling
as opposed to thinking*

~Workshop participant 2017~

****An insight gathered from the feedback was that embodying ideas can expand them.****

In Chapter One I introduced how useful combinatory play can be in freeing up participants' thinking and allowing them to reframe what they are working on from a new starting point.

Participant Reflection

*Is there anything from today's workshop
that you will use in your workplace?*

*Yes use the colours & simple exercises
to allow people to expand their ideas*

How?

*Step out of comfort zone &
share their "crazy" research ideas*

~Workshop participant 2017~

To encourage participants in a workshop that may be challenging, I have to make it attractive and ensure they can see potential value in their participation. Creating a sense of playfulness that will be enjoyable but ensuring that they see this as useful is a balance I am always looking for.

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

Paper cutting

And why?

Fun

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Breaking barriers and people letting down their guards

And why?

Fostering teamwork

~Workshop participant 2017~

After a Stage 2 Introductory workshop I had someone ask “How did you make us do that?” I believe coercion has no role to play in my workshops, but encouragement plays a big part. I was taken aback a bit, until I realised that he was asking for more information on the process so that he could try it too.

Spoken Word Interlude No.22 How did you make us do that?
(please consider reading this section aloud)

i was running a workshop

**it was early in my phd journey
they were from high up in local government**

the invite had come from their professional body

**no ceo or elected member
i remember thinking *what a shame***

**the diversity was great however
more men than women
but not by that much**

younger and older
and from both large and small councils

one guy seemed a bit out of place
only male not in a suit
i hovered a bit
til i was sure he was holding his own

just shy i thought

i had them on their feet
moving and vocalising
the frustrations they felt at work

and then eyes closed
they pulled grotesque faces
feeling the tension leaving their jaws
when they returned to their neural face

lots of short exercises
trying to fit as much as possible
into a short amount of time

from drawing their work teams
to group limericks

it was fun

come feedback time the response was good

i extended this a bit so that everyone had a chance to speak

finally my shy guy chipped in with a question
how did you make us do that

i was about to launch into a long answer when i realised that it was
not said confrontationally only curiously
so i asked *were you ok*
oh yeh he said *i had a good time*
i just want to know how you got me to do things that i normally wouldnt do
even with my kids

i explained about setting up safe environments
eyes closed work so that no one feels judged
and how i gently encourage people to follow my voice
giving instructions that build
from easy to more complex notions

good he said
i want to try it
with my team in the council depot

fabulous i replied

**i heard him say to a colleague
as he marched out the door
*i might try it with my kids too***

Reflection on play

*Diversity comes in all different shapes and sizes,
and playing is a great way of opening up things
so contributions can also come in different ways,
as people figure it out for themselves.*

~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.22 How did you make us do that? and its corresponding Reflection on play are placed here as example of how ‘play’ can be used to level some of the hierarchy that is evident in workplaces. In the case of the Spoken Word Interlude it illustrates the case of a bloke from the council depot finding his place in a workshop of mainly suited, senior local government managers. I have found that as long as everyone gives themselves the permission to ‘play’ then the usual concerns of hierarchy seem to disappear. In the reflection, I embrace the range of contributions that can occur when there is a diverse group that is all willing to play together.

****An insight gathered from all this feedback was that permission to play is required to allow adults to recognize this as a useful tool.****

In relation to Collaboration: Diversity< ----- >Pluralism

Many writers involved in teaching and learning have suggested that adults learn best when they are engaged in activities that are multisensory and collaborative (Giddens, 1991;

Heneveld, 1988; Kolb, 1984; Schofield and Caragata, 1999). This is not a new concept. In 1930 Follett wrote, “Life is enriched by collaboration with all the powers of the universe. [Humans] live on several planes and [their] development depends on the uniting of them; we can live as thriving earthworms or something more” (pp. 145–146). I have chosen to live my life striving for Follett’s “something more”. In this research project I have ridden the collaboration continuum backwards and forwards between ensuring diversity in both the context and my collaborators; and pursuing and advocating a better understanding of pluralism in my presentations and group work objectives. The benefits of collaboration were expressed in many survey results across contexts.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Diversity of ideas and different approaches to problems people take

And why?

Opens up experiences to a far broader perspective

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Inner thoughts of myself and others

And why?

Got to know people from a different perspective

~Workshop participant 2017~

****An insight gathered from the feedback was that diversity is beneficial in group work.****

Workshops that bring together workers from different areas and responsibilities, banding together to raise issues and work on solutions, outside of the usual hieratical structure, also shed light on the potential of pluralistic ways of working.

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

The different perspectives of the board members

And why?

***We look at our work with many eyes,
different eyes, and can see better this way***

~Workshop participant 2017~

In 2013 I wrote an article called 'The value of cultural otherness – towards a new pluralism' (Philip-Harbutt, 2013). The article was very loose for an academic journal, but I can now track back both the origins of the style of my spoken word interludes and my continued commitment to writing about a more egalitarian society. I finish this article with a request to the readers that I might "enlist you all to consider your role in the pursuit of a pluralist society?" (p. 169).

Participant Reflection

*What is the thing that will stay with you
when you leave today's workshop?*

People actually explaining why we say or act in a certain way

And why?

You may not be able to say it in one style

~Workshop participant 2017~

Participant Reflection

*Is there anything from today's workshop
that you will use in your workplace?*

Everybody is a flavour in the mix

How?

Its the nature of a group

~Workshop participant 2017~

Participant Reflection

What is the thing that will stay with you

when you leave today's workshop?

Feeling like we can overcome negative feelings

if we work together

And why?

It is important to convey these messages

to others especially if they didn't come to this

~Workshop participant 2017~

****An insight gathered from the feedback is that it is worth pursuing pluralism.****

In relation to Critical Consciousness: Power <----- >Empowerment

My notion of critical consciousness is closely related to the term conscientization, which was translated from the work of Paulo Freire in the 1970s. His definition of it was the “process of developing a critical awareness of one’s social reality through reflection and action” (Freire, n.d., online). His work has been influential in the field of education. Shor (1993) writes, “Freirean critical education invites students to question the system they live in and the knowledge being offered them, to discuss what kind of future they want” (p. 28).

The continuum that we traversed in relation to critical consciousness was from an examination of power and its influence to one of empowerment. To be in a position to be empowered takes a level of awareness that highlights not just what is occurring around you, but all that is occurring, and asks for a commitment to taking on a role in engaging with this.

In all of the processes undertaken by the workshop participants, we were creatively making sense of the world around us: “Sensemaking is the process through which people work to understand issues or events that are novel, ambiguous, confusing, or in some other way violate expectations” (Maitlis and Christianson, 2014, p. 57). Making sense of all that is going on allows for the opportunity to be empowered to fully engage in the decision-making that is occurring. It was evident in the feedback that many participants achieved heightened levels of critical consciousness by making sense of what was occurring for each of them at work.

Participant Reflection

*What is the thing that will stay with you
when you leave today’s workshop?*

***The sense of revelation that came
when I looked my ‘problem’
from a different perspective***

And why?

***A whole lot of things
suddenly seemed a lot more achievable***

~Workshop participant 2017~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Reframing

And why?

It empowering

~Workshop participant 2017~

****An insight gathered from the feedback was that by encouraging shared leadership, participants can find a role for themselves in the process of organisational change.****

The vast majority of feedback gleaned from the workshops showed that the process was very useful. There was, however, the occasional feedback from a participant that indicated resistance on their part. As suggested in previous chapters, all but one workshop was offered on an open call basis. There was only the one at which there was an expectation from the ‘boss’ on attendance. I was pleasantly surprised to see that this workshop still seemed to work at some level for all but one of the attendees. In all workshops, however, I think that certain exercises facilitated the empowerment of different participants in different ways. Having a variety of possibilities and being flexible and responsive in the delivery gave the best opportunity for good results. But you can’t win them all, all of the time.

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

Inability to work with some individuals

And why?

Clash of different styles

~Workshop participant 2018~

Participant Reflection

*What was the most useful thing
you learnt in the workshop today?*

That I don’t do this very well

And why?

