CRANFIELD UNIVERSITY

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Arts-based methods for facilitating meta-level learning in management education: Making and expressing refined perceptual distinctions

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MRes/PhD

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This thesis is submitted in partial fulfilment of the requirements for
the degree of MRes

ABSTRACT

Arts-based methods are increasingly used to facilitate meta-level learning in management education. Such increased use suggests that these methods are relevant and offer a unique contribution meeting a need in today's management education. Yet, the literature is not clear on what this unique contribution may be even though it abounds with suggestions of varying quality. To explore this matter, I conduct a systematic literature review focused on arts-based methods, management education, and meta-level learning. I find that the unique contribution of arts-based methods is to foreground the *process of making and expressing more refined perceptual distinctions,* not to get accurate data, but as integral to our thinking/learning. This finding is important, because it imply that certain (commonly applied) ways of using arts-based methods may limit their potential. Finally, I suggest that future research regarding arts-based methods should focus on exploring the impact the process of learning to *make and express more refined perceptual distinctions* may have on managerial practice to further understand the relevance of these methods to managers.

Keywords:

Learning processes, perceptual distinctions, John Dewey, Susanne Langer, systematic literature review.

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1 INTRODUCTION

Today, arts-based methods are increasingly used in management education (e.g. Taylor & Ladkin 2009, Darsø 2004, Nissley 2002b, 2008). Similarly, leadership is increasingly explored as art (e.g. Springborg 2010, Barry & Meisiek 2010). This increased interest is visible, for example, in the creation of Centre of Art and Leadership at Copenhagen Business School, the Banff Centre in Canada, and the amount of special journal issues concerning art and aesthetics over the last 15 years (Organization 3(2) & 14(3), Human Relations 55(7), Journal of Business Strategy 28(5) & 31(4), Journal of Management & Organization 14(5), Consumption, Markets, and Culture 9(2), Leadership 6(3), Journal of Management Development 30(3), and Cutter IT Journal 21(7)).

'Arts-based methods' refer to a highly diverse group of teaching methods. I focus on methods where art is used to facilitate meta-level learning in management education, i.e. learning that changes what we include and foreground in our reasoning, perception, and experiencing and, thus, changes what we can subsequently learn about. I'm especially interested in methods where participants create different forms of art objects themselves, e.g. managers creating poems, paintings, drama, etc. (e.g. Kerr & Lloyd 2008, Bathurst, Sayers & Monin 2008, Cowan 2007, Taylor & Ladkin 2009), or managers working with organizational artefacts using techniques borrowed from art (e.g. Johnston & Kortens 2010, Springborg 2010).

Reading the literature on meta-level learning, management education, and arts-based methods, I find that most authors explain methods for facilitating meta-level learning in management education by referring to learning processes grounded in psychology; such as, 'reflection' (e.g. Argyris & Schön 1974), 'critical reflection' (e.g. Alvesson & Willmott 1992a, 1992b, 1996), or 'transformative learning' (e.g. Mezirow 1991, 1997). In contrast, arts-based methods have emerged primarily from aesthetic theory (e.g. Dewey 1934, Langer 1951, 1953, Arnheim 1969). Due to this difference in background, I argue that arts-based methods may provide a unique contribution to

management education that we may overlook if we understand them as ways of facilitating reflection, critical reflection, and/or transformative learning, i.e. if we understand arts-based methods through theoretical accounts of meta-level learning based in psychology, rather than aesthetic theory. Therefore, I ask the question:

What are the unique contributions of art-based methods of facilitating meta-level learning in management education?

To answer, I conduct a systematic literature review. This method aims at creating rigour and ensuring that future research is based on 'best available evidence' (Tranfield, Denyer & Smart 2003).

Through this literature review, I discover that arts-based methods are found to provide a wide range of contributions to facilitation of meta-level learning in management education. However, I argue that the most unique of these contributions is that these methods can foreground and facilitate the learning process of *making and expressing more refined perceptual distinctions* – a process that is not emphasised by more traditional rational/analytical ways of facilitating meta-level learning in management education.

This finding suggests that future research regarding the use of arts-based methods to facilitate meta-level learning in management education could focus on the question:

What are the impacts, if any, of learning to make and express more refined perceptual distinctions through engaging with arts-based methods on everyday management practice?

An answer to this question could provide a clearer understanding of the relevance of arts-based methods in management education the increasing use of such methods seems to indicate. Similarly, it could help focus how these methods are used in practice.

1.1 Structure of paper

This review follows the method described by Tranfield et. al. (2003).

In chapter 2, I present a scoping study that positions my inquiry within the research fields of meta-level learning, management education, and arts-based methods. I briefly describe these domains focusing specifically on their intersections. This shows how I conceived the review question for this literature review.

In chapter 3, I describe the methodology I've used. This includes search strategies (e.g. rational for selection of databases and construction of search strings), selection criteria used to ensure the relevance and appraisal criteria used to ensure the quality of publications included in the review, categories used for data extraction, and method used for data synthesis.

In chapter 4, I present a descriptive analysis of the selected publications, and in chapter 5 I present a conceptual analysis of the selected publications.

In chapter 6, I relate the findings of the previous chapters to the review question, and I discuss implications for future research and limitations of the literature review research undertaken.

Chapter 7 holds concluding remarks.

2 POSITIONING THE INQUIRY

In this scoping study, I show how theory and practice of arts-based methods have emerged from aesthetic theory, whereas most theory and practice regarding facilitation of meta-level learning in management education have emerged from psychological theories. I argue that, due to such different theoretical backgrounds, we might overlook characteristics of arts-based methods if we understand them through the psychologically based theory traditionally often referred to by scholars writing about facilitation of meta-level learning in management education. Based on this argument, I suggest a literature review focusing on the question:

What are the unique characteristics of art-based methods of facilitating meta-level learning in management education?

I define Meta-level learning as: *Change in processes in our perception, reasoning, and way of experiencing that operates in an automatic and unconscious way and, thus, shape all our current experience and learning.* I will expand on this in chapter 2.1.

Facilitation of meta-level learning is important to management education, since automatic processes in a managers reasoning, perception and experiencing sometimes are unhelpful in regards to reaching goals in the present organizational reality. They may, for example, blind managers to both threats and opportunities in the organisation's environment.

All paradigms of learning theories recognise that meta-level learning, as defined above, exists. However, theories belonging to different paradigms describe meta-level learning in different ways. They present different *methods* of facilitating meta-level learning, based on different understanding of which *processes* meta-level learning involves. Thus, theories about facilitation of meta-level learning based on different paradigms may be problematic to combine. This is the main claim of chapter 2.1.

During my survey of the literature on meta-level learning in management education, I identified four different types of meta-level learning processes referred to in this literature: reflection, critical reflection, transformative learning, and mindful learning/presencing. The three first are adapted from learning theories rooted in psychology. The fourth is adapted from spiritual traditions, mainly Buddhism. I will expand on this in chapter 2.2.

Arts-based methods, however, has emerged from aesthetic philosophy (Langer 1951, Dewey 1934) and practice (Leavy 2009, Cole & Knowles 2008), which is a very different theoretical background compared to that of the more traditional methods mentioned above. I will describe this in chapter 2.3.

Figure 1 shows how the fields I'm looking at (theories of meta-level learning, management education, and arts-based methods) are connected and places them in larger contexts.
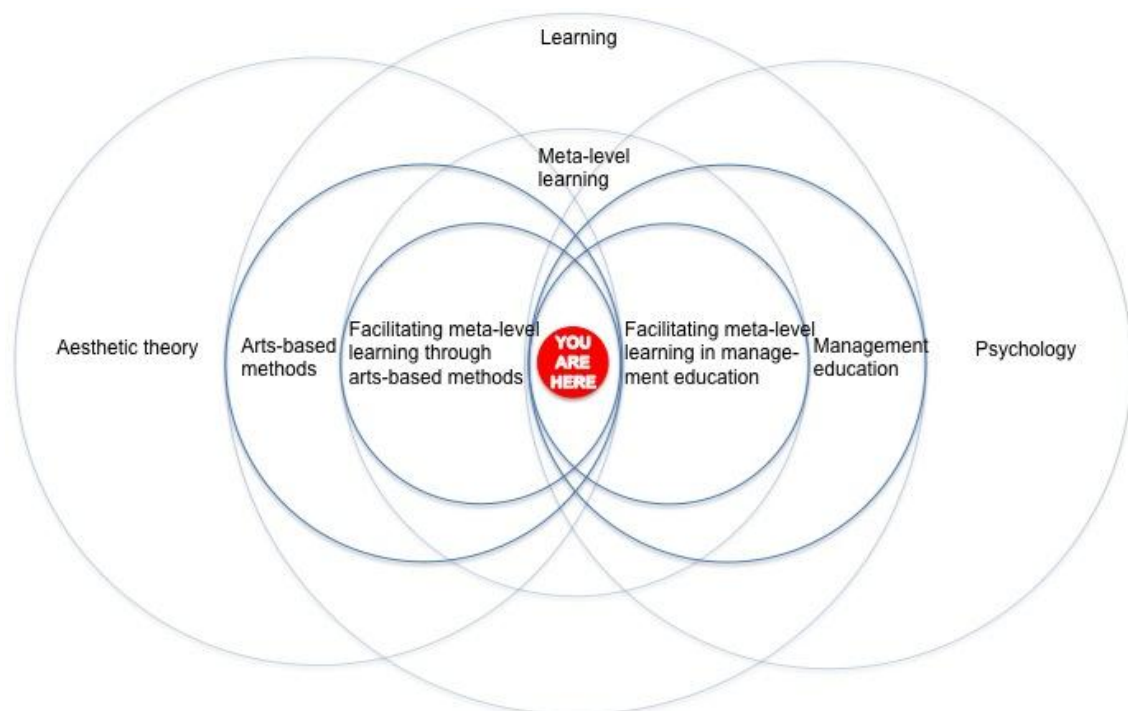
Figure 1: Map of the field

The three circles with touching edges to the left represent 'facilitation of meta-level learning in management education' as part of the literature on

'management education' in general, which adapts theories of learning processes from 'psychology' (NB! I do not suggest that all management learning is part of psychology).

The three circles to the left represent 'facilitation of meta-level learning through arts-based methods' as part of 'arts-based methods' in general, which is rooted in 'aesthetic theory'.

Both 'Arts-based methods' and 'management education' are included in the circle representing 'learning' in general. Similarly, the two circles representing facilitation of meta-level learning in management education and through arts-based methods are part of the circle representing meta-level learning.

2.1 Meta-level learning

All paradigms of learning theories recognise that certain kinds of learning set a frame for other kinds of learning. All such framing learning I here call *meta-level learning*. However, theories belonging to different paradigms describe meta-level learning in different ways. They present different *methods* of facilitating meta-level learning based on different understanding of which learning *processes* are involved in meta-level learning.

Due to this variety, I propose to define meta-level learning broadly as: *Change in processes in our perception, reasoning and way of experiencing that operates in an automatic and unconscious way and, thus, shape all our current experience and learning*. I have aimed at a definition that is broad enough to include all the meta-level learning processes, found in my survey of the literature; e.g., deutero learning (Bateson 1942), double-loop learning (Argyris & Schön 1974), accommodation (Piaget & Inhelder 1969), and deep learning (Marton & Both 1997), yet still narrow enough to exclude the corresponding simple kinds of learning; e.g., proto learning (Bateson 1942), single-loop learning (Argyris & Schön 1974), assimilation (Piaget & Inhelder 1969), and surface learning (Marton & Booth 1997).

If meta-level learning is change in what we can include in our perception, reasoning, and experiencing and, it is also change in what we can learn about. For example, through elementary school, high school, and even university a student may learn that education is about showing the teacher that he/she knows what's in the textbook – and more – in order to get good grades on a diploma. Such a frame of mind may exclude the student from learning how education can be used to discover one's passions or to build professional networks, etc. To realise these potentials the student needs to engage in meta-level learning, i.e. a process that will somehow change his/her automated and unconscious ways of reasoning, perceiving, and experiencing in regards to education.

Bateson (1942) provides another illustration of meta-level learning in a story about experimentally created psychosis in dogs. A dog in a learning laboratory is placed in front of two pads one circular and one elliptic. When pressing the round pad, the dog is given food. When the dog has learned to press the round circle every time, the experiment is made more difficult by flattening the circle and making the ellipse thicker. Thus, the pads become harder to distinguish from each other. This proceeds until the two pads are indistinguishable to the dog. At this point, the dog starts showing signs of severe distress. However, if a second dog is presented with the final situation without going through the process, it will just press the pads at random and be happy when it gets food – no distress. According to Bateson (1942), the difference between the first and the second dog is that the first dog learns that the experimental setting is a context of distinguishing between circle and ellipse, whereas the second dog learns that it is a context for guessing. The distress comes from the automated way the first dog has learned to experience the experimental setting as a setting for distinguishing – a process that continues even when distinguishing is no longer is possible (or relevant). Similarly, a manager can ask himself if he is still distinguishing between 'circles' and 'ellipses' even when these are no longer present in or relevant to the organizational reality. However, in order to ask such question, the manager needs to become aware that he is automatically relying on such distinctions. According to my definition of meta-level learning,

becoming aware of automated processes is also meta-level learning, because it is a change in our habitual way of experiencing these processes, i.e. we habitually do not pay attention to them.

In the following, I will describe the main characteristics of six different paradigms of learning theories (behaviourism, cognitivism, individual constructivism, social constructivism, humanism, and phenomenography): The meta-level learning processes they recognise and their ideas about which methods can be used to facilitate such processes. Through this I show that different paradigms focus on different processes of meta-level learning and that the methods they provide may not be readily combined, because they are intimately connected with the processes they are seen to facilitate.

I will later use this point to problematises the way many scholars understand arts-based methods as ways of facilitating certain reflective practices often referred to in management education.

Behaviourism (Pavlov, Skinner, and Taylor): Based upon empiricism, behaviourism holds that only what is observable can be the object of scientific exploration. Therefore, any psychological explanation including an unobservable mind is rejected. Thus, learning including meta-level learning is seen as change in observable behaviour. Two experiments, described in this tradition, are of particular interest in relation to meta-level learning. One is about learned helplessness. It shows that rats can learn that learning is pointless (Seligman 1975) and refrain from engaging in normal learning activities even in situations where learning would be useful. The other experiment is about anticipatory-avoidance learning. It shows that dogs can learn that non-occurrence of pain proves the success of a particular behaviour (Solomon & Wynne 1953), making the dog keep repeating this behaviour, never discovering when it has become unnecessary. As in the case with Bateson's dog, both these experiments show that meta-level learning in the form of past conditioning can put the learner at odds with present reality, but they do not show how to facilitate learning that will bring the learner back in touch with this present reality.