*

~Workshop participant 2018~

****An insight gathered from the feedback is that empowerment only comes to those who are open to it.****

In a number of the spoken word pieces that I have placed within the chapters of this thesis, I have identified the gender of participants or spoken of key people being male or female. I am aware that any examination of power and empowerment must look at gender. I am a feminist who does not shy away from discussions on equality and equity, but I also am an educator and a facilitator of others' development. To do this successfully, I need to acknowledge the range of belief and levels of awareness of the participants I engage with. If they are to be collaborators in our explorations I must stand in their shoes in a similar manner to what I ask them to do by standing in others'. This thesis is not focussing on the gender politics of leadership development, although the topic and a range of behaviours are noted as in need of more examination. I am hopeful that there are many other researchers who in the future will tackle this.

****An insight gathered through the process of researching is that gender is a complicating feature.****

Spoken Word Interlude No.23 Thinking differently
(please consider reading this section aloud)

it was around the turn of the century

**i was tutoring a group of postgrad students
undertaking their fieldwork subject**

**a lecturer asked if i would be interested
in sitting in on a mba class**

i don't remember what the subject was

**but she had said *the class needs
a dose of difference
and you look like you would fit that requirement***

**yep i said
but only if
*i can be seen as just another professional
seeking new learning from uni***

most of the students seemed to be from
real estate or from motor vehicle dealerships
but i may be just remembering
the ones who stood out the most

the assignment was to develop a strategy
and then enact a small change in your workplace
documenting the process and outcome

when it was my turn to outline my strategy
i turned to the group
and asked
would you be my workplace

i explained that i was a freelancer
and always had 3 or 4 projects on the go at any one time

they felt sorry for me
when they realized how little money i made
for the large and diverse amount of work i did
and they said yes

i told them about flipping a word within a question
to look at the possible solutions differently

i asked them to try it once a day for a week
using any question they had that day around money
i gave them an example
if asking how much does that cost
you can flip it to
how much good does that do

i explained
that they only needed to do the flip
for 3 seconds
and then return to their original question

there were a few groans
but silence followed my next request

i asked *can you please document if*
the size shape colour or texture
of the dollars changed during the flip

when we got together the following week
half the tute group of 12
had dismissed my request as silly or not possible

another 3 thought something had happened
but we're a bit reluctant to explain

**whilst the last 3 went into detail
about how their answers had changed
because of the flipping**

**so for a tiny investment of 21 seconds each
they had each come up with 7 new possible answers**

**and had practiced a skill
that may have stayed with them**

i was happy with the outcome of my strategy

**and the lecturer was happy
with my small dose of thinking differently**

Reflection on what it takes

It doesn't take much

investment of time

and often no money

to approach something

from a different direction

~Lisa Philip-Harbutt2017~

Spoken Word Interlude No.23 Thinking differently and its corresponding *Reflection on what it takes* are placed here to introduce the idea that using creative techniques to support your thinking does not take a lot of investment. In the Spoken Word Interlude I tell the story of my inclusion in a MBA class to “add a dose of difference” to the thinking that was occurring. I taught my fellow students to ‘flip’ an idea and pay attention to how the flipping may change it. I have found that in many cases people can learn this technique and broaden their thinking very easily with very little effort. In the reflection I suggest that the technique I have been using for my current research, where I work with people to find new starting points for observing behaviour or addressing issues, may have had its origins in this intervention I was asked to do eighteen years ago.

Insights

I believe that the unique combination of the community arts skills of creativity, collaboration and critical consciousness offers ways of working in leadership development that are greater than the sum of the parts. In Chapter Two (this thesis, p. 51-52) I wrote the following reflection in response to Arlene Goldbard's (2009) list of “9 Arguments for cultural democracy and community cultural development”:

Reflection on theory and practice.. Again

Can a simple list be useful?

Can it be useful for both you and me?

Could it give both of us insights we are looking for?

*Could it take us to that double loop reflection
that has the potential to inform theory?*

And

Could it still act as a checklist?

*A quick and necessary way that
those of us practicing
can check in with broader thinking,
whilst still planning the day to day?*

~Lisa Philip-Harbutt 2016~

From the evaluation during my research, I have drawn the set of insights below. I believe they have the potential to inform both theory and practice in a similar way.

10 Insights drawn from community artist interventions in the world of business.

1. Creativity plays an important role in opening up people's minds to see that they may be able to tackle things differently.
2. Making contributes in a different way than talking or thinking.
3. Embodying ideas can expand them.

4. Permission to play is required to allow adults to recognize this as a useful tool.
5. Empowerment only comes to those who are open to it.
6. Story encourages people to open up their mind to the possibility that they may have a different role to play in the change around them.
7. Diversity is beneficial in group work.
8. Pluralism is worth pursuing.
9. Gender is a complicating feature.
10. Shared leadership approach allows people to find a role for themselves in the process of organisational change.

So what?

As I finish this chapter I am faced with the inevitable question of So what? Intimidated, I go back to those I recognise as having more answers than me. Leavy (2015) provides me with the following:

Evaluating ABR puts us in messy terrain, and I think we are positioned to do our best work and bring out the best in others if we accept and indeed embrace the messiness. There is no model for how to do ABR or how to evaluate it that will suit each project...my advice is this: Begin from where you are, learn as you go, trust your intuition, take risks, balance your goals and abilities, and accept that no research product can be all things to all people... The question may be: Is it good enough to achieve the intended purpose? (Leavy, 2015, p. 285)

Within the messy terrain of this research project, my intention has been to explore the question: How useful is a community artist's contribution to leadership development? Yes, it has been my intention to explore and to illustrate a range of possibilities rather than answer the question. It will be up to each reader to join in on the playing that is generated by this research. I offer up a range of playgrounds, but is the participants, and you the readers, who are playing the games.

Play enables people to think about and interact with problems in new ways that lead to unique and formerly invisible solutions by shifting the reality that surrounds those problems and offering the possibility of new connections... Just as it's easier to remember a fact when we stop trying so hard to recall it, so too does play liberate our minds to resolve daily issues. In short, what appears to be silliness is often a misleading cover for the serious work happening behind the scenes. (Leeder, 2014, p. 624)

As Kane (2004) suggests, "Play's ultimate function for humankind is to maintain our adaptability, vigor, and optimism in the face of an uncertain, risky, and demanding world"(p. 63). Which leads me back to Leavy (2011), who reminds us that in relation to researching across disciplines, "'vigor' may be deemed as important, or more important than 'rigor' and the like" (p. 129).

So in trying to explore my research question 'How useful is a community artist's contribution to leadership development?' within a section that is talking about contribution, I am tempted to flip things by telling you a joke. I am not a good joke-teller and this is one that I made up in the 1980s, when I was working in the performing arts and light bulb jokes were fashionable.

Lisa's Joke

Theatre director asks...

*How many theatre designers
does it take to change
a light bulb?*

Theatre designers reply...

*Does it have to be
a light bulb?*

I am now going to try to answer my research question without using another question. Here goes.

In relation to audiences at my presentations, I have been useful in showing alternative, creative ways of 'ditching the PowerPoint' and discussing challenging topics in playful, fun ways. I do this with the aim of engaging the audience at a deeper level and requesting their contribution rather than just supplying them with information.

In relation to the participants in my workshops, I have been useful in demonstrating ways that 'boundary spanners' (this thesis p. 99) or 'translators' (this thesis p. 129) can work in the gaps between the theory and practice. I have also shared many 'open source' techniques for taking an issue and flipping it creatively. I have done this to demonstrate that everyone can have easy access to the skills they may need to address their own issues in a more leaderful way. I have also built playgrounds that act as safe spaces and supplied playmates to support them to be brave in their explorations. These playgrounds also acted as examples of places where people can play together in non-hierarchical ways, which calls for a shared leadership approach to engaging with each other.