Cognitivism (Sweller, Mayer, early Bateson): The so-called cognitive turn, in the mid 1950's, has roots in the perceptual studies of Gestalt psychology (Wertheimer, Köhler and Koffka). These show that humans impose structures on outer reality. In cognitivism, the human mind is seen as an information-processing computer, and focus is placed on explaining behaviour by referring to the individual's inner representations of outer reality, called schemas, schematas, mental models, etc. Bateson (1942) addressed the, at that time unexplained, phenomenon that learners in learning experiments get better at learning, e.g., random strings of syllables even if each new string only contains new syllables to prevent 'reuse' of learning. He suggests that this happens, because the learner starts to assume information about the context within which learning takes place. Such automatic assumptions makes it possible for him/her to learn faster, since he/she no longer needs to re-discover this information as part of the learning. Thus, meta-level learning in cognitivism becomes a *process* of internalising the "contingency patterns" (Bateson 1942) of the learning context. Facilitation of meta-level learning, in turn, becomes a matter of knowing which "contingency patterns" in the learning context will produce which meta-level learning in the learner exposed to this learning context. For example, Bateson (1942) suggests that the contingency patterns of the Pavlovian learning context, i.e. food is given when a bell is heard regardless of the dogs behaviour, creates fatalism when these contingency patterns are internalised, i.e. the dogs learns to experience the world as a place where they can only look for omens, not influence the course of things themselves. Likewise, Bateson (1942) suggests that the contingency patterns of the instrumental reward/avoidance learning context, i.e. something good/bad happens as a result of ones own behaviour, creates the means/end thinking predominant in Western culture.

Individual constructivism (Piaget, Dewey, Rogers, Kolb, Kelly): As opposed to cognitivism where learning is seen as a passive process of receiving information, constructivism recognizes the active part the learner plays in constructing such representations. Thus, there is a shift of focus from the role of the teacher to the role of the learner.

Meta-level learning is still seen as structural change in the learner's inner representations, but these inner representations cannot be passed on. Teachers can only create circumstances within which learners can create and change their own inner representations. However, the *process* of meta-level learning is connected to a certain type of pain in the form of cognitive dissonance (Festinger 1957, Neighbour 1992). Cognitive dissonance is discomfort resulting from being presented with information that contradicts one's inner representations. Think again of the distress of Bateson's dog when it is presented with a situation that contradicts its inner representation of the learning situation as a context for distinguishing. To change a specific inner representation may be painful, because this representation may support a positive self-image (stop thinking about Bateson's dog here) or help us avoid unwanted emotions. For example, if a manager who is used to knowing more than his/her employees suddenly needs to manage a team of experts, he/she may need to restructure, not only the inner representation of the relationship to the employees, but also his/her self-image and ideas of self-value and he/she may loose a defence against feelings of lack of worth. This is also captured in the concept of troublesome knowledge (e.g. Perkins 2006) and threshold concepts (Cousin 2007, Perkins 2006, Meyer & Land 2005, Entwistle 1981). Threshold concepts are concepts particular to a specific discipline that a learner necessarily needs to grasp, but the understanding is resisted, because these concepts bring 'troublesome knowledge', i.e. knowledge that demands a change in self-image and other inner representations we may not wish to change. Therefore, facilitation of meta-level learning is often seen as a matter of provocation, i.e. presenting evidence of the fallacy of certain inner representations in the learner strong enough to forced a revision in spite of cognitive pain.

Social constructivism (Vygotsky, Engström, Bandura, Lave & Wenger):
Social constructivism holds that learning, including meta-level learning, occurs in society (Vygotsky 1978) or in communities of practice (Lave & Wenger 1991), rather than in an individual detached from these groups. The construction and change of inner representations are group phenomena. Meta-level learning can

therefore be facilitated by having groups of people engage in surfacing and critically evaluating the assumptions embedded in the cultures and sub-cultures of which they are a part and through such a process create new social realities. Meta-level learning in social constructivism is often seen to fulfil the purposes of creating more coherent understanding in groups by allowing marginalised voices to contribute and thereby avoiding oversimplified ideological constructions.

Humanism (Dewey, Maslow, Rogers): In humanism, learning is seen as a process of self-actualization, i.e. a process of unfolding our full potential as human beings. This both radicalises the shift from the role of the facilitator to the role of the learner in the learning process and, at the same time, places the interest almost purely on meta-level learning.

Rogers & Freiberg (1969) claim that no one can teach anyone anything specific. All facilitators can do is create a safe space where the learning process can unfold with as little resistance as possible. Doing this may involve a reasonable fulfilment of physiological needs and the needs for safety, love, and esteem (Maslow 1943), a continual separation from inner representations, i.e. unlearning structures that otherwise restrict our awareness/filter our experience (Rank 1932/1989), development of perceptual sensitivity, absence of perceived threats to the self, and openness toward reorganising the perception of self (Rogers & Freiberg 1969).

Phenomenography (Marton, Booth, Säljö, Ramsden): Phenomenography holds that meta-level learning (here called deep learning) happens when the learner experiences learning in a particular way where new experience is related to old experience from all parts of life and in a cross disciplinary way. At the same time this paradigm rejects the division between inner representation and outer reality, characteristic of all other paradigms – except behaviourism that rejects inner representations all together. Phenomenography is concerned with experience, rather than representation, of reality – which include both individual and social meanings. Experiencing becomes an activity that can be done in different ways; e.g., the task of tuning an engine in a Volvo can be

experienced as 'optimizing engine qualities one by one', 'optimizing groups of interacting engine qualities', or 'optimizing the driving experience through adjusting engine qualities', and competency becomes a matter of being better at experiencing one's task, e.g. being able to experience the task of tuning a Volve engine in terms of optimizing the driver's experience makes one more competent at this task (Sandberg 2000).

Like humanism, phenomenography is primarily interested in meta-level learning and in what the learner does. Biggs & Tang (2007) has tried to indicate how the learning environment can support the attitude of deep learning in the learners – providing some guidance to facilitators.

Summing up: each paradigm recognizes the phenomenon of meta-level learning as defined here. However, both the understanding of the meta-level learning *process* and suggested *methods* of how to facilitate it differ (see Table 1).

Table 1: Meta-level learning in different paradigms (Springborg)

Paradigm/ name for meta-level learning	Process Meta-level learning is…	Method Meta-level learning can be facilitated by…
Behaviouris	…past conditioning resulting in behaviour that prevents further learning, e.g. learned helplessness, anticipatory avoidance behaviour.	No theory of how to facilitate meta-level learning that counters such conditioning.
Cognitivism	…internalisation of the contingency patterns of the learning environment.	…constructing a learning environment that creates the desired meta-level learning in learners exposed to this environment.
Individual constructivism	…the learner changing the structure of inner representations of reality to make them fit new information.	…providing evidence that contradicts current inner representations and forces the learner to reconstruct these.
Social constructivism	…a group changing their socially constructed reality to gain coherence and emancipation.	…explosing the taken-for-granteds present in the group and re-negotiating/ re-evaluating them.
Humanism	…self-actualisation	…providing a safe space and emancipation through unlearning, i.e. separation from old inner representations
Phenomenography	…a way of experiencing learning as a process of connecting new experience to old experience across disciplines and domains of life resulting in higher competency.	…providing a learning environment that supports experiencing learning as deep learning.

Contemplating Table 1, we see that if we attempt to understand a particular *method* from paradigm A as a method for facilitating a meta-level learning *process* as described in paradigm B, we risk changing the method into something similar to the method of the paradigm B and loose sight of the original method's potential for facilitating the process described in paradigm A. For example, if a facilitator uses the method of 'constructing a learning environment that will result in the desired meta-level learning in learners exposed to this environment' (cognitivism, method) as a method for facilitating self-actualisation (humanism, process), he/she would create a learning environment that supports self-actualisation. This facilitator would probably create a safe environment and encourage separating from old inner representations, thus, changing the method into that of humanism. Any attempt

to instil any other meta-level learning, e.g. means-end thinking, in the learner would show a misunderstanding of what the process of *self*-actualisation is about, since one of the main points of humanism is that the teacher does not decide the specific outcome of the learning. If a facilitator instead uses the method of cognitivism as a method to facilitate deep learning (phenomenography, process), he/she may focus on creating an environment where internalisation of the contingency patterns creates deep learning. If deep learning is understood well, the resulting learning environment would probably end up looking like the kind of learning environment suggested by Biggs and Tang (2007) – again changing the method into that of phenomenography. In both cases, the potential of the process of 'internalising the contingency patterns of the learning environment' (cognitivism, process) would be toned down or even overlooked, because in both cases only one specific kind of environment is of interest, namely, that which supports 'self-actualisation' (humanism, process) or 'deep learning' (phenomenography, process) respectively. Similarly, if using the *method* of humanism to facilitate the *process* of social constructivism, one might see clearly how 'providing a safe space and emancipation through separation from old inner representations' (humanism, method) may facilitate a group process leading to a richer common understanding within the group (social constructivism, process). However, the method would, in practice, become similar to 'surfacing the taken-for-granteds present in the group and re-negotiating/ re-evaluating them' (social constructivism, method), and one might easily overlook the method's potential for facilitating self-actualisation in the individual.

In the next two sections, I will show how this problem of combining understanding of and method for facilitating meta-level learning across paradigms may be even more severe when dealing with arts-based methods in management education, because, in this case, the difference in theoretical background does not only include the level of paradigm, but also the level of discipline. I.e. as earlier mentioned, theories on facilitation of meta-level learning in management education are mainly rooted in cogntivism and

individual and social constructivism, all drawing on *psychology*, whereas arts-based methods are rooted in *aesthetic theory*.

2.2 Meta-level learning processes in management education

From my survey of the literature on meta-level learning in management education, I have identified four different types of meta-level learning processes referred to in this literature. In this chapter I show that the three most commen (1 to 3) are rooted in psychology:

1. Reflection, rooted mainly in cognitivism/individual constructivism.
2. Critical reflection, part of critical management studies, comes from critical theory and post-modern thought – both rooted in social constructivism.
3. Transformative learning, rooted mainly in individual constructivism.
4. Mindful learning/presencing, rooted in Buddhism and other spiritual traditions.

In the following, I will, for each category, describe the understanding of the meta-level learning process and approach to facilitating meta-level learning, and comment on the theoretical roots of this understanding.

Reflection: "The central aspect of reflection is its focus on examining past experiences in order that one rethink and move the experience from a habit to a more conscious awareness of what and why something occurred as it did" (Pavlovich 2010). One well-known example of reflection in management education is Argyris and Schön's (Argyris 1994, Schön 1975, Argyris 1974) work on double-loop learning. This work illustrates 'reflection' well. It focuses on surfacing assumptions embedded in our so-called theories-in-action, i.e. the collection of assumptions that we can infer we must operate from, if we analyse our actions. Scholars advocating the inclusion of reflection in management education often argue that: Because change today has become a constant, managers must be able to re-evaluate their assumptions about the organizational reality. Therefore, they need to learn reflective practices to become aware of and evaluate these assumptions.

Surfacing and challenging taken-for-granted assumptions relates to facilitation of meta-level learning described in individual constructivism. However, in practice this work is often done with groups. Therefore, it has an element of social constructivism, but this is not the main focus of the theory. Argyris and Schön (1974) also consider how to create learning environments that create double-loop learners. They call this Model II. This idea relates to meta-level learning found in cognitivism.

Critical reflection: Critical reflection is distinct from reflection, because it involves analysis of power structures underlying our knowledge (Reynolds 1998, 1999a, 1999b). The chief argument for including critical reflection is to "develop more collaborative, responsive, and ethical ways of managing organizations" (Cunliffe 2004: 408).

Critical reflection in management education integrates management studies with critical theory and post-modern thought that both involve a critique of ideology and the grand narratives aiming at exposing the interests and power structures embedded in these. Mats Alvesson and Hugh Willmott, who are often seen as founders of this tradition, express the belief that "forms of analysis developed within the critical traditions of social theory are actually more pertinent and insightful for making sense of the everyday tensions, irrationalities and dilemmas encountered by practicing managers than the tired ideas and superficial prescriptions contained in most management textbooks and guru handbooks" (Alvesson & Willmott 1996: 7)

Transformational learning: Transformational learning is concerned with "appreciatively accessing and receiving the symbolic contents of the unconscious and critically analyzing underlying premises." (Elias 1997: 3). It can be facilitated through, e.g. learning journals, case studies, metaphors, life history exploration, and role-playing (Mezirow 1997). Thus, both underlying processes and methods of facilitation are similar to those used in relation to reflection and critical reflection. Mezirow, one of the main authors on transformational learning, called his 1990 anthology 'Fostering critical reflection in adult learners'. This also shows a close connection between transformational

learning and reflection/critical reflection. The term 'transformational learning' merely indicates an emphasis on the profound transformation of the learner's experience and behaviour reflection and critical reflection may bring. This emphasis can be traced back to Freire's (1970) ideas about 'educating for critical consciousness': Freire (1970) was concerned with emancipation, empowerment, and enabling learners to effectuate social change. Like the work of Argyris and Schön, Mezirow's work is focused on the individual's learning process, although he sees dialogue with others as an important part in this process. Other authors writing about transformational learning (e.g. Yorks & Marsick 2000) focus more on transformation of groups. Thus, transformational learning is rooted in individual and social constructivism.

Transformational learning is, like reflection and critical reflection, often presented as a highly analytical and rational approach to learning.

Mindful learning and presencing: Midnful learning is concerned with learning through paying careful attention to one's moment-to-moment experience, including bodily sensations, emotions, and feelings, in a neutral, non-judgemental way (Langer 1997, Fielden 2005, Carmody 2009). Scholars advocating mindful learning sometimes see the various types of reflection mentioned above as preparation for mindful learning since these reflective practices sensitise us and make our minds more flexible and adaptable as they liberate us from the habits formed by past experiences (Pavlovich 2010). Senge, Scharmer, Jaworski, and Flowers (2004) coined the word presencing (presence and sensing) to describe how the acute, mindful sensing allows us to sense "one's highest future potential" and bringing it into the present (Pavlovich 2010: 197).

Mindful learning is not yet as well established in literature on management education as reflection, critical reflection, and transformational learning.

Background disciplines: Reflection, critical reflection, and transformational learning have all emerged from psychology. For example, Argyris & Schön's double loop learning was adapted from Bateson's deutero learning that, in turn,

was developed by engaging with Gestalt psychology and experimental psychology. Similarly, critical reflection builds on Critical Theory, and the early Critical Theory of Adorno, Horkheimer, and Marcuse builds on the psychoanalysis of Freud, whereas the later Critical Theory of Hambermaas build on Object-Relation Theory.

In contrast mindful learning and presencing draws on spiritual traditions, e.g. Buddhism and Native American tradition.

Table 2: Meta-level learning processes in management education

Meta-level learning process	Paradigm	Discipline
Reflection	Cognitivism Individual constructionsim Social constructionsim	Psychology
Critical reflection	Critical theory Postmodern thought Social constructivism	
Transformational learning	Individual constructivism Social constructivism	
Mindful learning/ presencing	Buddhism Native American spirituality	Spiritual traditions

2.3 Arts-based methods

Unlike the literature described above, the literature on arts-based methods has emerged from aesthetic theory and practice. This difference in theoretical background is evident in the existence of themes that are particular to this literature.

Arts-based methods are often defined by their use of media commonly associated with art; such as, painting, dancing, poetry, drama, etc. Some authors understand these methods in terms of the meta-level learning processes most commonly referred to in management education, i.e. reflection, critical reflection, transformative learning. However, reflection, critical reflection, and transformational learning are rational and analytical processes relying on the unquestioned use of language as a tool; e.g., dialogue, learning journals, and construction of stories. Other authors in the field have criticized this

approach for ignoring the learning processes occurring when working with wordless media; e.g., through assembly of look books or sketch drawing for fashion students (James 2007).