In relation to my one-on-one participants that were part of the Embodying Work project, I have offered the opportunity for them to lead a creative activity with themselves being the centre of attention and an experienced artist taking a follower role. The feedback from Stage 4 workplace workshop participants, which then became the list of insights, proved to be a useful tool for the planning of the Stage 5 Embodying Work project. It informed our mode of working by asking participants to first look at their workplace with a creative eye and then participate playfully in our making art using their ideas and their bodies. This informed them with new ideas of how they would like to tell an alternative story of their role in their workplace or their connection to work. It rewarded the initiative of those who felt empowered enough from the workshops to engage in a one-on-one project. It also supported my planning of the project by encouraging me to address issues of diversity, pluralism and gender whilst maintaining a shared leadership approach of the researcher/artist and participants driving the project together.

By requesting four words as feedback after the event I received further confirmation that I was on an exciting playground path that will need future exploration. I tried a variety of groupings, exploring how these words could fit together in a meaningful way. The words finally fell into three distinct groupings associated with strategies I had used in the planning of the work.

They were:

- words associated with *Playing* linked to combinatory play & art making,
- words associated with *Feeling* and linked with an embodied or whole of body approach
- words associated with *Learning* and linked to leadership development.

Words associated with <i>Playing</i>	Words associated with <i>Feeling</i>	Words associated with <i>Learning</i>
Exciting	Unobtrusive	Self-directed
Interesting	Confront	Legitimise
Enjoyable	Challenging	Concentrate
Fun (x2)	Bonding	Articulate
Relate	Intriguing	Profound
Play	Provocative	Challenging
Collaborate	Deep	Contemplative
Thematic	Nervous	Reflect
	Bright	Question
	Calming	Create
	Pondering	Good conversation
		Thoughts
		Reflective
		Challenge

Diagram No.6 Table of Feedback from Embodying Art

I believe my research has illustrated that when participants *play*, using their whole bodies to *feel*, that they can engage their minds to *learn* in a different way. Making the time to conduct this final AR cycle using the set of insights gleaned from all the previous research has allowed me to feel confident that I have workable checklist that may be useful for me and for others in the future.

In relation to the readers of this thesis, I offer the story of an individual travelling from one role to another. I give examples how the skill set of the community artist can be used. I adapt the skill-sets and illustrate how they can be used in a variety of settings. I also offer up a list of ten insights that can be used as a checklist for practice or a scoping list for future research.

In relation to my peers and supervisors within the sandstone sand pits of academia, I have been a collegiate “different thinker”. One who was friendly and helpful and always willing to contribute. The creative interventions I have enacted within the Business School and beyond have been useful. The contribution has been hard to predict and therefore difficult to measure. Czarniawska (2016) writes, however, that:

the power of art, and the art of interventions, lies exactly in the fact that their consequences are unpredictable. An artistic intervention disrupts and enriches the everyday routine of organizing, Consequences may be sort that will help to construct a business case – or an anti-business case. The important thing is in the touch of the different. (p. 252)

I believe this community artist has been useful in demonstrating alternative ways of pursuing leadership development. The limitations of this research have and always will be in the ‘hands on’ nature of the process and the long timeframe necessary with any leadership development activities that pursue social change.

Through my research I have creatively disrupted the thinking of colleagues, presentation attendees and workshop participants. The story of this process has been offered in a creative form to allow the reader to also experience the techniques used in the research. In this way, the reporting of my research project is yet another demonstration of my contribution to

leadership development. Through the rendering of this thesis in its disruptive collage style, I have asked the reader to engage with me in playing with ideas and issues that need reflection and action. My expectation is that this carefully, creatively, collaboratively and critically disrupted thinking has allowed readers to see themselves as active participants in their own leadership development.

Freddy Eliot



Does the silicon chip
(inside my head & mind's eye)
improve me
or stop me thinking for myself?
At least it gives me
something to look forward to
while struggling thru the weekend...



Chapter Seven Becoming a leadership bricoleur

In the preceding chapters I have told stories of all the playgrounds ventured into and the games we have played. My story has been that of a community artist expanding her work into the academic and the leadership development fields. To make sense of my current life as a researcher, I have discovered the need to go back through many of the other journeys I have undertaken in my life before I can go forward. It seems this is very much part of the reflect stage of my AR informed iterative process.

In this last chapter I reflect on the practice of developing a wide field of view in Spoken Word Interlude No.24. In a search for common language and a name that may fit the new work I am undertaking, I introduce the term 'bricoleur'. This then leads me to upgrade my skill set to better reflect my work as a leadership bricoleur. In Spoken Word Interlude No.25 I contemplate what it means to be leader with an abundance of soft skills. To finally wrap up this document, I give you Spoken Word interlude No.26 which asks whether what I have done will cut it as an academic thesis and Spoken Word Interlude No.27 which does a final reflection on my journey from community artist to leadership bricoleur. And then, I finish the story as I started, with a favourite Da Vinci quote.

Spoken Word Interlude No.24 Looking back, looking forward
(please consider reading this section aloud)

**it is so long ago
but not so long that the picture is no longer clear**

i am on a bus
i am 17
and i have just had a great time

it was not the first great time
but it was very different from the others
a moment of significance for me

i was at art school
we were in the flinders ranges
for the first year camp

although the youngest person there
i was at home in the bush
and i knew parts of these magnificent ranges well

my 10th birthday had been spent up that way

my mum sick of city had been determined to
find your father

mum was the first person to venture
into a secluded exploration site in a two-wheeled drive vehicle

it was an old fj holden
packed to the brim
with supplies
my sisters and I
and dads dog
who had been pining for his master

but that is a different story
so back to when I am 17

my magic moment was not
making my first art school friend
who i still catch up with today
though that was special

the moment was not trekking for two hours up a creek
sensing the flow must come from a spring
too dry out here for anything else
and the elation of finding waterfalls
three of them in all
the largest close to the source
a spring
wow

the moment was not drinking
the others under the table during our big night out

at the long front bar of the bush pub
or yelling
stop the bus
and holding back the hair of a few new friends
as they lost their stomachs
on the way back to our secluded campsite

or finding special bits and pieces
and stowing them away in my backpack
orangey red sand, a rock or two,
and some bark off the trees you don't see in the city
collected for their usefulness in other artmaking stories

the moment was on the bus
when we were nearly home

through the window
the sun was going down behind my right shoulder
red and orange and yellow

and when I looked forward
I could see the glow of the city
red and orange and yellow

same but different

i felt that although i was still me
i was also growing into something new
someone who was learning to appreciate
both the colours of the bush and the city
loving that of nature and that of culture

with a wide field of view
you can
if you choose
find yourself
looking back
and looking forward
at the same time

Reflection on a wide view

A wide field of view needs to be cultivated.

First recognised, then contemplated.

All that is seen, considered.

But of utmost importance,

it needs to be practised.

Why? So we get good at it.

*It is only then
that we can store these special gifts
for future reflection.
~Lisa Philip-Harbutt 2018~*

Spoken Word Interlude No.24 Looking back, looking forward and its corresponding *Reflection on a wide view* are placed here at the beginning of the end of this thesis to both mark the moment and encourage us all to be aware of developing a wide field of view. The Spoken Word Interlude takes you back to my teenage years once again, when I was learning to be aware of what has happened and what may happen, of family and community, of nature and culture, of looking forward and looking backward. The reflection on this Spoken Word Interlude highlights what I have learnt in the years since I first recognised this: that to maintain a wide field of view you need to practice.

As I look back and reflect on the AR cycles I have undertaken on my research journey, I feel the need to emphasise that the contributions that strike me as useful in these last considerations of the process, would have been different at the many other critical moments of reflection that have occurred. This is not a definitive rendering of a piece of research and I forecast that into the future its contributions will change on every re-reading. For the readers are active participants in the process. As well as appearing as a thesis (be it an unconventional one), this document is also an art-work, with its research stories and collected data collaged together to describe a field of practice and offer up multi-readings and alternative ways of seeing and being seen.

To check in on my current thinking in this last AR cycle, I look to the academic writings of others once again. I do this to see what is new and to also to consider if, through looking back and looking forward, I am now ‘seeing things or people’ differently. Although I had

previously mentioned bricolage, it was at this stage of my playing that I found writers with more familiar names from earlier searches using the strange French word – bricoleur.

Re-examining my job title

The term bricoleur seems to have gone in and out of favour with academics over the past fifty-five years or so. Although it has a long history within the French lexicon, most English speakers attribute it to the translation of the work of Lévi-Strauss in the 1960s and in the 1990s to Denzin & Lincoln. In *The savage mind*, Lévi-Strauss (1966) describes a person with a diverse set of skills who has “collected or retained” a range of ideas and objects purely “on the principle that ‘they may always come in handy’” (p. 18). In his descriptions, the role of the bricoleur is more than that of the handyperson, tinker or junk collector. I found that Rogers's (2012) interpretation of Lévi-Strauss best describes all of the meaning of the work of the bricoleur when he writes:

For Levi-Strauss, mythical meaning-making bricoleurs combine their imagination with whatever knowledge tools they have at-hand in their repertoire (e.g., ritual, observation, social practices) and with whatever artifacts are available in their given context (i.e., discourses, institutions, and dominant knowledges) to meet diverse knowledge-production tasks. (p. 3)

In 1994 Denzin and Lincoln edited the hefty *Handbook of qualitative research* in which they set out to document the “quiet methodological revolution” that they had seen occurring in the social sciences (p. ix). In the introduction to this extensive rendering by so many of the important thinkers of the time, Denzin and Lincoln introduce the idea of the qualitative researcher as bricoleur. They refer back to Lévi-Strauss but set their own interpretation of the word when they write, “The bricoleur produces a bricolage, that is, a pieced-together, close-

knit set of practices that provide solutions to a problem in a concrete situation”(p. 2). They go on to outline the context of the time which influenced the bricoleur and placed them as working both “between and within competing and overlapping perspectives and paradigms” (p. 3). I was really taken, when re-reading this book towards the end of my research process, with how I had not noticed on first read the influential writers and the time parallels between their work in academia and my and many other artist’s work in community. In the 80s I was reading Paulo Freire's (1970b) *Pedagogy of the oppressed* to inform my work with young people classed as ‘at risk’ by using performance techniques drawing on Augusto Boal's (1979) *Theatre of the oppressed*. I was also reading bell hooks (1981,1989) and any the feminists that I could get my hands on, and also Trinh T. Minh-ha's (1989)*Woman, native, other* to inform the community and cross-cultural work I was undertaking. I had dropped out of art school in the 1970s to join a political theatre troupe, so I had no formal qualifications and few academic skills. But even at this stage I felt the need to go behind the artists whose work I admired and find the theorists or social commentators who were informing their arts practice.

The bricoleur understands that research is an interactive process shaped by his or her personal history, biography, gender, social class, race and ethnicity, and those of people in the setting. The bricoleur knows that science is power, for all research findings have political implications. There is no value-free science. (Denzin & Lincoln, 1994, p. 3)

The passage above could have easily been written around that time by me. I was working in political theatre and on visual art projects with disadvantaged communities. If it had been written in one of my journals of that time, the last two sentences might have read...

A poem I never wrote (circa 1980)

*The artist knows that
art is power,
for all creative outcomes
have political implications.
There is no value-free art.
~Lisa Philip-Harbutt~*

Kincheloe (2001) has also written compellingly about power, difference, and complexity in relation to the work of research bricoleur:

Bricolage does not simply tolerate difference but cultivates it as a spark to researcher creativity. Here rests a central contribution of the deep interdisciplinarity of the bricolage: As researchers draw together divergent forms of research, they gain the unique insight of multiple perspectives. Thus, a complex understanding of research and knowledge production prepares bricoleurs to address the complexities of the social, cultural, psychological, and educational domains. Sensitive to complexity, bricoleurs use multiple methods to uncover new insights, expand and modify old principles, and re-examine accepted interpretations in unanticipated contexts. Using any methods necessary to gain new perspectives on objects of inquiry, bricoleurs employ the principle of difference not only in research methods but in cross-cultural analysis as well. (p. 687)

Nearly 20 years after the *Handbook of qualitative research*, when Denzin and Lincoln (2013) updated their edition of *The landscape of qualitative research* they included a chapter called 'Critical pedagogy and qualitative research: Moving to the bricolage'. This was written by Kincheloe, McLaren, and Steinberg (2013). In it they write:

Bricolage implies the fictive and imaginative elements of the presentation of all formal research. The bricolage can be described as the process of getting down to the nuts and bolts of multidisciplinary research. (p.349)

They go on to describe a range of research knowledges, and suggest that these may be used in the process of bricolage, which “employs the most appropriate methodological processes as they are needed in the unfolding context of the research situation” (p. 350). This thesis contributes to academic research through the collaging of stories of the unconventional methodological processes undertaken by an evolving bricoleur.

Lévi-Strauss (1966) describes the positioning of the work of the bricoleur and the engineer as “at different distances from the poles on the axis of opposition between nature and culture” (p. 20). His axis of opposition emphasises the differences, where I am more familiar with examining the similarities to better understand the differences in the way I work with continuums, as described in previous chapters (this thesis, Chapter Two, p. 49 and Chapter Six, pp. 183–202). However, with **Spoken Word Interlude No.24** sharp in my memory, I do enjoy this idea of the nature and culture continuum along which workers can push themselves in either direction.

Re-examining my skill set

Lévi-Strauss (1966) raises the issue of art and the artist throughout his book *The savage mind*, making early links between research and artmaking. He discusses the links between art and science and concludes that the artist is something of both a scientist and of a ‘bricoleur’. He comes to this conclusion when he notes that artists’ craftsmanship allows them to construct “a material object which is also an object of knowledge” (Lévi-Strauss, 1966, p. 22).

In an earlier chapter (this thesis, p. 97) I broached the coming realisation that I may need a new job title to better communicate the work that I am now undertaking. So, in this last chapter, I try on the bricoleur cloak of many colours for size and make some alterations to it for fit.

I started this journey solid in my understanding of the skill set that I brought with me from my community arts practice: that is, creativity, collaboration and critical consciousness. It has served me well. As I venture from these protected walls of what I called in a previous chapter the sandstone sand-pit of academia, back into the world of practice, I am taking time to reflect on this skill set once again.

Although open to interpretation the terms creativity and collaboration have shared meanings across theory and practice, across community and academia, and across artmaking and leadership development. I have cause to pause and to reflect upon, however, the term critical consciousness. Although derived from the work of Paulo Friere, who is well known in most academic circles as the Brazilian educator and philosopher who was a leading advocate of critical pedagogy, it seems this term, critical consciousness, is fairly specific in its use within community arts practice.

On reflection on the activities I have undertaken during the process of this research project, I would say that in most cases I did not have a long enough time with any of the participants to get to the place of critical consciousness that I usually do when working in community context. Freire used reflection as a tool to examine the dynamic and fluid relationship between action and theory that leads to consciousness-raising (Hanson, 2013). Through each of the action research cycles we did, however, undertake critical reflection as part of every

activity. My aim was to work with participants to examine all assumptions and question the power relationships during each engagement with them. I would suggest that I introduced them to engaging fully with these concepts associated with critical consciousness but time restricted how far we could go.

The research activities undertaken throughout my research project sit quite well, however, as critical reflection. Dewey's (1933) work on reflecting on experience is well known in educational and management learning, as is Schon (1983) in his writing about reflection-in-action. Changing from critical consciousness to critical reflection could give easier entry into workplaces for me and other future researchers. As I mull this over I am struck by the feeling that if I head solely in this new direction, there will be something missing. Although I feel I didn't always get to full critical conscious position with participants and audiences, I did introduce and also model a level of compassion that people involved seemed to both relate to and mirror in their own group behaviours.