The field of study, Arts-based methods, is primarily informed by the intellectual tradition rooted in Susanne Langer's aesthetic philosophy (McNiff 2004). Langer writes about a meta-level learning process she calls 'symbolic transformation'; a process where experience is transformed into various forms of symbolic representation; such as, rites, myths, dreams, language and works of art. Dewey (1934) describes the process of art creation in a similar way as a process where everyday experience is distilled and intensified (compressed) within the artist, before it is expressed in an art object. Dewey's aesthetic pragmatism is another root of the field of arts-based methods. More recently, Heron (1999) has described the process of knowledge creation, based on Langer's work. He conceives the process as an interplay of four distinct kinds of knowledge (or four epistemologies). First, simply paying sustained attention to one's experience generates *experiential knowledge* (note the similarity to Dewey's compression of experience). Second, expressing this experience through representational forms, particularly through media other than discursive language, creates *presentational knowledge* (again similar to Dewey's expression of experience). Third, presentational knowledge, in turn, forms the basis for our *propositional knowledge*, i.e. knowledge that can be formulated through language-based propositions, and for *practical knowledge*, i.e. knowing how to do something. It is possible to interpret Heron's description as a description of the interplay between the meta-level learning process described by Langer and Dewey (relating to experiential and representational knowledge) and the meta-level learning processes of the reflective practices described above (relating to propositional knowledge). This also indicates that the meta-level learning processes involved in art-creation are different from the ones involved in reflective practices.

Summing up, seeing art creation as a process of paying attention to one's experience and expressing particular ways of structuring this experience though

symbolic forms is common to Langer, Dewey, and Heron. I expand on this in chapter 5.3.4. Here, it the main point is that the process described by these authors, coming from aesthetic theory, differs from the processes of reflection, critical reflection, and transformative learning.

This difference is evident in that there are themes particular to arts-based methods, for example, the question of whether skills in manipulating an artistic medium are necessary to benefit from such methods. Since reflection, critical reflection, and transformative learning all use language as main tool, they use a tool managers (supposedly) already know well. Arts-based learning may, however, involve media unfamiliar to managers; e.g., drama, poetry, painting, dance, etc. Some scholars, often with a background in art therapy (e.g. McNiff 2010, Wicks & Rippin 2010), argue that no skills in manipulating artistic media are necessary, since you do not need to be a skilled musician in order to engaging in music-therapy. Other scholars, often with artistic backgrounds (e.g. Taylor 2008, Taylor & Carboni 2008, Hansen, Barry, Boje & Hatch 2007, Rippin 2011, Eisner 2002) argue that a certain level of skill in working with the artistic medium of choice is beneficial and maybe even necessary in order to engage meaningfully with arts-based methods. I will return to this point in chapter 5.3.4.

2.4 Conclusion and review question

In the psychological theories traditional approaches to management education have emerged from meta-level learning is understood as becoming aware of taken for granted assumptions. These may be assumptions guiding our approach to learning about new situations (e.g. Argyris and Schön's double-loop learning) or assumptions about the 'natural order of things' that hide political forces (e.g. Critical Theory and critical management education).

By contrast, in the aesthetic theories arts-based methods have emerged from meta-level learning is seen as a process of creating symbols allowing us to perceive/structure our experience in new ways and, in turn, use these ways of perceiving/structuring experience in our thought processes, e.g. Dewey's (1934)

'compression and expression of experience' and Langer's (1951) 'symbolic transformation'.

Furthermore, where traditional methods primarily use language as a medium, arts-based methods use a broad variety of media, because, as Langer claims, using language to map our experience limits what parts of our experience we can know, and in order to know more of our experience we need to use a different media to map it. For example, Langer claims that music is a better medium than language for mapping/knowing emotional experience.

As suggested, such differences may stem from the different theoretical groundings these approaches to facilitating meta-level learning in management education build upon. Table 3 shows the meta-level learning processes identified in the two previous sections and their theoretical foundations, i.e. paradigm and discipline.

Table 3: Map of the literature

Discipline	Paradigm	Meta-level learning
Psychology	Behaviourism Cognitivism Individual constructivism Social constructivism Humanism Phenomenography	Reflection Critical reflection Transformational learning
Spiritual traditions	Buddhism Native American traditions	Mindful learning Presencing
Aesthetic theory	Aesthetic pragmatism	Compression/expression of experience (Dewey) Symbolic transformation (Langer) Creation of presentational knowledge (Heron)

To sum up, 'meta-level learning' does not necessarily mean the same when used in the contexts of more traditional methods and arts-based methods. This may indicate that arts-based methods for facilitating meta-level learning based on aesthetic theory may offer something very different from traditional methods based on psychology – something we may overlook, if we understand arts-

based *methods* as methods for facilitating the *processes* described in accounts of meta-level learning based in psychology. To explore this further, I will ask the following question of the literature:

What are the unique contributions of art-based methods of facilitating meta-level learning in management education?

3 METHODOLOGY

3.1 Systematic review

A systematic review is a research method characterised by "adopting a replicable, scientific and transparent process… that aims to minimize bias through exhaustive literature searches… and by providing an audit trail of the reviewers decisions, procedures and conclusions" (Cook, Mulrow and Haynes, 1997 cited in Tranfield, Denyer & Smart 2003). It was developed as a response to a perceived lack of rigour in the traditional narrative literature review and aims to ensure that research is based on "best available evidence" (Tranfield et. al. 2003, Denyer & Tranfield 2006, Denyer, Tranfield & van Aken 2008, Rousseau, Manning & Denyer 2008).

It originated in the field of medicine and was later adapted in other fields among these management studies. This adaption, however, is not completely unproblematic. First, management studies tends to be more heterogeneous in terms of underlying ontology and epistemology than medicine. This brings up the question of whether it makes sense to synthesise research across research paradigms. Second, there is a broader terminological consensus in medicine than in management studies and in the fields of study management studies draws upon. This brings up the issue that in management studies the same phenomenon can be referred to by many different names. For example, there is no commonly accepted term for what I here call 'meta-level learning'. Therefore, to find studies that focus on meta-level learning, I need to search for a long list of words indicating this focus, instead of simply using one common name in my search. Conversely, the same term can be used to refer to many different phenomena. For example, the term 'triple-loop learning' has been used to refer to widely different phenomena.

In spite of these shortcomings, when applied to the field of management studies, the method does ensure rigour and transparency beyond that of traditional narrative literature reviews (Tranfield et. al. 2003).

The method is a five stages/ten steps process. I address each step in separate chapters as shown in Table 4 below.

Table 4: Systematic review process

STAGE 1: PLANNING THE REVIEW	
Step 1: Forming a review panel	Chapter 3.2
Step 2: Mapping the field of study	Chapter 2
Step 3: Producing a review protocol	Submitted previously
STAGE 2: IDENTIFYING AND EVALUATING STUDIES	
Step 4: Conducting a systematic search	Chapter 3.3
Step 5: Evaluating studies	Chapter 3.4
STAGE 3: EXTRACTING AND SYNTHESISING DATA	
Step 6: Data extraction	Chapter 3.5
Step 7: Data synthesis	Chapter 3.6
STAGE 4: REPORTING	Chapter
Step 8: Reporting the findings	Chapter 4 & 5
STAGE 5: UTILISING THE FINDINGS	
Step 9: Informing research	Chapter 6
Step 10: Informing practice	Chapter 6

3.2 Step 1: Forming a review panel

I assembled a review panel. The selected members are scholars and practitioners whose work is relevant my topic and people with expertise in conducting literature reviews. Table 5 shows the review panel members and their involvement in the process.

Table 5: Review panel

Person	Organisation and contact	Involvement
Donna Ladkin	Cranfield, SoM +44 01234 751122 donna.ladkin@cranfield.ac.uk	Supervisor All round
Jonathan Lupson	Cranfield, SoM +44 01234 751122 jonathan.lupson@cranfield.ac.uk	Panel Chair Systematic review process
Elmar Kutsch	Cranfield, SoM +44 01234 751122 elmar.kutsch@cranfield.ac.uk	Panel member Systematic review process
Heather Woodfield	Cranfield, Social Sciences Information Specialist +44 1234 754447 H.Woodfield@cranfield.ac.uk	Information searches.
Steve Taylor	Worcester Polytechnic Institute +1-508-831-5557 sst@wpi.edu	Adding references (key author)
Samantha Warren	University of Essex +44 01206 87 2637 swarren@essex.ac.uk	Adding references (key author)
Daved Barry	Copenhagen Business School, LPF +45 3815 3551 db.lpf@cbs.dk	Adding references (key author)
Nick Nissley	Dean, Business Technologies, Cincinnati State 569 1601 nick.nissley@cincinnatistate.edu	Adding references (key author)
Alfonso Montuori	Chair of Transpersonal Leadership at CIIS +1 415 871 9979 amontuori@ciis.edu	Adding references
Chris Seeley	University of Bath, Social sculpture research unit chris.seeley@just-business.co.uk	Adding references (key author)
Patricia Gaya Wicks	University of Bristol, Dep. of Management +44 (0) 117 33 10520 Patricia.GayaWicks@bristol.ac.uk	Adding references (key author)
Ann Rippin	University of Bristol, Dep of Management +44 (0) 117 33 17938 Ann.Rippin@bristol.ac.uk	Adding references (key author)
Lotte Darsø	DPU, Learning Lab Direct: +45 8888 9947, Mobile: +45 26320432 lda@dpu.dk	Adding references (key author)
John Heron	Co-director, South Pacific Centre for Human Inquiry, Auckland, New Zealand 09 420 4496 jheron@human-inquiry.com, jnheron@xtra.co.nz	Adding references (key author)
Rob Austin	Copenhagen Business School. Dep. of Management, Politics and Philosophy +45 3815 3648 ra.lpf@cbs.dk	Adding references (key author)
Mark Johnson	University of Oregon. Department of philosophy. +1 (541) 346-5548 markj@uoregon.edu	Adding references (key author)
Jeremy Klein	Meditation and executive development	Comments on the synthesis

3.3 Step 4: Conducting a systematic search

To find relevant literature, I identified keywords based on the scoping study, continuous reading of the literature, and conversations with the review panel members (Tranfield et. al. 2003). I used these keyword to create search strings for database searches (chapter 3.3.1). Then I selected relevant databases and generated a list of publications for the selection process (chapter 3.3.2). However, not all relevant literature can be found in databases. For example, books are often not included in databases, because they do not have searchable abstracts and keywords summarizing the content. To capture this kind of literature, I searched the reference lists of the papers found via the database searches (chapter 3.3.3), sent out literature lists to scholars in the field asking for additional references, and include relevant literature I had previously read (chapter 3.3.4).

3.3.1 Keywords and search strings

My focus is facilitation of *meta-level learning through arts-based methods in managerial education*. In Table 6 below, I have broken this focus down into parts and generated keywords for each part. As my reading progressed, I added appropriate words used in the most relevant papers to the lists. When this process reached saturation, I reviewed the lists with members of my panel and discussed how well they would serve the function of search terms.

Table 6: Key words

Facilitation of…	…meta-level learning	…through art-based methods…	…in managerial education
	Abductive logic Accommodation Appreciative surprise Critical reflection Critical reflexivity Deep learning Deutero Double-loop Higher order learning Mindful learning Phenomenography Presencing Threshold concepts Transformational Transformative Triple-loop Troublesome knowledge Unlearning	Aesthetic Art Art-based Artist Artistic Arts Arts-based Symbol*	Managerial development Management education

The core construct is 'facilitation', i.e., that someone/something can function as catalyst for meta-level learning processes. I have not developed keywords referring to this construct, because such words; e.g, 'enabling' or 'teaching', are far to generic to produce focused searches.

Column two holds terms indicating a focus on meta-level learning. The rational for this column is that it should ideally be impossibly to write about meta-level learning without using at least one of these terms. It is appropriate here to clarify why I see certain terms as indicators of a focus on meta-level learning, namely, 'unlearning', 'phenomenography', and 'troublesome knowledge'.

First, It could be argued that 'unlearning' indicates a precondition for meta-level learning, rather than meta-level learning itself. However, 'unlearning' fits my definition of meta-level learning as change in processes in our perception, reasoning and way of experiencing that shape all current experience and learning. Unlearning simply foreground how the change relate to what came before (past learning that is left), whereas other terms, such as 'double-loop learning', foreground how the change relate to what comes after (new insights

learned). Thus, unlearning does not name a precondition for meta-level learning, but rather names a particular focus through which the change process is explored. Furthermore, should studies using the term 'unlearning' prove to be irrelevant, it is easier to remove them in the selection process than to go back and find them.

Second, one could question why I include phenomenography and not other approaches to learning, like action learning or social or individual constructivism. In practice, phenomenographical studies are often carried out to a) create a map of the ways in which people conceive/experience a particular phenomenon, and b) say something about the effects of conceiving this phenomenon in these different ways, for example, to map out the ways people conceive/experience the task of tuning Volvo engines and to examine how this relates to competency in carrying out this task (Sandberg 2000). The term 'phenomenography', therefore, is likely to indicate a practical concern with creating a map showing what kind of meta-level learning would be desirable in a given context. In contrast, other approaches to learning, such as, action learning, or individual or social constructivism, are not necessarily indications of a concern with meta-level learning. For example, social constructivism could be a keyword in a paper on how different approaches to reaching consensus impacts decision making in management teams. Meta-level learning might be a part of the process, but it may not be the focus of the study.

Third, 'troublesome knowledge' is knowledge resulting from meta-level learning that is disturbing to the learner, making the learner resist the meta-level learning altogether. Meta-level learning will not always include troublesome knowledge. However, if a study mentions troublesome knowledge, it is a clear indicator that this study addresses meta-level learning. You can have conceptual change without troublesome knowledge, but not troublesome knowledge without conceptual change.

Column three represents the *means* of facilitation that I'm interested in, namely, arts-based methods. I refrain from using 'wildcards' if possible and instead

wrote out all relevant endings, because, e.g., art* would bring up many irrelevant words, such as, 'article', 'artificial', etc.

Column four represents the *context* I'm interested in. I chose to use the words 'management' and 'managerial' and not 'leader' or 'leadership', because the latter terms are quite ambiguous in academic writing. To test whether I missed something due to this exclusion, I did a special database search. I return to this at the end of the next section.

Converting these lists into search-strings, I did two things. First, in order not to include irrelevant keywords, each keyword from column two was tested in all selected databases (see Table 7). The total column in this table does not take into account that searches in different databases may bring up doubles. Thus, the true number of papers will be less than this total. Based on this test 'appreciative surprise' was excluded, since it only brought up one paper (ABI and Web of Knowledge found the same paper). This was a relevant paper, but it also came up in searches using other keywords. Second, I coupled 'Accomodation' with 'Piaget' since 'accomodation' on its own can mean amny things, e.g., 'a places to live'. I chose not to use AND NOT's to filter out irrelevant papers where the 'accomodation' was used in other meanings than Piaget's, because of the risk of filtering out papers where 'accomodation' was used as a name for meta-level learning and the AND NOT's happened to also be used.

Table 7: Test of keywords in search string I

Keywords / number of hits	PsycINFO	CSA Arts and humanities index	EBSCO	ERIC	ABI	ISI Web of knowledge	Total
Abductive logic	10	2	47	3	8	335	405
Accommodation AND piaget	81	8	19	33	1	17	159
Appreciative surprise	0	0	0	0	1	1	2
Critical reflection	612	174	1924	865	332	6023	9930
Critical reflexivity	30	6	94	23	12	353	518
Double-loop" OR triple-loop OR "deutero learning"	111	2	769	48	223	1502	2655
"Higher order learning"	53	3	155	140	22	70	443
Mindful learning	14	2	13	13	5	92	139
Phenomenography OR "deep learning"	76	8	726	467	60	533	1870
Presencing	20	1	41	2	5	31	100
"Threshold concept*" OR "troublesome knowledge"	41	4	730	34	17	59	885
"Transformational learning" OR "transformative learning"	337	23	583	523	115	190	1771
Unlearning	301	41	225	99	167	292	1125
Total	1686	274	5326	2250	968	9.498	**20.002**

Based on these considerations, I developed three search-strings: One indicating a focus on meta-level learning, another indicating the *means* of art-based methods, and a third indicating the *context* of managerial education.