This thought sweeps me back to Raelin and his four Cs, as discussed above in Chapter Three (this thesis, p. 90). In another article, Raelin, (2005) writes:

... leaderful managers are compassionate. By demonstrating compassion, one extends unadulterated commitment to preserving the dignity of others.
... Each member of the community is to be valued regardless of his or her background or social standing, and all viewpoints are to be considered regardless whether or not they conform to current thought processes. In practicing compassion, leaders take the stance of a learner who sees the adaptability of the community as dependent upon the contribution of others.
(p. 23)

In the field of ABR, Adler and Hansen (2012) are asking if as scholars we are ‘daring to care’?

Caring, translated into compassionate research, requires a desire to help, to intervene, and even to obstruct in order to enrich the world. Yet, most of our scholarly traditions—stripped as they are of advocacy and action—limit scholars to observation and reporting, to scholarship that receives praise for its seemingly dispassionate objectivity. Compassionate research, by contrast, invites advocacy and encourages action. (p. 128)

This statement reinforces my commitment to both advocacy and practice as research. In contemplation of my life and work post this PhD, I am suggesting the following change in the multicoloured cloak (or maybe play overalls) I wear which names my practice and suggests that the skill-set I bring with me has shifted. I believe it has moved from a community artist’s 3 Cs – creativity, collaboration and critical consciousness– to a leadership bricoleur’s 4 Cs – creativity, collaboration, critical reflection and compassion.

The adding of compassion

Creativity, collaboration, and critical reflection are well accepted and recognised terms within Leadership Development. They seldom appear, however, as interlinked skills that have the potential to generate more by working together. I would argue that this thesis is an illustration of how these can be uniquely melded to respond to a range of different contexts. The speaking of compassion, my new fourth ‘C’, is rarely heard in relation to the development leaders within Business schools or workplaces.

I have had many critics of my shared leadership approach; they have mostly related to my soft way of going about leadership. In ‘hard’ leadership world, soft is sometimes used in a derogatory way. There is, however, a small group of writers in Australia who are looking for alternatives to the rise of the strong men (Tingle, 2018) and supporting changes in relation to the existing leadership models (Aiger & Skelton, 2013; Cherry, 2015). I am a creative disrupter with a very gentle touch. I have used a soft approach to generate interest in my way of working and then to take people to a place where they can examine their own issues from different perspectives. I believe this is a useful approach to supporting the development of a new ‘Collaborative Commons’: a world of collaboration, sharing, ecological concern and human connection as described by writers such as Bollier, (2014); Botsam and Rogers (2010); and Rifkin (2015).

In Chapter Five (this thesis, p. 141), when outlining one of my advocacy presentations, I briefly mention an early conversation with my first supervisor where I had explained that in a hard world I had developed a soft, egalitarian approach, but having a soft touch was very different to being a soft touch.

Spoken Word Interlude No.25 Having or being a ‘soft’ touch
(please consider reading this section aloud)

**soft is what you want your seat to be
at the beginning of a long night at the theatre**

**soft sounds right when coupled with fluffy
in relation to the washing of towels**

**soft and gentle is the voice you want encouraging you
into the classroom when you are 5 years old**

**but when you are 2 points down
in the grand final game
you want the coach to yell instructions**

**soft and tender is great when talking about lamb chop
a mouthful of dessert
or a greatgrandmothers touch on the cheek**

of her latest addition to the family

**but link the words soft and leadership
and it makes many people laugh**

**ask joe blow in the street
he is likely to say strong, determined and hard men
are needed in leadership positions**

**and josephine blow
well her language may include women
but her words are still likely to be
firm decisive and authoritative**

not a single soft adjective between them

but

**soft diplomacy is what stops the escalation of a conflict
before things blow up and the troops are sent in**

**soft power is often seen as a persuasive approach
to international relations**

**a leader with a soft touch
may be able to change the hearts and minds
of all those around them**

**if the aim of that soft leader
is to empower their followers to lead themselves
then i reckon we have a situation with the potential
to make the world a better place**

Reflection on having soft touch

I am

but a leader

with a soft touch.

~Lisa Philip-Harbutt 2016~

Spoken Word Interlude No.25 Having or being a ‘soft’ touch and its corresponding

Reflection on having a soft touch are placed here as a reminder of my research journey.

Having or being a soft touch was my title for my research proposal, and stayed the working title for my thesis for most of my research. Although searching for a new way of describing

what I do, has led me to a more relevant and less cryptic new title, I decided to still include this Spoken Word Interlude. I want to emphasise it as it shares its title with one of my Stage 1 introductory presentations, and it represents my starting point for looking for a new model of leadership. My Reflection demonstrates a new level of confidence in calling myself a leader.

The commitment to an alternative format

In Chapter Four (this thesis, pp. 120-121), I write of my introduction to autoethnography and the powerful influence that the work of Laurel Richardson has had on my using words as an artform to discover new things. Richardson's name popped up again when I started to re-read the literature with new, more experienced eyes. I realise that she has encouraged me to be brave in my exploration for new ways of sharing my research. It is evident that this has been the case for many others too (Berger, Corroto, and White, 2014; White, 2016).

Richardson (1994) writes that “[e]xperimental representation is an emergent and transgressive phenomenon. Although some people are uncomfortable with it both as an idea and a practice” (p. 520). She goes on to recommend “experimental writing as a method of knowing”:

In the wake of feminist and postmodernist critiques of traditional qualitative writing practices, qualitative work has been appearing in new forms; genres are blurred, jumbled. I think of them as experimental representations.

Because experiments are experimental, it is difficult to specify their conventions. One practice these experiments have in common, however, is the violation of prescribed conventions; they transgress the boundaries of social science writing genres. (p. 520)

Richardson (1994) writes passionately about the potential of pushing the boundaries of form and the possible benefits that a high degree of self-reflexivity can have in unmasking complex agendas that may be hidden within our own writing. She warns that the “greater freedom to experiment with textual form, however, does not guarantee a better product” (Richardson, 1994, p. 523). As well as a beautiful writer, Laurel Richardson has also been an academic, theorising the position and credibility of the work she, her colleagues and students were exploring. Early on she challenged the idea of triangulation. She wrote in 1994 that “in postmodernist mixed-genre tests, we do not triangulate; we crystallize. We recognise that there are far more than ‘three sides’ from which to approach the world” (p. 522). She was playing with the notion that crystals are prisms that reflect out and refract within at the same time and that they present different things (colours, patterns, arrays) in different directions and ways depending on the external context and conditions.

Spoken Word Interlude No.26 But is it a thesis?
(please consider reading this section aloud)

i need to finish this thesis

**but i feel another sonnet
coming on
the rhyming words are all there**

**i have been the animateur
thats a person who enlivens
or encourages something
a promoter of artistic projects**

**the entrepreneur
someone who is willing to take risks
to start something new**

**the provocateur
now that is a person who deliberately
behaves controversially
in order to provoke strong reactions**

**and now the bricoleur
one who creates**

using whatever is available

i know them all well
all part of me

i imagine
after all this reading
you recognise them too

but the eur sonnet will have to wait

i need to finish this thesis

my supervisors
and those who have read for me
their feedback has been positive
its a good read they say

the question is intimated
rather than said
but is it a thesis

they wonder if I have done enough
to satisfy the examiners

i am back to my cyclic problem
with words

i could include them all
those official thesis like words

i could write
that i understand the
self- reporting aspect
of the study
is necessarily biased

and that my analysis
can only be subjective

and how i embraced these aspects
remaining aware of them
as i moved through
my research cycles

but i need to finish this thesis

so do i write about
the limitations
the delimitations
the data

**the findings
the implications**

or

**do i trust that I
have told the stories
of this research
in a way that makes clear
the work that has been undertaken**

**the learnings that have
willingly been embarked upon**

**and the research expertise
that I have honed**

**and do i trust that you
the reader
will make sense of it
in a way that is useful**

i choose to place my trust in you

so it is time to finish this thesis

Finishing as I started, with Da Vinci

I am reminded of where I started on this journey from community artist to leadership bricoleur. In Chapter One (this thesis, p. 8), I introduced a Da Vinci's quote which I will reprint here as part of the bookending of my journey.

Principles for the Development of a Complete Mind

Study the science of art.