String I: "abductive logic" OR (accommodation AND piaget) OR "critical reflection" OR "critical reflexivity" OR "double-loop" OR "triple-loop" OR "deutero learning" OR "higher order learning" OR "mindful learning" OR phenomenography OR "deep learning" OR "presencing" OR "threshold concepts" OR "transformational learning" OR "transformative learning" OR "troublesome knowledge" OR unlearning

String II: aesthetic OR art OR art-based OR artist OR artistic OR arts OR arts-based OR symbol*

String III: "managerial development" OR "management education" OR "management development" OR "managerial education"

3.3.2 Databases

I selected five relevant databases described in Table 8.

Table 8: Selected databases

Database	Reason for selection
PsycINFO	This database contains literature on psychology and related subjects. I included it due to my topic's focus on meta-level learning.
CSA Arts and humanities index (ARTbibliographies Modern, BHI: British Humanities Index, DAAI: Design and Applied Arts Index, and CSA linguistic and language behaviour)	I included this database due to my topic's focus on art.
EBSCO (Business source complete, ERIC and E-journals)	This is an excellent resource of scholarly business publications. I included Education Resource Information Centre (ERIC) due to my topic's focus on meta-level learning in art *education* and management *education*.
ABI Inform Dateline and Global (Proquest)	This is an excellent resource for publications on management and related subjects, e.g. management education.
Web of knowledge (web of science – arts and humanities)	This database was selected due to my topic's focus on art

I searched each database using two search strings at a time giving me papers concerned with meta-level learning and arts-based methods (string I+II), meta-level learning in managerial education (string I+III), and arts-based methods in managerial education (string II+III) (see Table 9). I searched PsychINFO, CSA Arts and Humanities, and EBSCO/ERIC in abstracts, ABI in citations and abstracts, and Web of Knowledge in Topic (the search option closest to 'abstracts' available in this database). I did not search full text for three reasons. First, abstract searches already generated many irrelevant hits. Second, I wanted papers focused on, e.g. managerial development, not papers just mentioning this in passing. Third, due to the nature of my topic, I did not expect database search to be exhaustive and have, therefore, also been rigorous in my other approaches to literature search.

Table 9: Database search results

Searches Search nr.: hits (relevant)	PsychINFO (abstracts)	CSA Arts and humanities index (abstracts)	EBSCO (including ERIC) (abstracts)	ABI (Citation and abstract)	ISI Web of knowledge (Topic)
String I+II	1: 68 (8)	4: 51 (3)	7: 172 (12)	10: 35 (4)	13: 133 (9)
String I+III	2: 15 (1)	5: 0 (0)	8: 50 (11)	11: 66 (11)	14: 26 (5)
String II+III	3: 38 (12)	6: 4 (0)	9: 150 (14)	12: 408(33)	15: 109 (9)

As previously mentioned, I chose not to use the words leader or leadership, because whereas scholars agree that the term 'manager' refers to a specific job position, there is far less consensus regarding what the terms 'leader' and 'leadership' refer to (Ladkin 2010). However, it is conceivable that some scholars would use terms, such as, 'leader education' or 'leadership development' instead of 'management education' or 'managerial development'.

To catch any publications I might have missed by not using the terms 'leadership' or 'leader' instead of 'management' or 'managerial' in my third search string, I did the following searches:

String I AND string IV AND NOT string III

String II AND string IV AND NOT string III

Where string IV is: "leadership development" OR "leadership education" OR "leader development" OR "leader education"

I limited these searches to peer reviewed journals, in order to find the publications of high quality. Table 10 shows the results.

Table 10: Test of 'leader' and 'leadership' as search terms

Hits (relevant)	PsychINFO (abstracts)	CSA Arts and humanities index (abstracts)	EBSCO (including ERIC) (abstracts)	ABI (Citation and abstract)	ISI Web of knowledge (Topic)
String I AND String IV AND NOT string III	6 (3)	0	5(2)	6(4)	0
String II AND String IV AND NOT string III	18(3)	0	9(1)	13(0)	2(1)

Seven of the relevant papers found in these searches had not come up in the previous searches. However, only *one* contained a novel contribution – looking at Health effects on leaders and co-workers of an art-based leadership development program (Romanowska 2011).

3.3.3 Searching reference lists of selected papers

I worked with references in two ways. First, I sorted all references from papers found through data-base searches that passed criteria of selection and quality appraisal (see chapter 3.4). Then I selected the most referenced publications following a process described below. This gave me 41 publications, 38 of these were not found through the data-base searches, 17 passed selection criteria and quality appraisal. Second, I identified a number of special journal issues, and looked through all papers in these. Since, I was already familiar with most of these, I included relevant as previous reading.

To select the most referenced publications, I used the following method. I copied all references from the papers found through data-base searches that passed criteria of selection and quality appraisal (see chapter 3.4) into an excel

sheet (1591 references in total). Next to each reference, I noted its source. I then sorted the references alphabetically by first author, and noted all first authors appearing at least five times in at least two sources. If all references to a particular author were from one source, I would not take this as a sign of importance in the field, but as something special to that paper; e.g., the author referencing himself, or an author reviewing another's work.

For each of these authors, I copied at least one publication to a cross-reference table. I selected which publications to copy in the following way (Table 11):

Table 11: Selection of references

How author was referenced	Selection
One or several publications referred three times or more	All publications referred three times or more
One publication referenced twice and the rest once	The publication referenced twice
Several publications referenced twice	The most recent of the publications referred to twice
All publications referenced once	The most recent publication

In the last two cases, I copied the most recent paper, because I assumed this would represent the most developed ideas of the author. However, I read through all titles from this author to check whether the newest seemed to be less relevant than one of the others. This was never found to be the case.

Finally, I sorted the cross-referencing table so the most referenced authors appeared at the top. I looked at the title for each publication and gave it the status of either being on one of my lists already (database searches or recommendations from panel members), being not relevant, or being added to my list of relevant publications. Relevancy was determined as described in chapter 3.4.1, 3.4.2, and 3.4.3. The relevant publications were appraised for quality as described in chapter 3.4.4. The entire cross-reference list is found in 7Appendix B.

3.3.4 Other sources (recommendations, previous reading)

Apart from data-base search and cross-referencing, I found publications through three other souces:

- My own previous reading, mostly books and papers from special issue journals on arts and business,
- Recommendations from panel members to whom I had sent a mail describing my topic and listing the literature I'd already found (see mail in 7Appendix D). Eight out of twelve answered my mail. Because I wanted to send the mail early, the list of publication contains a few papers I later removed when evaluating them critically.
- Colleagues, not in my panel, who knew what I was working on, sent me papers 'spontaneously'.

I submitted publications from all sources to the evaluation process described in next chapter.

3.4 Step 5: Evaluating studies

This step involves selecting the publications of highest relevance and quality to make sure the literature review will be based on "best available evidence" (Tranfield et. al. 2003: 209). This is done through three 'rounds of elimination'. First, I applied a clear set of selection criteria to titles and abstracts (chapter 3.4.2). Later, I applied same criteria to reading of full papers (chapter 3.4.3). Finally, I assessed the quality of the publications using a clear set of quality appraisal criteria (chapter 3.4.4).

3.4.1 Selection criteria

To select which papers to include in the review, I formulated and applied clear inclusion and exclusion criteria. Tranfield et. al. (2003) suggests that because application of selection criteria is quite subjective, this part of the review can be done by more than one researcher to obtain inter coder reliability. Due to time restrictions, I have not done this.

3.4.2 For title and abstracts

The main inclusion criteria, I used, were that the publication showed a clear focus on at least two of my three areas (meta-level learning, arts-base methods, and management education) and that it was written in a language I can read well (Danish, English, or Spanish). I did not place boundaries on place, type, or age of publication, methodology/research tradition, geographical region, or industry (see Table 12).

Table 12: Inclusion criteria

Inclusion criteria	Rational
Main focus is meta-level learning *and* art, meta-level learning *and* management education, or art *and* management education.	I specifically wanted publications linking at least two of my three domains.
Language is English, Spanish, or Danish	These are the languages I read well. However, most publications in the above databases are written in English.
No restrictions on place of publication (e.g. journals of any rating or unrated, books, newspapers, magazines, etc.)	It is possible that high quality research related to my topic could be published in journals that are not recognised as high quality by business schools. Therefore, I will rely on my quality appraisal to ensure high quality, rather than, e.g., journal ratings.
No restrictions on type of publication Any (e.g. theoretical, empirical, practitioners view, literature review)	A lot of the literature on art and management education are journalistic and/or practitioners experiences. Therefore, I did not want to restrict myself to, e.g., empirical research papers.
No restrictions on age of publication Any	Many of the books that are relevant for me were written more than 50 years ago, so I did not feel confident in placing any specific limit on age.
No restrictions on methodology/ research tradition.	Exploring what methodologies and research traditions have been used may provide valuable insights.
No restrictions on geographical region or industry	Nothing in my topic of interest justifies any such restrictions.

In practice, applying the above inclusion criteria gave me a manageable list of relevant publications. However, in order to provide further transparency, Table 13 illustrates what was excluded.

Table 13: **Exclusion criteria**

Exclusion criteria	Rational
Artistic skills related to performance or technical manipulation of materials.	Certain techniques used by artists can be useful for managers, but neither as part of art creation, nor meta-level learning. For example, learning how singers use their voice without wearing it out.
Management of art and art organizations.	How to manage artists or art institutions is not specifically relevant to art-creation or meta-level learning.
Language learning and bilingual children	Teaching foreign languages to children is too far removed from my topic.
Cross cultural understanding and Cross cultural student experiences	Even though increased understanding of a foreign culture can be seen as meta-level learning, judging from a reading of the abstracts, this type of research was also too far removed from my topic of interest.
Semiotics	The papers focusing on semiotics were about developing theory of semiotics or applying semiotics to analyse art, not about meta-level learning or management.
Social or community based learning that excludes considerations of individual learning	My focus is on the learning of individuals, and even though I cannot exclude studies that see such learning as part of a social process, I chose to exclude studies that ignore individual learning completely.
E-learning and distance education	Learning, in these studies, was not specifically meta-level learning, and 'art' referred to beautification of e-learning interfaces. Thus, it was not related to my topic of interest.
Information ethics	These studies explored ethics as an aesthetic phenomenon. They did not address meta-level learning.
Action learning	Action learning focuses on developing competencies to deal with practice, bridging the gap between theory and practice, and optimizing informal learning processes. This may involve meta-level learning, but these papers, generally, do not make propositions specifically about meta-level learning.

3.4.3 For full text

Table 9 on page 26 shows how many papers in each search I selected as relevant based on applying the selection criteria to titles and abstracts (the numbers in parenthesis). When all papers were listed and doubles removed there were 80 papers.

I then applied the same selection criteria used for titles and abstracts to the full text of these 79 publications. Through this process, I removed 14 publications.

3.4.4 Quality appraisal

I assessed all publications on the list in 7Appendix A to ensure that publications included in the review were of a high quality. However, as Pawson (2006: 141) argues, "It is not necessary to draw upon a full, formal and pre-formulated apparatus to make the judgement on research quality. The only feasible approach is to make the appraisal in relation to the precise usage of each fragment of evidence within the review. The worth of a study is determined in the synthesis". In other words, the quality appraisal should focus on the parts of a publication used in the synthesis. Quality appraisal is, therefore, linked to data extraction and both are linked to synthesis.

With this in mind, I chose to use Wallace and Wray's critical synopsis (Wallace & Wray 2006), because it offers an opportunity for an integrated approach to quality appraisal and data extraction/preparation for synthesis. It consists of five questions. Table 14 shows how each question can be related to different parts of the systematic review process.

Table 14: Critical synopsis in relation to other parts of the review process

Synopsis question	Relation to review question, data extraction, and synthesis
A. Why am I reading this?	Relates to the review question. How is this paper relevant to answering my review question?
B. What are the authors trying to do in writing this?	Are they reporting on their own research, advocating/evaluating their own management course, evaluating others work, etc. This question gives me an idea of what to watch out for in question D below.
C. What are the authors saying that is relevant to what I want to find out?	Which part do I want to use in the synthesis, and, thus, the part I should focus my quality appraisal upon?
D. How convincing is what the authors are saying?	This is the core of the critical appraisal. How convincing is the part of what the authors are saying that I intend to use in the synthesis?
E. In conclusion, what use can I make of this?	How can the part identified in C be used in the synthesis? If a relevant claim is convincingly supported, I can use it as a research finding. If not, I may be able to use it as one practitioner's personal opinion. Both may be useful.

To determine, in a clear and unbiased way, what "nuggets of gold" (Pawson

2006) are of sufficiently high quality to be included in the review, I used a marking scheme with six categories (Table 16). Table 15 shows how each category in the marking scheme relates to the Wallace & Wray's critical synopsis.

Table 15: Rationale for categories of quality appraisal

Category	Rationale
Relevance	This relates to A in the synopsis. Even though all selected papers obviously were relevant, there was still differences in how well they related to the review question.
Importance of contribution	This relates to C and D in the synopsis. It is important that the part I want to include in the synthesis is significant, and not inconsequential or stating what many others have already stated
Relating to and reviewing prior literature	These relates to D in the synopsis. They look at quality in how the part I want to include is related to previous work (relating to and reviewing prior literature), how it came about (research design), how it is presented (data summary/representation of data), and the overall strength of the argument.
Research design	
Data summary/ representation of data	In assessing these categories I have used Wallace & Wray's (2006: 93) critical analysis questions as applicable and relevant.
Strength of argument	

Table 16: Quality appraisal

Mark	Relevance (type of learning, method used to facilitate it, context)	Importance of contribution	Relating to and reviewing prior literature (findings and theories)	Research design	Data summary/repr esentation of data	Strength of argument
High (3)	Explicitly explores two or three of my domains.	Contribution is significant, clearly stated, and unique	Connected to a rich account of previous, relevant literature	Research design is clearly described and well crafted	Data is presented/ summarised in rich ways	Argument is convincing and well crafted
Medium (2)	Relates clearly to one domain and peripherally to another	Contribution is either insignificant or not new	Connected to some relevant literature	Research design is not clearly described and/or have minor weaknesses	Data is presented selectively	Argument is somewhat convincing but have minor weaknesses
Low (1)	Only peripheral relation to the three domains	Adds little to knowledge	Little literature is presented and/or connections to literature is unclear	Research design is inadequately described and/or have major weaknesses	Data is presented in very limited ways	Argument have major weaknesses
None/ Absent (0)	No relevance to any of the domains	Unclear what the contribution is	No previous literature is mentioned	No design described	No data is presented	No clear argument
N/A	Not applicable	Not applicable	Not applicable, e.g. some newspaper articles	Not applicable, e.g. theoretical pieces or newspaper articles	Not applicable, e.g. theoretical pieces or newspaper articles	Not applicable, e.g. descriptive news paper articles

The categories 'research design' and 'data summary/representation of data' were only applicable to empirical papers. Likewise, the categories 'importance of contribution' and 'strength of argument' were not applicable to some journalistic writings.