Study the art of science.

Develop your senses

... learn how to see.

*Realize that everything
connects to everything else.*

~ attributed to Leonardo da Vinci, 1452–1519~

I don't know exactly what Da Vinci wanted to tell people generations ahead like us when we try to make sense of his art and his writings. He died nearly 500 years ago, so I doubt he could envisage the context in which we live. I know, however, that his work speaks to me. This quote was tucked away in my community artist box of bits and pieces from when I first read it in high school in the early 1970s and has been pulled out as a tool to share when in company and as a message for serious contemplation when alone in my art-making. As I tuck it away in my new bricoleur's tool kit (along with the many goodies I have learned through this research project) I know it will serve me well into the future.

Spoken Word Interlude No.27 What do you do now?
(please consider reading this section aloud)

**i am still an artist
and a researcher
but also a leadership bricoleur**

**it is nearing the end of 2018
the scholarship has ended
the last few months
i have been dipping into my savings**

**it is time to let it go
easy to say
much harder to do**

**there are so many rabbit holes
i could willingly throw myself into**

**who would have known
at the beginning of this journey
that i would enjoy it so much**

**i certainly had no idea
that i would find myself
coming up to four years later
reluctant to put a stop to it when
i suddenly have one of those moments
the ah-ha ones
i realise i know this feeling
it relates to my making of art**

i have written earlier of art being a verb

i see this as another of those continuums

let me try to explain

**sometimes the art comes to me
it comes from
those who come before**

**it appears in my head as an idea
something calling on me
to help it manifest**

**so i make something,
an artefact
and throw it out to the world
for others to respond to**

**the art inhabits them for a while
and then they respond to it**

**for some it will be a story
of what they have just seen
and they will share it**

**for others it will inhabit their brains
until they too are ready
for a new artefact
to come into existence**

**it changes form often
but it is still the same art
travelling along its networked continuums**

**my ah-ha
well
research is like art
never finished**

**but it is time for me to let go of this one
as i often have
with the artefacts
that i make**

**and sometimes
even with communities
when they are ready
to do it themselves
its time
for me to say goodbye
i have had a great time
exploring you**

so thanks

and chookas¹¹ for those
who find you next

Reflection on finishing this document

To be an artist

I need a box of goodies

full of techniques

and good ideas.

To be a researcher

I need the swag of methods

and methodologies,

and the vocab to speak about them.

The be a leadership bricoleur

I need a tool kit full

of ways of working.

To be me

and to feel good about what I do,

I need the agility to adapt,

the confidence to suggest,

and the compassion to care.

~Lisa Philip-Harbutt 2018~

Spoken Word Interlude No.26 But is it a thesis? and Spoken Word Interlude No.27

What do you do now? are included to give emphasis to the difficulties in finishing a four-year project. They try to put a full stop, explaining why I choose to leave some things out and how I now see my future work. The final Reflection on finishing this document is placed here to reflect once again on my first Spoken Word Interlude in Chapter One (this thesis, pp. 9-11), called **What do you do?**, in which I was questioning who I was and how I was viewed.

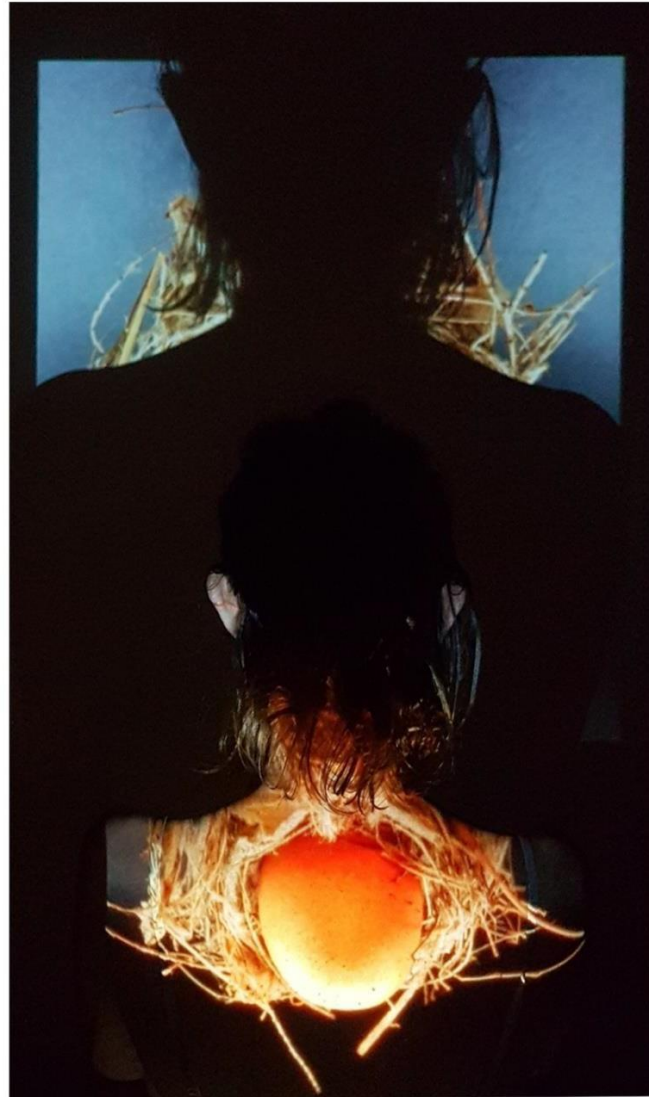
¹¹“Chookas” is used in the Australian theatre to wish people luck. It is much like the term “break a leg”. They are both used as it is seen as bad luck to wish someone good luck.

This updated version now sees me solid in my skills and confident in my usefulness as a researcher.

A creative disrupter cannot solve people's issues. They can, however, disrupt stuck thinking and allow people to address their own issues more creatively. When this is undertaken in collaboration with others, it can exponentially offer ways to address some of society's more 'wicked' problems by contextualising them within a 'creative, collaborative commons'. In undertaking this research project, I have modelled a form of shared leadership which demonstrates the value of artmaking in the creation of unique perspectives within a collaborative setting. This has the potential of adding another dimension to the development of our future leaders.

In the writing of this thesis I believe I have explored my research question 'How useful is a community artist in leadership development?' fully. My participants and audiences have contributed to a list I have offered of 10 insights to contemplate when undertaking this kind of work (p. 203). I have also developed a new skill set better suited to these new contexts (p. 222) and shared many examples of ways of working towards developing leadership skills in others. Personally I have identified, developed and consolidated many personal attributes which are laid bare in my stories and reflections within this document. These are summed up in my final reflection above as a need for the agility to adapt, the confidence to suggest, and the compassion to care. Both my research, and the responses I have had to it, reinforce Horsfall and Titchen's (2009) belief that "developing and using creative methodologies, informed by a commitment to democracy and human flourishing is a growing movement within qualitative research methodology" (pp. 158–159).

Thank you for taking the effort to be a playmate, I hope you had fun.