I originally planned to include three more categories in the evaluation process relating to authors' experience with facilitation of meta-level learning, art creation, and management, because I believe personal experience raises the quality of publications on a subject. However, in practice, it was often impossible to evaluate this even using online checks of author's background.

After giving a paper points in each category, I took the average, i.e. sum of points divided by number of applicable categories. I included papers with an average over 1.75. I found this cutting point by looking at my evaluations of the first 50 papers. Higher cutting points would have excluded too many papers,

lower cutting point would have allowed papers of such poor quality that I would not find it defendable basing my review on them. See 7Appendix A for the entire table of quality appraisal. Table 17 sums up the numbers of publications left after each process.

Table 17: Number of publications

Process	Number of publications
Searching databases using search strings	1325 (duplicates not eliminated)
Selection based on title and abstract	80 (duplicates eliminated)
Selection based on full reading	66
Quality appraisal	40
Process	Number of publications
Cross-referencing	1591 (duplicates not eliminated)
Selection based on cross-referencing process	41 (author referenced more than 5 times)
Selection based on title and abstract	32
Selection based on full reading	18
Quality appraisal	17
Process	Number of publications
Recommendations from panel members	38
Selection based on title and abstract	30
Selection based on full reading	18
Quality appraisal	17
Process	Number of publications
Previous reading selection based on full reading and quality appraisal	15
In total	
Total	**89**

3.5 Step 6: Data extraction

To facilitate the data analysis and synthesis, I used excel to construct a data extraction sheet that I filled out for each selected publication. The categories on the extraction sheet are divided in two groups: One concerned with data I use to describe the publications, and another concerned with data I use for the conceptual analysis. Table 18 show an example of the extraction sheet for one paper: The rest of the extraction sheets are found in 7Appendix C.

Table 18: Data extraction sheet

Category aimed at descriptive findings	Extracted data
First author country	UK
Type of paper	Empirical, primary data
Art-form	Fashion design
Year	2007
Journal	Art, design & communication in higher education
Theoretical groundings	Reflection. Dewey, Schön, Boud, Kember.
Unit of analysis	Process
Research design	Mixed methods. Questionnaire to students, interviews with staff, workshops with both
Category aimed at conceptual findings	**Extracted data**
Primary overlap addressed	Meta-level learning and art
Purpose of paper	Examine the perceptions of critical reflection at LCF, is it taught, how is it expressed, is it measured, how do students respond, what is the role of emotions
Context	London Academy of Fashion. Tension between retaining the characteristics of an art discipline and the political demand for homogenisation of education through PDP based on written statements and reflections.
Contribution: Key ideas/findings relating to facilitating meta-level learning	Non-textual modes of reflection are used by students, e.g. through assembling look books and drawing sketches, and modes of recording reflection that is purely text-based does not capture the whole story.
Evidence: for occurrence of meta-level learning and/or for main claims	Self reporting, self evaluation
Definitions: of meta-level learning	Critical reflection in both text and non-text based forms
Conditions: that promote or inhibit meta-level learning	Non-text based tools for critical reflection
Why am I reading this?	Looks at issues related to basing meta-level learning (here critical reflection) on text in the context of London College of Fashion.
What are the authors trying to do with this writing?	Problematise the notion of "text as the most effective medium for critical reflection" (4)
What are the authors saying that is relevant to what I want to find out?	The explicit challenge of the assumption that critical reflection needs to be text-(or even language)-based.
How convincing is what the authors are saying?	The research seems weak. Using questionnaires to examine non-text based reflection seems like a contradiction. 80 and 22 students seem like a small sample. On the other hand, I don't know how big the population is. The interviews with staff seem more appropriate – especially including the drawing of answers. The workshop activities are not explained.
In conclusion, what use can I make of this?	Indication that text-based tools for reflection do not capture the full reflection process and that reflection can happen through assembling look books and drawing sketches and making clothes. (Relates to Chia's 'perfection of action').

The last five categories are taken from Wallace and Wray (2006). I also extracted abstracts using Mendeley, but due to limitations of space, I have not included the abstracts in this text.

Originally the data extraction sheet contained two categories that I later omitted (Table 19).

Table 19: Omitted data extraction categories

Category	Rational for omission
Quotes and references to theoretical groundings.	In practice it ended up containing the same information as 'theoretical groundings'.
Relationship between experiential and conceptual change.	Hardly any publications provided any information on this point.

3.6 Step 7: Data synthesis

One way of structuring a synthesis in a literature review is through the use of contrast (Hart 1998). To answer my review question about the unique contribution of arts-based methods to management education, I find it useful to contrast how meta-level learning is treated in literature on arts-based methods and literature on management education.

3.7 Summary

In this section, I have described the method used in this literature review. I have provided information about my review panel and how I have involved each member in the process. I have shown how I have constructed search strings and used them in selected databases. I have provided my rational for the selection of databases and mentioned what other sources I have used to find relevant publications. Furthermore, I have described the selection criteria I've used to determine which publications are relevant, and I have described my quality appraisal criteria used to select publications of high quality. Lastly, I have described what data I have extracted from the selected publications and given some details about how this data have been synthesised.

In chapter 4, I will present a description of the selected publications. In chapter 5, I will present the conceptual findings of this literature review.

4 DESCRIPTIVE FINDINGS

In this chapter, I explore the 'demographics' of the selected publications. This gives me a good basis for considering how the characteristics of the selected body of literature may limit the findings in my conceptual analysis.

The publications I read as background texts are not included in the descriptions in this chapter.

4.1 The selected body of literature

First, I looked at the type of publications selected, categorising all publications as either: Journal papers, journalistic writing, books or book chapters, dissertations, or conference presentations. Most of the publications are journal papers. This is not surprising, since the primary part of the systematic literature review search method deals with databases, and these contain mainly journal papers. However, the 9 of the 17 selected publications in the cross referencing process were books which shows that books are as heavily referenced as journal papers in this field.
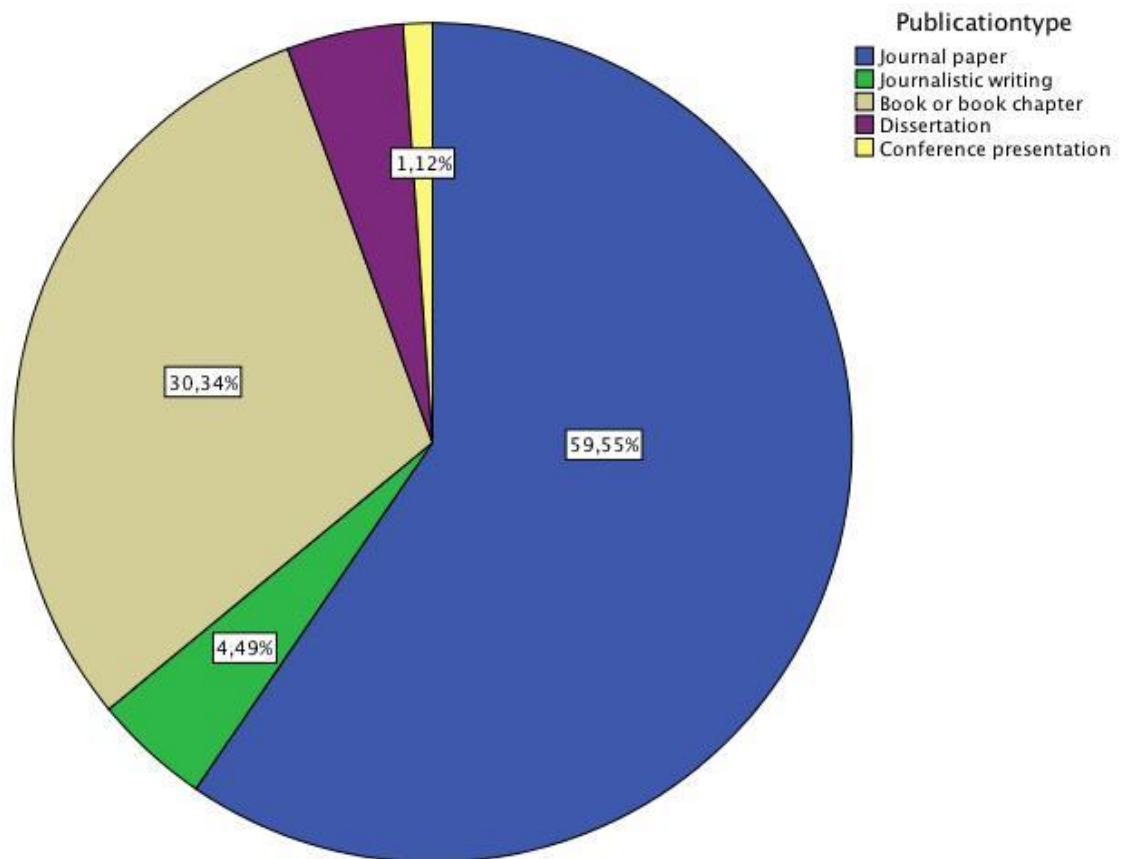
Figure 2: Type of publication

I also categorised the publications as: Literature reviews, empirical research using primary data, empirical research using secondary data, theoretical texts, or practitioners' views. The last type is the publications that merely describe programs or interventions the author has found successful. The literature reviews are mostly narrative overviews of what has been done in the field. These often serve the same inspirational function as the practitioners' view publications although they also to varying degree attempt to make sense of the field. Thus, if the literature reviews and the practitioners' view texts are seen as mostly concerned with practical application, the body of publications is roughly divided between theoretical, empirical research, and ideas for practical application in ratios 2:1:1.
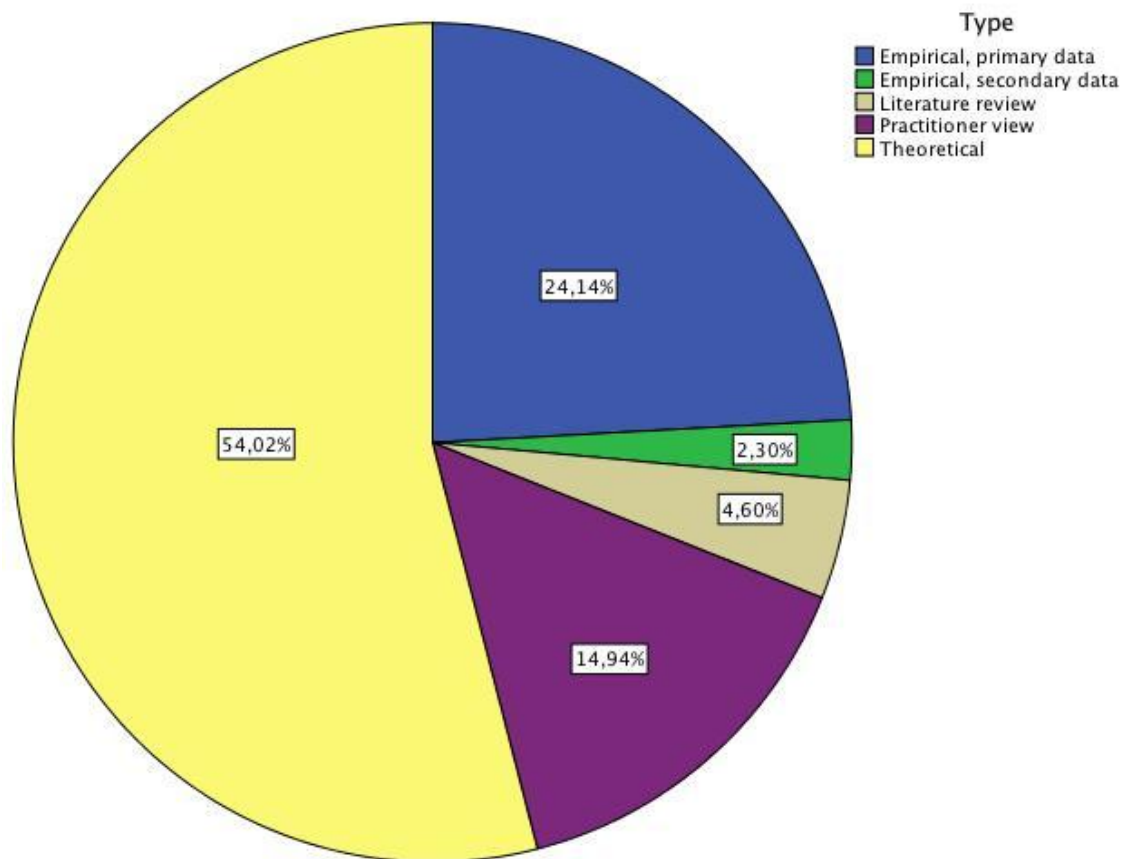
Figure 3: Types of publication II

Looking at the year of publication it is clear that the interest in this field is very recent. Publications before 2000 are mostly about reflection and critical reflection in management education, whereas the publications on arts-based methods are mostly found after 2000 (except the founding philosophical texts from Dewey 1934, Langer 1951, 1953, and Arnheim 1969).
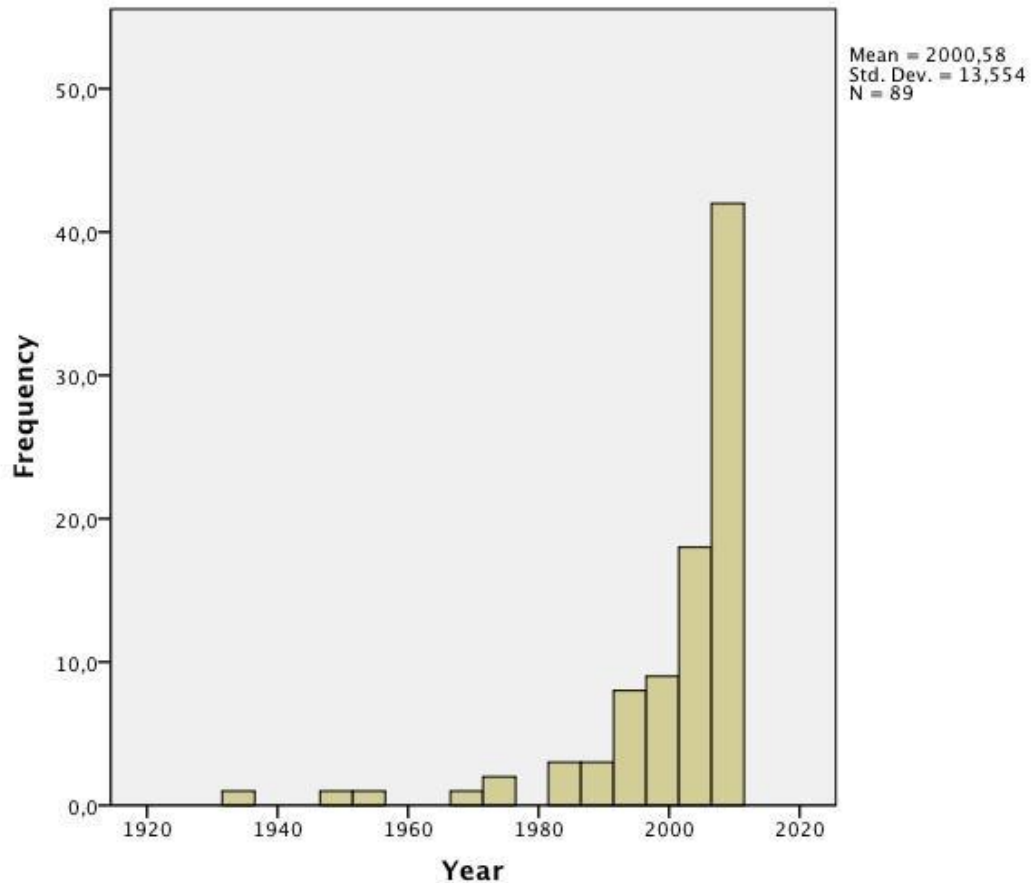
Figure 4: Year of publications

When looking at what art-forms have been explored, it is clear that most publications treat art in general terms, and only few focus on specific art-forms. This is interesting, because it may show a general assumption in the selected publications that choice of art-form does not matter. In other words, it may be assumed that the contribution of arts-based methods to management education is independent of what specific art-form is used. This would be a big assumption.
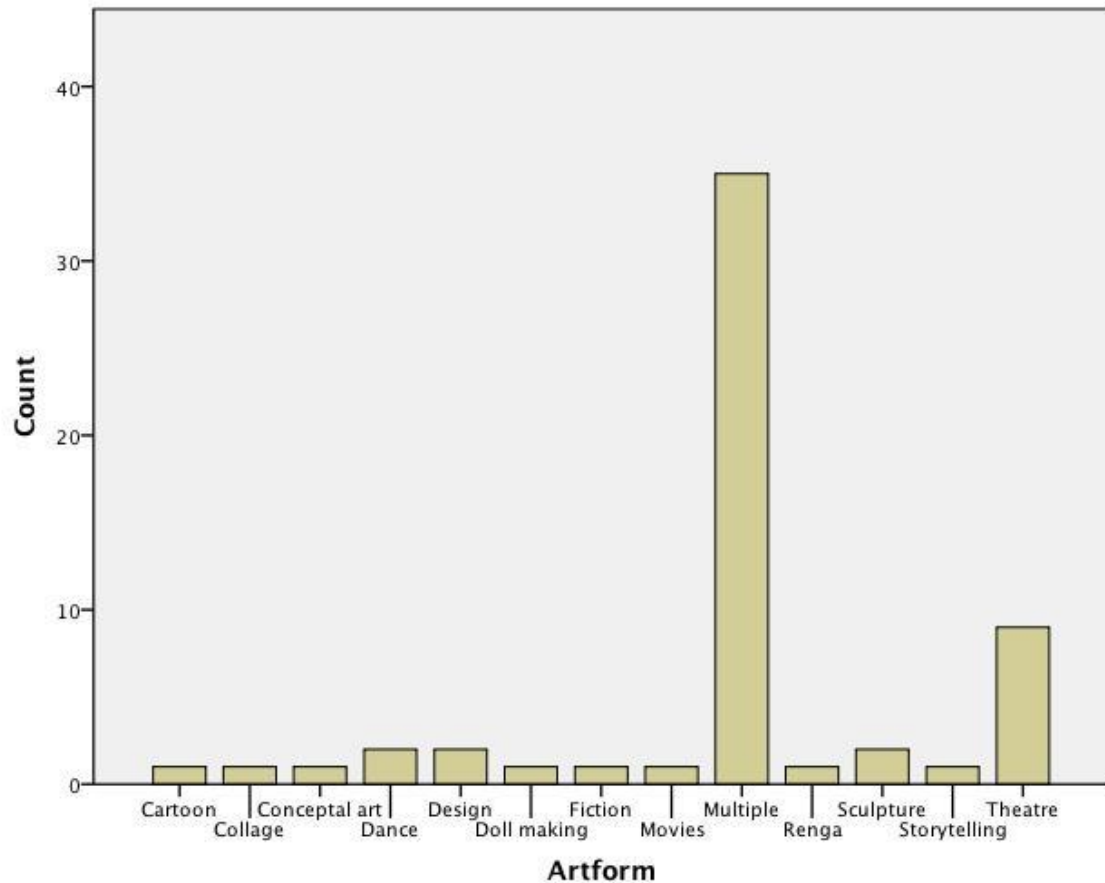
Figure 5: Art-forms

When I look at what journals this research have been published in, I see that *Management Learning, Journal of Management Education*, *and Academy of Management Learning and Education* stand out and the rest only hold one, two, or three publications each.

Table 20: Journals

Journal	Count
Management Learning	7
Journal of Management Education	5
Academy of Management Learning and Education	4
Journal of Management and Organization	3
Journal of Management Inquiry	3
Academy of Management Review	2
Conference Paper	2
Journal of Business Strategy	2
Leadership	2

Journal	Count
Organizational Dynamics	2
Research in Dance Education	2
Art, Design & Communication in Higher Education	1
British Journal of Management	1
Consumption, Market, and Culture	1
Educational & Training Technology International	1
Financial Times	1
Human Relations	1
Human Resource Development Quarterly	1
Industry Week	1
Innovations in Education and Teaching International	1
Journal of Corporate Citizenship	1
Journal of European Industrial Training	1
Journal of Management Development	1
Journal of Management Studies	1
Journal of Management, Spirituality, and Religion	1
Journal of Pedagogy, Pluralism, and Practice	1
Organization	1
Organization Studies	1
Religious Education	1
Studies in Higer Education	1
Symposium	1
Teaching Theology and Religion	1
US News & World Report	1

Many of the selected papers are found in three and four star journals. This shows that business school academics find the subject relevant. However, an equally large number of the selected papers are found in unranked journals. Names such as *Art, Design & Communication in Higher Education*, and *Research in Dance Education* indicate that much relevant work has been done outside the business school academic circles. This confirms the relevance of databases such as CSA Arts and humanities index. Finally, it is worth mentioning that I have only included journal papers in the figure below, so books, dissertations, and journalistic writing do not account for the unranked

publications.
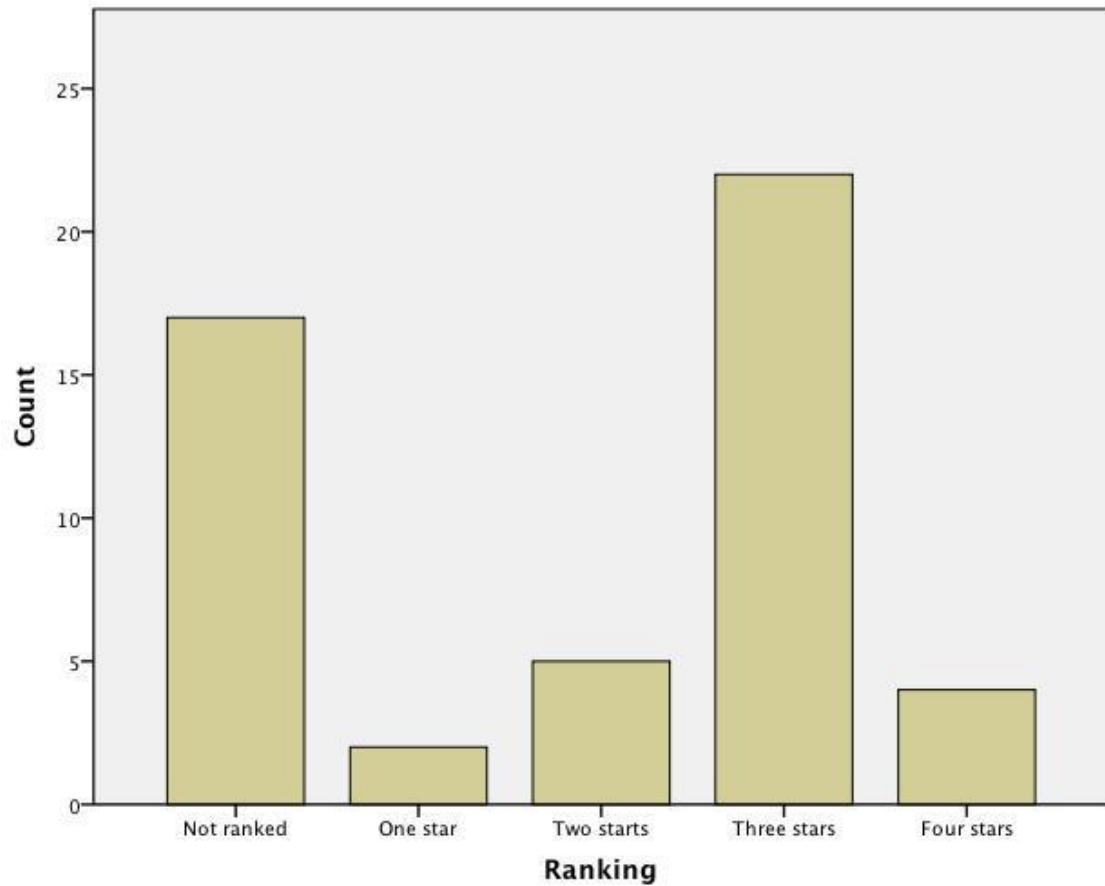
Figure 6: Ranking

I also looked at which country the first author is based. The vast majority of publications come from the US and the UK. The rest come from Europe, Canada, Australia, New Zealand, and one from Brazil. Thus, the selected literature most likely presents a Western biased viewpoint.
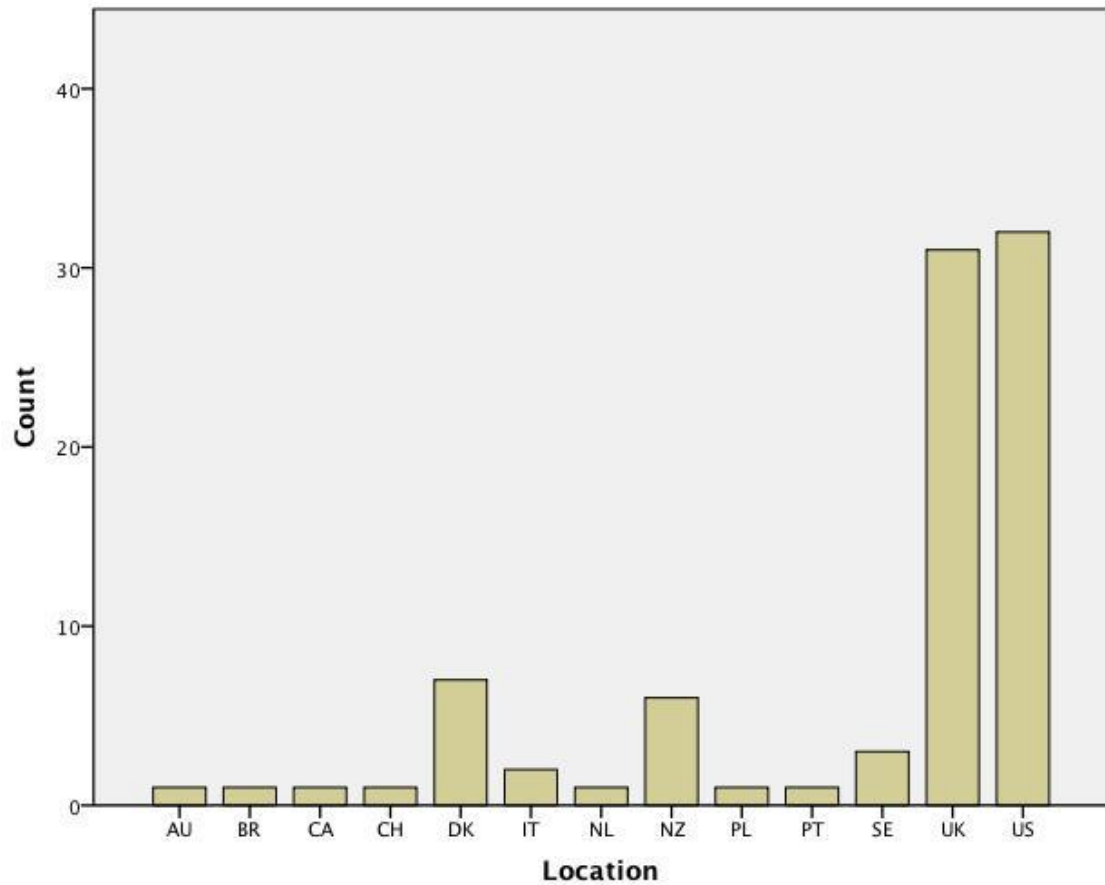
Figure 7: Location of first author

Looking at research design, I see there is an almost exclusive use of qualitative methods. Few studies use mixed methods, but none use pure quantitative methods. The most common methods used are case study and of various forms of interviews.
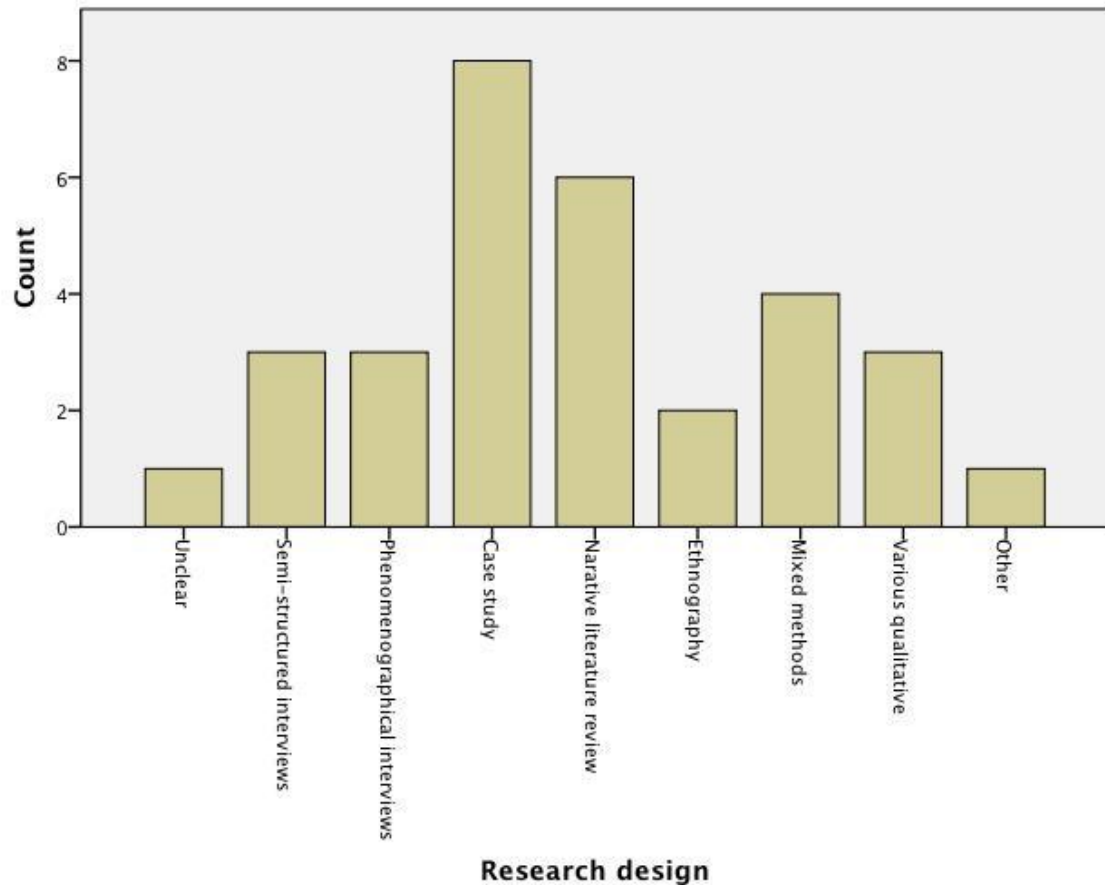
Figure 8: Research design

Finally, looking at the unit of analysis, I see that only one paper have the main focus on analysing the actual art objects that managers produced during an arts-based process. A few focus on factors that are not directly part of a facilitation method, but nonetheless facilitate or block meta-learning processes; e.g., the facilitator's understanding of teaching and professional practice (e.g. Davenport 2006, Shreeve 2010), facilitators' conceptions of creativity (Kleiman 2008), or institutional and social factors (e.g. Tung 2006, Dey & Steyaert 2007).