THEORY/PRACTICE, FORM/FUNCTION, CHICKEN/EGG.
IS THERE A RIGHT WAY? NOT FOR ME.
I'M MAKING A 'NEST' FOR YEARS OF PRACTICE
AND EMBODIED KNOWLEDGE THROUGH STUDY
—STUDIOUS ARTS WORKER

Appendix 2 Summary of all evaluations from workplace workshops

Most useful thing you learnt?	Why?
Expressing and hearing different points of view	This helps promote creativity
Being creative in management strategy	*
Diversity of ideas and different approaches to problems people take	Opens up experiences to a far broader perspective
The Bento Box and the reminder of the importance of balance and harmony	We need to have balance and harmony with a diverse and multi-faceted organization and program
Kid scissors cut paper differently	*
It helped me to think what's missing	And how we can solve
Change related activity	Came up with new knowledge
Change has a colour	We can use different interventions to propagate more brighter colour of change for team members
The final exercise was the most useful	Helped me to look at change holistically
Mirror exercise	Good 'regretation' of reality
Mirror, magnify glass magical looking glass	Different perspectives
Creative thinking with use of colour to describe feelings and thoughts	Creativity is more productive than words
The opportunity that working with abstracts offers to thinking differently	I hadn't thought about it quite like that before
Change related activity	Came up with new knowledge
Change has a colour	We can use different interventions to propagate more brighter colour of change for team members
The final exercise was the most useful	Helped me to look at change holistically
Take perspective of industry partner	*
The once upon a time exercise	Made me think I could use them in classroom

Think beyond the boundaries	Realised we are trapped in boundaries
So different in terms of activity	Differences could be good
Tackling the others perspective	Underscores that my reality is not the same as theirs and that they are also frustrated
Participation matters	Being only an observer is less interesting
Thinking from industry perspective Thinking about how we need to come together	Because I don't often sit and reflect on these things
Sharing experiences and viewpoints with colleagues	So much of academic life requires in-the moment judgements so hearing & learning from other academics helps me develop my own store of tips
Simple is best	Don't over complicate issues
To look at things from both sides	Because it informs us
Listen to others Using visual tools to gain perspective of self and other	Useful for my thinking about our current strategy
Look at all perspectives	Too focussed on own outcomes
Understanding different peoples perspectives	Industry engagement
Connecting colours as a metaphor for collaboration etc	It made me think
Learning that others were in the same boat when trying to make industry collaborations	No single recipe
Jam Jar	Reminder to see same object from another perspective
Learnt to see business/research issues on a different perspective	Step out of comfort zone
Importance of partnership	Value Uni Criteria
Metaphors Clarify Meaning	You made us think from a different paradigm

Graphic representation of barriers to, and possibilities for industry collaboration	Different images capture underlying thought processes in more powerful ways
Physical/creative “doings” can be insightful	Academics spend disproportionate amount of time on intellectual activity & they may not always be appropriate
Colours change the way you think	*
What other colleagues do & how they also deal with change	I may look to use/or collaborate with them
How to talk about change differently	Breaks it down. Makes it ‘normal’
A new perspective	Because a new lens is always useful
That tapping into your creative self helps you to tap into your subconscious	It uses a different part of your brain
Reframing	It empowering
Tearing paper is therapeutic	meditative
Thinking in a tangible creative way about things that often very bureaucratic and often dry	It frees your thinking and engages another part of your brain
How to picture change in different forms	Change comes in different forms so it’s important to remember
Everyone views change differently	*
Inner thoughts of myself and others	Got to know people from a different perspective
Inability to work with some individuals	Clash of different styles
Be creative	Forced to right side of brain
Different ways of communication	To assist with most situations
Watching discomfort	To see difference
Breaking barriers and people letting down their guards	Fostering teamwork
The team building exercise	I enjoyed working in a group that I do not

	normally work with so was good for bonding
It is good to use art	Provides energy, thinking of things differently
That I don't do this very well	*
Communication and collaboration exercise	Made me think
Existing team effort has been under estimated	May sometimes be too busy to be seen

Least useful thing for you?	Why?
Glue sticks don't travel well to the tropics	Dried out
Struggled with the recipe concept	Not a very good cook
Having to grapple with the cooking metaphor was challenging	I don't cook so not used to cooking metaphor. Still useful
My own work	No surprises
The one with closing eyes and calling for colours	Not know what was the outcome
Some of the earlier icebreaking exercises.	Need to link better with later exercises
First exercise	*
*	Was different than I expected it to be
The ice breaker	I came late. My fault. Appologies
The warm up was good to set the mood, but it was less "useful" to me	It lacked a bit of context
N/A	I liked it all because it was different. The time out and the creativity really helped with me contemplating a solution
Moving homes warm up	subjective
Naming the things	Didn't feel that creative or warmed up much
I can't name anything that was not useful. The warm up was fun and helpful and the 3 exercises were heartening	Because it invigorates your soul to see things in a more creative way
This was very useful! So important to think about change from a creative perspective	I have no negative thoughts on this workshop
Colour movement	Uncomfortable and didn't really open anything (although I like the challenge)
Cutting out	I had trouble applying the art with more factual Q
None	All Good No Bad

It was all good	Well thought out and clearly done before
Hand gesture exercise	Didn't see the point
Nothing I found all of it really useful and a great break from the usual	*
Exercise connecting colours with movement	For me colour evoke sounds & music so wanted to sit down & imagine songs not move my body
Colours and gestures	Too long
Nothing	*
Being a colour	Didn't really relate to it
The exercise of responding physically to the named colour	I couldn't really engage with the idea behind it
Abstract ideas	Perhaps they are too simple
Paper based exercise	Limited due to being blind
Responding to colour	Not clear why I would respond to the second red- I could involve red as anger/rage but the sound doesn't ??? me
N/A excellent workshop	*
All good- There were small steps scaffolding towards a bigger picture	*
Icebreaker exercise	It was harder to see connection with the other parts of workshop
The connection between colour and bodily gestures	Just didn't work for me
Expressing our Head Heart and Gut feelings	Uncomfortable
N/A	
Emotional communication	In business try to remove emotional responses as not productive

My lack of artistic experience	*
My own work	More interested in others
All playing a part in balancing the experience	Diversity of communication styles
Probably the art	I found it hard to transfer from my head to paper
I can't think of one. Sorry	*
Task where we had to build something	Didn't find anything new about myself or others
mirror	Could not clearly grasp the concept but had a go!!

What will stay with you?	Why?
Creative thinking	Great stimulation
Wholeistic vision	It is useful to step back
Seeing the different thinking of board members	Shows the diversity and makes me aware of different perspectives
The different perspectives of the board members	We look at our work at XXXX with many eyes, different eyes, and can see better this way
The difference between people	Reinforced existing experience
Everyone thinks and sees in different ways	*
Feeling of <u>UNITING</u> with partner	The tasks emphasised this feeling as opposed to thinking
Practical advice in industry partnerships	*
Look ,Think, Act, Be Outside the visible constraint	Contradictions of our org- collaborate boundaries stop
3 picture exercise	Developed insight from the personal to 'the others' and then together
Interesting +Value = useful to two parties	From a person's art diagram description
The paper cut out activity	Allow me to think about collaboration individually then what we can achieve together
Connecting colours to actions, motivations and purpose	Good lateral way to connect insight in unexpected ways
Cutting out shapes to 'represent'	Takes effort to make the cut
Paper cutting	Fun
Positive, realistic, humour & honesty	Realise that we are all in the same place but different stages & experiences
Enjoy work	Can get to focussed on what we do

Doing the paper art	It was engaging and created an occasion to think
Making sure it happens	The important place in research connections
creativity	Trying to rethink my mindset using creativity
To ??? really common ground	??action mutual goals
Your comment about can of jam	It is still the same can of jam- different perspectives
Its a ?? common problem	Need for a study- empirical? Explaining difficulties in partnership Need to learn more about why Partnership have occurred
Be aware of my colour & think of what colour we want partnership to be	*
That despite differences between Universities and industry , that new outcomes are possible	*
It had a good vibe	*
Three glasses Mirror, Magnifying Glass and Magical glass	*
Trust to be open amongst colleagues I have not met before	Everyone my ???
Positive about change, even when it is whirlwind	Can get bogged down
The sense of revelation that came when I looked my 'problem' from a different perspective	A whole lot of things suddenly seemed a lot more achievable
That looking atan issue or problem differently can help you find a solution or at least, helps you to look at it with a positive mindset	*
Mirror etc	Allows you to look at things differently
Feeling of satisfaction when tearing paper led to	Bought experience into 3D for me

spirals	
Be creative. Don't ignore that part of yourself, nurture it and exercise it	Because the world of Govt does not value this side of us in our day to day work
Feeling like we can overcome negative feelings if we work together	It is important to convey these messages to others especially if they didn't come to this!
Making change tactile	Reduces the sense of overwhelm.
The change related activity on paper	New ideas
Magnifying glass	Seeing the things from wholistic perspective
The final exercise on change. It was brilliant	It achieved its purpose
Last exercise	good learning exercise
openness	Result of doing something new and different
Using colours and pictures to describe how one feels	Increases self awareness, taps into deeper level of understanding rather than critical thinking response
Confusion -->Clarity exploration	*
Paper cutting exercises	Most physically expressive
Self reflection on whom am I &where I want to go	*
Looking glass	Where as a group we want to
Possibly the comraderie built during the session	We worked well together
Closed eyes actions	discomfort
People actually explaining why we say or act in a certain way	You may not be able to say it in one style
Evaluating emotions before speaking	To think about others so I do not offend
Other peoples final art works	Seeing a side to workmates never seen before
Communication & coloboration	Was interesting to see individuals thoughts