Based on such considerations, I have developed six categories of units of analysis, into which the work of most authors can be placed relatively unambiguously. In chapter 5.3 I will describe these categories in more detail. Here, I only note that, apart from the sixth, there is a reasonable amount of publications in each category, making them suitable to use in the analysis in the following chapter.

Table 21: Unit of analysis

Unit of analysis	Number of publications
1. *Methods* for facilitating meta-level learning. This includes course design.	30
2. *Factors* that are not part of a described method which facilitate/block the kind of meta-level learning the publication is concerned with.	8
3. *Effects* of engaging in a particular meta-level learning process (mainly benefits). This includes arguments of relevance.	14
4. The facilitated meta-level learning *processes* themselves	23
5. The field of study of meta-level learning processes and/or methods.	7
6. The art *objects* produced	1

4.2 Summary

- Most publications are journal papers, but approximately half of the most cited publications are books.

- There is an almost equal distribution between empirical research, theoretical papers, and papers suggesting concrete practical applications.

- The field is very new, and most publications have been published after 2000.

- The publications tend to treat art as an undifferentiated phenomenon, and only few publications focus on specific types of art.

- Many of the publications are found in journals that are not ranked by business schools, probably due to the highly interdisciplinary nature of the phenomenon of interest. However, an equal amount of the selected papers are found in three and four star business /management journals.

- The vast majority of publications are written by authors based in the US and the UK possibly indicating a Western bias in the selected publications.

- The most used methods are case studies and different forms of interview.

In chapter 6.2, I consider what limitations these characteristics of the selected body of literature imply for the findings presented in the following chapter.

5 CONCEPTUAL FINDINGS

In this literature review, I aim at answering the question from my scoping study:

What are the unique contributions of art-based methods of facilitating meta-level learning in management education?

In my scoping study, I distinguished between *method* of facilitation and the facilitated learning *process*. Using this distinction I here argue that what is unique about arts-based approaches are not primarily the methods used (e.g. sketching, drama improvisation, design tools, etc.) or even the artistic media used (e.g. paint, poetry, drama, music, etc.). Rather, I find that the unique characteristic of arts-based methods is the type of meta-level learning *process* they can facilitate, namely, the process of *making and expressing more refined perceptual distinction*. I will also argue that understanding arts-based methods as merely new methods for facilitating the more rational and analytical learning processes traditionally referred to in management education; i.e., reflection, critical reflection, and transformational learning, often causes us to overlook the importance of this learning process of *making and expressing more refined perceptual distinctions*. Because arts-based methods often are valued and studies as means of facilitating the rational and analytical learning processes, little is known about how of learning to *make and express more refined perceptual distinctions*, might impact everyday management practice. Therefore, I will suggest that future research in the use of arts-based methods to facilitate meta-level learning in management education could focus on answering the question:

What are the impacts, if any, of learning to make and express more refined perceptual distinctions through engaging with arts-based methods on everyday management practice?

5.1 Valuing arts-based approaches for what is unique to them.

Eisner (2002) argues that we should not advocate the inclusion of art in elementary school curriculum by referring to evidence that this enhances student's learning of other subjects, such as, language and math. This is often done, because the value of learning language and math is already recognised and agreed upon. However, Eisner warns us that advocating inclusion of art through its effect on other subjects will make us loose sight of what engagement with art offers that is unique.

In a similar manner, arts-based methods have been advocated in management education due to their potential for enhancing different kinds of meta-level learning already seen as valuable to managers; i.e., reflection, critical reflection, and transformational learning (e.g. Czarniawska-Joerges & Guillet de Monthoux, P. 1994, Cowan 2007). However, my interest in this review is to explore what arts-based methods for facilitating meta-level learning can bring to management education that is unique to these arts-based methods.

In Chapter 5.2 and 5.3 I will elaborate on how I intend to use 'contrasting' and 'units of analysis' to pinpoint the answer to my review question.

5.2 Contrasting arts-based and analytical approaches

To answer my review question, it is helpful to use the grouping of learning processes/methods according to background disciplines that I created in my scoping study. Such grouping allows me to contrast 'arts-based approaches' with more traditionally used 'analytical approaches' to facilitating meta-level learning in management education.

In the following, 'analytical approaches' will refer to learning processes and methods for facilitating these processes relating to reflection, critical reflection, and transformative learning. These are grouped together, because, as I showed in the scoping study, all of them are grounded in psychology. Similarly, I will refer to both 'mindful learning' and 'presencing' as just 'mindful approaches',

because both are grounded in spiritual traditions. Lastly, I will refer to arts-based methods and learning processes as 'arts-based approaches'. The common background of these approaches is aesthetic theory.

1. Analytical approaches (psychology)
2. Mindful approaches (spiritual traditions)
3. Arts-based approaches (aesthetic theory)

Since mindful approaches are mentioned relatively rarely in my selected publications (e.g. Schmidt-Wilk, Heaton & Steingard 2000, Pavlovich 2010, Reason 2007, Darsø 2004), they will not play a major part in the following analysis.

5.3 Units of analysis

My purpose, in my conceptual analysis of the selected publications, is to pinpoint the unique in arts-based approaches as precisely as possible. Therefore, instead of simply contrasting analytical and arts-based approaches on an overall level, I will contrast these on a number of more specific levels. For this purpose, I find it useful to look at analytical vs. arts-based approaches in relation to the different units of analysis I found that the selected publications are concerned with (see list below). This allows me to explore whether arts-based approaches are particularly unique in relation to a particular unit of analysis. In other words, it allows me to ask very specific questions of my selected literature; such as, how similar/different are the actual step-by-step *methods of facilitation*? Are there particular *institutional or societal factors* which support/block the success of one of the two approaches, but not the other? Are there any *effects* that can be produces by arts-based approaches that cannot be produced by analytical approaches? Are there *learning processes* that are particular to arts-based approaches?

Below, I have listed four units of analysis that I find most of the publications deal with (see chapter 4.1). Next, I have described some of the corresponding publications in order to give a fuller understanding of how I distinguish between these units of analysis.

1. **Methods:** *Methods* for facilitating meta-level learning. This includes course design.
2. **External factors:** *Factors* that are not a part of the described methods which facilitate/block the kind of meta-level learning the publication is concerned with.
3. **Effects:***Effects* of engaging in a particular meta-level learning process (mainly benefits). This includes arguments of relevance.
4. **Processes:**The facilitated meta-level learning *processes* themselves*.*

Publications in category 1 are focused on describing and evaluating a particular method of facilitation, i.e. ways of translating theory into practice, often one the author has devised and used him/herself. Steps in the method are described and the outcome compared to the kind of meta-level learning process the author aims at facilitating. This category contains practitioners sharing and advocating their practices (Vann 2000, Johnston & Kortens 2010, Cunliffe 2004, Pavlovich 2010, Reason 2007, Brown & Mccartney 1994, Cowan 2007), practitioners researching their own practices (Backenroth, Epstein & Miller 2006, Sambrook & Stewart 2008, Beirne & Knight 2007, Bathurst, Sayers & Monin 2008), and theoreticians advocating practices that may or may not be their own and may or may not have been tested (Willmott 1994, Chia 1996, Alvesson & Willmott 1992a, 1992b, 1996, Elkins 2003. Gray 2007, Czarniawska-Joerges & Guillet de Monthoux 1994, Champoux 1999).

Publications in category 2 are focused on factors that are not directly part of any method of facilitation, but nonetheless either enable or inhibit meta-level learning. For example, the facilitator's conception of creativity (Kleiman 2008), his/her conception of the relationship between teaching and own professional practice (Shreeve 2010, Davenport 2006), or the ways business schools and society legitimizes knowledge (Dey & Steyaert 2007, Chia 1996).

Publications in category 3 are focused on exploring the effects of and critically evaluating a particular *type* of method/learning process, rather than a concrete way of translating theory into practice (category 1). This includes, for example, authors advocating critical reflection in management education both in theoretically based (Alvesson & Willmott 1992a, 1996, Grey 2004) and

60

empirically based papers (Nystrom & Starbuck 1984), authors who criticise aspects of critical reflection (Reynolds 1999a, 1999b, 1998, Learmonth 2007), or simply wish to investigate whether reflection or critical reflection occurs in the practice of a skilled top manager (Harback 2000). In the same way, this category includes authors who advocate arts-based approaches (Eisner 2002) and explore the effects of using this *type* of methods/learning processes (Barbera 2009, Kerr & Lloyd 2008a).

Publications in category 4 are focused on explaining the learning processes themselves. These will often also address how to facilitate these processes (category 2) and the effects of these processes (category 4), but describing the processes is the main focus for the publications I have assigned to this category. They either describe the learning processes from a theoretical point of view, for example arts-based learning processes (Dewey 1934, Langer 1951, Arnheim 1969, Austin & Devin 2003, Barry 2008, Kerr 2006, Meisiek & Hatch 2008) or reflective learning processes (Argyris & Schön 1974, Schön 1983, 1987), or they explore the learning processes through empirical research, for example arts-based learning processes (Giugere 2011, James 2007, Strati 2007) or reflective practices (Schön 1975). Publications that categorise and relate different kinds of learning processes (Wills 1994, Pavlovich 2010) will be treated separately (see next paragraph). Lastly, it is worth mentioning that some of the background literature dealing with meta-level learning processes, often referred to in the selected publications, would fit in this category (e.g. Bateson 1972, Mezirov 1990, 1991, 1997, Gardner 1982, 1993, Freire 1970). However, these publications are not included in my review, because they are purely focused on meta-level learning and neither arts-based methods nor management education.

Finally, some publications fall outside the above categories. These are primarily concerned with making sense of the field of study. Some simply list everything they can find and arrange it according to applied art-form (Nissley 2002b, 2010, Mockler 2002). Others suggest new frameworks that can help make sense of

the field (Darsø 2004, Taylor & Ladkin 2009, Wills 1994, Pavlovich 2010). I will deal with these publications separately in chapter 5.4.

As is visible in the above, a few papers make significant contributions to more than one category. For example, Alvesson & Willmott (1992a) is referred to in both category 1 and 3, because they contribute significantly to both step by step methods for facilitating critical reflection and to the effects of engaging in critical reflection. In the previous chapter on descriptive findings, I assigned such publications to the category I saw as most significant in each publication. In this chapter, I will use publications in all the categories to which their contributions are relevant.

In the following, I will contrast what has been written about arts-based versus analytical approaches at the level of each unit of analysis and consider what light this sheds on the unique contributions of arts-based methods. I will then summarize and suggest a question for future research.

5.3.1 Methods for facilitation

When looking at papers that describe concrete, practical ways of facilitating meta-level learning, the most immediate difference between analytical approaches and arts-based approaches is that the latter use art-objects and/or media usually associated with art; such as, paint, drama, poetry, and music (e.g. Nissley 2002b). However, in spite of appearance, this difference may be relatively insignificant.

As mentioned, many of the publications dealing with specific methods of facilitation contain descriptions of the author's own experience with the use of these methods. This experience is collected and analysed with various degrees of methodological rigour ranging from personal reflections in journalistic interviews (Buswick 2005) or anecdotes (Learmonth 2007) to rigorous, large scale research projects (Kerr & Lloyd 2008).

The concrete methods used to facilitate meta-level learning are very diverse. They include, simply being exposed to foreign ideas (Bredin 1991), writing

learning journals, critical incident analysis, collective story-telling (Gabriel & Connell 2010, Hansen et. al. 2007, Argyris & Schön 1974), meeting moments of surprise with design tools (thumbnailing, figure ground analysis, and edge and gestalt analysis) and appreciative inquiry (Johnston & Kortens 2010), collage making and group dialogue (Vann 2000, Backenroth, Epstein & Miller 2006), prototyping/model building (Austing & Devin 2003, Kerr & Lloyd 2008, Vann 2000), creating parody/cartoon strips (Bathurst, Sayers & Monin 2008), performing, directing or watching theatre (Bernie & Knight 2008, Buswick 2005, Grose 1999, Boal 1985), discussing novels (Czarniawska-Joerges & Guillet de Monthoux 1994) or films (Champoux 1999), or other pieces of art (Cowan 2007) sometimes created by the participants themselves (Backenroth, Epstein & Miller 2006, Bathurst, Sayers & Monin 2008) as a basis for exploring theoretical concepts and coupling these with ones personal experience.

However, all the various methods described in texts about analytical approaches and the methods described in texts about arts-based approaches are highly overlapping. Part of Argyris ans Schön's (1974) practical facilitation method is co-writing of stories which arguably could be called an arts-based method. For example, Gabriel & Connell (2010) and Hansen et. al. (2007) see co-writing of stories as an arts-based method. Having such stories dramatised through the use of theatre may very well be more a difference in degree, rather than a difference in kind. Similarly, cognitive mapping and creation of art art-objects sometimes look very similar. In both processes, artefacts are created in dialogue with some media of choice, and both processes can make the creator more aware of how he or she constructs reality. In line with this, James (2007) argues that sketching and assembling look-books are no different from writing learning journals as both types of methods facilitate reflection – the only difference being the presence or absence of language. Furthermore, Springborg (2010) argue that art creation is not dependent on the use of traditional artistic media, but can use media more familiar to managers. This becomes very clear in the work of pop art or conceptual artists of the 70s, for example, Dunchamp's ready-mades (things Dunchamp found and placed in museums without changing them). Another example would be, Beuys (1973) concept of the social

sculpture, where society is seen as a work of art that everyone, potentially, can participate in shaping. Finally, this overlap in concrete methods is especially visible when design tools are used. On one hand, design is often considered an art-form. On the other hand, design tools are often used distinctly as analytical tools (Johnston & Kortens 2010).

In conclusion, the selected publications do not present a convincing case for arguing that the uniqueness of arts-based approaches should be found in the concrete methods used to facilitate meta-level learning.

5.3.2 Other facilitation factors

Some papers identify factors that are not directly part of any method of facilitation, but nonetheless either enable or block meta-level learning in management education. In the following, I will describe these and consider whether they point to differences between analytical and arts-based approaches to facilitating meta-level learning.

First, the facilitator's conception of the relationship between teaching and performing his/her or her own professional practice (Davenport 2006, Shreeve 2010) has been identified as such a factor. It has been found that conceptions that integrates the two activities are beneficial for facilitation of meta-level learning, whereas conceptions of the two activities as separate may block meta-level learning in the students. Facilitator's conception of creativity (Kleiman 2008) has been found to play a similar role. However, this seems to be equally true for analytical and arts-based approaches.

Second, Harback (2000: v) argue that as long as "performance is the driver in placement, then the executive development director needs to make sure that the capability of learning is designed in a manner that will assure success". This is seconded by Learmonth (2007) who points out that learning to reflect critically may get one into trouble, because many organizations are not welcoming of critical reflection that complicates reaching performance goals. A parallel argument could easily be made for arts-based approaches, as these too may

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not be readily understood as performance enhancers and therefore not valued in performance driven organizational cultures.