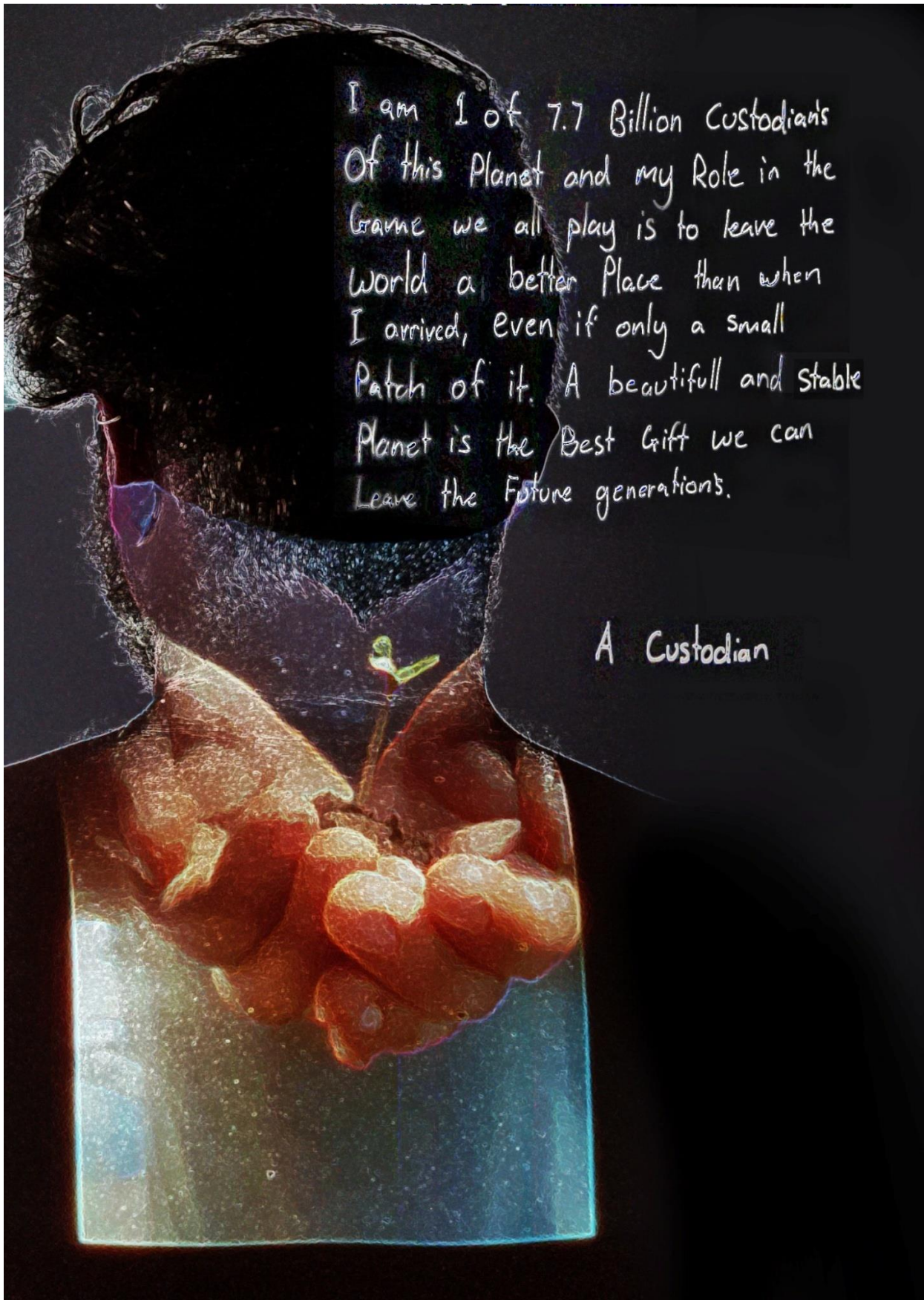
Anything you will use in your workplace?	How?
Brain storming. Sharing ideas	Use then in team development
Everybody is a flavour in the mix	Its the nature of a group
Mainly looking at challenges from a different perspective	Out of the box thinking
Yes. The Bento Box for balance. Burga for layers and ???? them, XXXX cleansing portion for resilience etc	We can discuss policies, procedures and plans informed by these insights
Not really	No surprises
I might start an event“ That XXX day!”	*
I might steal techniques for leadership teaching	*
Yes. The exercises & practical advice to my University	*
The Lot	New and creative ways to think and act
Shapes and colours can be used to crate stories that exposes and connects->give meaning	Use personal time productively
The real need to see my partners perspective	Will ensure we meet more in person for non-work as well as work
Look for common language	Read more industry journals, talk more with them
The strategies on collaboration ie adding value, simplicity etc	By communicating these and practising in my own research
Look at a partnership or relationship from the non-academic or industry side	Using the story technique. Eg once upon a time etc
Ideas about research support	Marketing is important as well as research capacity

Possibly	Perspective story
Yes, the imagery? In y planning about taking understanding of the Industry perspective	Engage my research group in identifying the nature of their preferences
Take a variety of perspective	Find out what partner really wants
Appreciating peoples different perspectives and approaches to industry engagement	*
Being more accommodating to what industry want	By asking & matching industry needs with our needs
No	*
Jam Jar	*
Yes use the colours & simple exercises to allow people to expand their ideas	Step out of comfort zone & share their “crazy” research ideas
Yes consider partners needs	*
Think of “others” perspectives when thinking of partnerships	Open discussion about what is in it for both parties
How to re-think strategy towards industry partnerships	*
Not directly but workshop was interesting	*
New ideas: barriers to change	It will help to cope with the barriers
Wholistic perspective of change	We saw different individuals perspectives based around personal notions
I would highly recommend such a workshop at my workplace	*
Different perspectives	People see change process from different perspectives
If change... and paper	As a workshop exercise
The mirror, magnifying glass, magical looking	Practical, think differently

glass activity	
Can use the tools in overcoming resistance to change	Working as teams or individuals
Thinking about colours	Changing the shade of the colour to make feel better in a situation
Thinking about how I can approach old problems differently	I don't know yet But the exercises did remind me to step back and look at issues or change from a different perspective.
First change activity – name colour etc Stand up exercise	In workshops that I run
I'd like to be able to do this again in the future because of the way ideas crystalised. The sense of progression (problem → close focus → future) Was essential to get the most out of it	*
Step back. Look at issues from a different perspective	*
Using art to change your mind	By using creativity & subconscious
Emphasis on seeing change from another perspective	*
Asking staff to think about things in a creative way	Having tangible activities in meetings workshops (seen plasticine used in workshops to good effect)
Thinking about change in a different way	Thinking about how we can be more collaborative
Open mind	Communication
Different ways to collaborate with individuals	Communications
Looking glass again	*

Yes. More effective communication	Use of empathy
Better understanding of others	Change what I do when it isn't working
View peoples work in different ways	Diversity of styles
Everyone is different and we all need to remember that	*
Doing something artistic to come up with ideas	Drawing painting squiggling
Choose the way you response: Head, Heart or guts	The way we respond have enormous impact

Visual Interlude No.8 A Custodian





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Visual Interlude No.9 Blue

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I am a "knowledge
ASTRONAUT
floating
with so much spectacular wonders
all around me.
There is an inconceivable amount of
information out here in the world.
But isn't that kind of
Exciting?