Third, both analytical (e.g. Sambrook & Stewart 2008) and arts-based (e.g. Cowan 2007, Kester 2007, Wicks & Rippin 2010) approaches seem to need strong framing in order to help learners connect the activities involved in the learning process with the practice of management. Making explicit the benefits of engaging in activities aimed at meta-level, that at first glance may seem strange to participants, makes participants relax and more able to focus on learning. As mentioned, this has been argued for both analytical and arts-based approaches.

Lastly, both analytical (e.g. Alvesson & Willmott 1992) and arts-based (e.g. Boal 1985, Bernie & Knight 2007) approaches can be used for manipulation and ideological control while pretending to serve emancipatory goals. Again, this is common for the two kinds of approaches.

The kinds of factors identified above seem to influence analytical and arts-based approaches equally. Again, the selected publications do not make a convincing case for arguing that the unique of arts-based approaches should be found in the factors external to the method that facilitate or block meta-level learning.

5.3.3 Effects and relevance of processes

A number of publications look at the effects of engaging in particular types of meta-level learning processes. Whereas scholars mainly agree on the benefits of analytical approaches, a large number of possible benefits have been suggested in relation to arts-based approaches. In the following, I will look at these benefits one by one to see whether these are showing us what is unique about arts-based approaches.

What makes analytical approaches relevant to managers are widely agreed upon in the selected publications. For reflection, the main argument is that it enables manager's to deal with constant change through providing analytical

tools that reveal discrepancies between taken-for-granted assumptions about reality and actual experience of reality (e.g. Argyris & Schön 1974, Schön 1975, Nystrom & Starbuck 1985). For critical reflection, the main argument is that it enables managers to "develop more collaborative, responsive, and ethical ways of managing organizations" (Cunliffe 2004: 408).

In contrast, the benefits of arts-based approaches described in the selected publications are much more diverse. This diversity in positive effects may be due to arts-based approaches being a relatively new field that is still striving to define its relevance.

Below, I have created six categories for the main benefits of arts-based approaches claimed in the selected publications. In the following, I consider whether each of these categories represents a unique contribution of arts-based approaches:

1. Enhance analytical approaches (e.g. Johnston & Kortens 2010, Cowan 2007, Beirne & Knight 2007).
2. Create beneficial learning culture (e.g. Barbera 2009).
3. Enhance creativity (e.g. Darsø 2004, Kerr & Lloyd 2008a, 2008b, Kerr 2010, Lloyd 2011).
4. Increase sensitivity (e.g. Buswick 2005).
5. Connecting with context, re-finding grace (e.g. Reason 2007) and creating a personal relationship to text (e.g. Backenroth et. al. 2006) or audience (e.g. Buswick 2005).
6. Learning to *make and express more refined perceptual* distinctions (e.g. Dewey 1934. Langer 1951, 1953, Arnheim 1969, Heron 1999, Eisner 2002, King 2008, Seeley & Reason 2008).

1) Enhancing analytical approaches is obviously not particularly unique to arts-based methods, as any analytical method would necessarily claim to do the same. As earlier mentioned, this kind of claimed benefit may primarily serve to legitimize arts-based approaches by coupling them to learning processes whose relevance has already been argued extensively.

2) Likewise, creating a beneficial learning culture may be a valuable effect, and showing that arts-based methods have this effect may help argue their

relevance, but this benefit could be achieved without the use of arts-based methods as well.

3) Enhancing creativity may be more unique to arts-based approaches, and it is indeed a very popular way of arguing the relevance of arts-based methods probably due the intuitive appeal of coupling art and creativity. However, it leaves us with the question of what creativity is. Since there is no commonly agreed upon definition of creativity (Sternberg & Lubart 1999), it can be argued that stating that arts-based methods enhance creativity only substitutes one ill defined term (arts-based approaches) for another (creativity) without pinpointing what the unique contribution is.

4) Increasing sensitivity may be more to the point. However, this opens the question: sensitive to what? Analytical approaches also increase sensitivity, namely, for example, sensitivity to the assumptions we take for granted as they are revealed by our actions. The sensitivity in the case of arts-based approaches seems to be more directly related to sense perception. It is a sensitivity that increases the resolution of our sensed experience, so to speak. I will return to this point.

5) Connection with the context, re-finding grace, and creation of personal relationship to text or audience all point to an increased ability to not only be sensitive to, but also relate positively to our context. Critical reflection increase our sensitivity to our context, but has also been criticised for its inherent risk of being disruptive (Reynolds 1999b) and putting the learner at odds with his/her organizational context (Learmonth 2007). In contrast, arts-based learning seem to help learners both be acutely aware of *and* connect with their context (Reason 2007). I would like to point out that this is not contradicting the argument I made about external factors. There I mentioned that organizations may not welcoming of the use of arts-based approaches. That argument focused on a property of the context. This argument focuses on an ability of the learner to be sensitive to and connect with the context – including hostile contexts.

6) Finally, as anticipated in the scoping study, the ability to *make and express more refined perceptual distinctions* seems to be the effect most peculiar to arts-based approaches (Dewey 1936, Langer 1951, 1953, Arnheim 1969, Heron 1999, Eisner 2002, King 2008). I will elaborate further on this effect in the next section where I will look at the particular learning process that brings about this effect. Here, I will only mention that it is not surprising that an approach to facilitation of meta-level learning emerging from aesthetic theory has a unique emphasis on developing perceptual refinement in learners. It is actually far more surprising that this emphasis has not been the explicit rational for introducing arts-based methods in the first place. I will return to this in the discussion section.

Thus, looking at this unit of analysis, *effects* of engaging with arts-based approaches, we finally find elements that seem to be unique for arts-based approaches, namely, the ability to *make and express more refined perceptual distinctions* (category 6) and possibly an increase in both sensitivity to and ability to connect with ones context (category 5). This anticipates what I find when I explore next unit of analysis, because refinement of perceptual distinctions can be seen as not just an effect of arts-based approaches, but also as a particular learning process arts-based approaches facilitate.

5.3.4 Processes

The literature focussing on particular kinds of meta-level learning processes often contrasts these to simpler kinds of learning, either at a general level (e.g. Dewey 1934, Argyris & Schön 1974, Wills 1994, Heron 1999, Chia 2003, Strati 2007), or at the level of specific learning process of particular people (e.g. Harback 2000, Taylor & Ladkin 2009, Wicks & Rippin 2010). The publications describing the relationship between several meta-level learning processes (e.g. Pavlovich 2010) are dealt with in the following section, because even though they may clarify the nature of the meta-level learning processes by contrasting them they are mainly concerned with creating an overview of the field of study.

However, it is important to note that different authors use terms differently. For example, the term 'critical reflection' may be used for what I call 'reflection', using Reynold's (1998) distinction between 'reflection' and 'critical reflection'. An example of the term 'critical reflection' being used in this way can be found in James (2007). Another example of ambiguous use of terms is the term 'triple loop learning' that may refer to 'reflection' (Groot, van Djik, Jiggins, Maarleveld 2002), 'critical reflection' (Nielsen 1996), or 'mindful learning' (Torbert & Taylor 2008). Similarly, the term 'double-loop learning' is used in a variety of ways (Visser2007). To determine what kind of meta-level learning process a particular publication deals with, I look at not only what term is used, but also descriptions of the learning process and what theoretical texts are referred to. For example, if surfacing of assumptions is the main concern, 'reflection' is probably the meta-level learning process. If Mezirow is heavily referenced, the meta-level learning process of concern is probably 'transformational learning'.

I have categorised the learning processes I have found in the selected publications as follows:

1. Reflection (e.g. Argyris & Schön 1974)
2. Critical reflection (e.g. Alvesson & Willmott 1992b)
3. Transformational learning (e.g. Elkins 2003)
4. Mindful learning/presencing (e.g. Pavlovich 2010)
5. Perfection of action (Chia 2003)
6. *Making and expressing more refined perceptual distinctions* (e.g. Dewey 1934, Langer 1951, 1953, Arnheim 1969, Heron 1999, Eisner 2002)

In the following, I will look at each of these learning processes and, again, consider what light they can shed on what unique contributions arts-based approaches may bring to management education.

Learning process 1, 2 and 3: As mentioned in the scoping study, analytical approaches primarily refer to the learning processes of reflection (e.g. Schön 1975, Argyris & Schön 1974, Nystrom & Starbuck 1984), critical reflection (e.g. Alvesson & Willmott 1992a, 1992b, 1996, Reynolds 1998, 1999a, 1999b, Grey

2004), and transformational learning (e.g. Elkins 2003). Some authors writing about arts-based approaches also refer to these processes: Reflection (e.g. James 2007, Cowan 2007), critical reflection (e.g. Barbera 2009, Beirne & Knight 2007), and transformative learning (e.g. Kerr & Lloyd 2008). Thus both analytical and arts-based approaches are seen to facilitate these processes, and they are, therefore, not unique to arts-based approaches. I wish to emphasis that I am not concerning myself with the question of whether arts-based approaches facilitate these learning processes with better or differently outcomes. That was the subject of the previous section on effects. Here, I only look at the authors' understanding of what kind of meta-level learning processes are involved.

Learning process 4: Mindful learning and presencing are, as mentioned in the scoping study and again in chapter 5.2, based in spiritual practices and neither psychology, nor aesthetic theory. Thus, these learning processes are not central to this analysis contrasting the analytical and the arts-based approaches. But for the sake of completeness, I will comment briefly on what the selected literature says about mindful learning and presencing (mainly Schmidt-Wilk, Heaton & Steingard 2000, Pavlovich 2010, Darsø 2004, Reason 2007, and Senge, Scharmer, Jaworski, & Flowers 2004). One of the main ideas is, that the whole is always fully present in the parts and can be sensed through being keenly aware (Senge et. al. 2004). Mindful learning and presencing foreground the process of sensing the whole directly, rather than constructing it as a synthesis of its parts (Senge et. el. 2004). Bohm's (e.g. 2000) holistic thinking has had a major influence on how these ideas have been introduced into management and organization studies.

Learning process 5: Chia (2003) argues that 'perfection of action' is a way of generating knowledge at a meta-level that has become a kind of 'lost art' in the Western world. This process is also not central to this analysis. However, again for the sake of completeness, I will comment briefly on it. According to Chia (2003), Western academic circles favour *knowing why* over *knowing how*, i.e. being able to explain something is seen as a higher form of knowledge than

being able to do something, and written knowledge is seen as the necessary basis for action. His main claim is that by taking "written knowledge as the only reliable basis for effective action" we miss out on "the possibility of attaining a form of direct unmediated knowing through the relentless perfection of action" (Chia 2003: 953). To learn, he claims, we should not accumulate more written knowledge, but rather forget some of this, because un-cluttering the mind, unlearning, is important to reconnect to pure experience from which knowledge can be created through the process of perfecting action. Chia builds on philosophers like William James, Henri Bergson, and Chang Chung-yuan. His ideas are similar to the idea I have advocated elsewhere that developing the ability to access more unfiltered sensing is a core activity for leaders if leadership is to be seen as an act of art-creation (Springborg 2010).

Learning process 6: Langer (1951, 1953), Dewey (1934), Arnheim (1969), and Eisner (2002) all describe meta-level learning processes particular to art-creation. Their theoretical accounts of meta-level learning processes have all been referred to in publications on arts-based approaches (e.g. Bathurst et. al. 2008, Wicks & Rippin 2010), but not in publications on analytical approaches. This indicates that these descriptions could show what the unique contribution of arts-based approaches might be. In the following, I will argue that the work of these authors show that the unique contribution of arts-based approaches is that they foreground the, often overlooked, process of *making and expressing more refined perceptual distinctions* as essential to meta-level learning, not just as a matter of getting precise data, but as an integral part of our thinking process (Dewey 1934, Langer 1951, 1953, Arnheim 1969, Heron 1999, Eisner 2002, King 2008).

Creation of art is creation of concepts, i.e. 'ways of seeing'.

Langer (1951) poses the question: If art is an act of creation, what then is created? Her answer is that 'a concept' is created. Langer defines a concept as a structural pattern that can be recognised in many different experiences, i.e. a form many different experiences fit. For example, we recognise something as a house if it fits the form of 'walls + front door + windows + roof + possibly

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chimney with smoke coming out'. Thus, the concept of a house could be represented in a child's drawing of a house. It could also be represented in various other forms; e.g., in a photography of the house, a sketch of the house, a diagram of the house, or a pictogram of the house, or a list of inclusion and exclusion criteria defining what type of houses a literature review intends to look at. Any of these representations of the concept of a house Langer calls symbols.

Eisner (2002) writes about the relation between concept and symbol. He calls these 'content of consciousness' and 'forms of representation'. "Forms of representation are means through which the contents of consciousness are made public. The process of making the contents of consciousness public is… a way of discovering it, stabilizing it, editing it, and sharing it." (kindle location 166). He illustrates this by writing that "A Monet landscape or a Paul Strand photograph makes possible a new way of seeing: Monet's shimmering color gives us a new way to see light. Paul Strand's photographs provide a new way to experience the geometry of industrial cities" (Eisner 2002: kindle location 189). Comparing these two quotes by Eisner with Langer's idea that creation of art is creation of concepts we see that in creating a painting (symbol) Monet 'discovers' (creates) a 'new way of seeing' (concept), and makes it available to others.

Dewey (1934: 2) points out that art is "refined and intensified forms of experience". He does not see art as object, but as experience. For example, he writes that by "common concent the Parthenon is a great work of art. Yet it has esthetic (sic) standing only as the work becomes an experience for a human being" (Dewey 1934: 2). In Langer's terms Dewey does not se art as the symbol, but as the concept it is a symbol of. In Eisner's terms art is not the painting by Monet, but the way of seeing light this painting is a symbol of.

To sum up, a concept may be represented in many ways, but cannot exist without any representation in a symbol, and creating a symbol is a way of creating the concept.

Perception and thinking is one process

Arnheim (1969: v) argues that: "artistic activity is a form of reasoning, in which perceiving and thinking are indivisibly intertwined. A person who paints, writes, composes, dances… thinks with his senses… the remarkable mechanisms by which the senses understand the environment are all but identical with the operations described by the psychology of thinking. Inversely… truly productive thinking in whatever area of cognition takes place in the realm of imagery" (Arnheim 1969: v). Therefore, "perceptual and pictorial shapes are not only translations of thought products but the very flesh and blood of thinking itself" (Arnheim 1969: 134). Others have come to similar conclusions studying the processes of a professional artist creating a sculpture (Henrik Scratz quoted in Barry and Meisiek 2010), children's dance making (Giguere 2011), fashion students designing cloth (James 2007), and MSc students creating dolls (Wicks & Rippin 2010). Eisner seconds the Arnheim's notion that engaging with art allows us to think in a way that honours the intertwined nature of perception and thinking. Eisner writes "that many of the most complex and subtle forms of thinking take place when students have an opportunity either to work meaningfully on the creation of images-whether visual, choreographic, musical, literary, or poetic – or to scrutinize them appreciatively" (Eisner 2002: kindle location 41).

Thinking with the senses

Langer elaborates on Arnheim's idea of thinking with the senses when she notes that: "our merest sense-experience is a process of formulation… The eye and the ear must have their logic – their "categories of understanding," if you like the Kantian idiom... An object is not a datum, but a form construed by the sensitive and intelligent organ, a form which is at once an experienced individual thing and a symbol for the concept of it, for this sort of thing" (Langer 1951: 83). For example, when babies learn to perceive faces, it is a process of the senses grouping sense-data into a whole, a thing, a form into which every experience of that particular face fits. Long before this face gets symbolised

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through a mere word like 'mom' or 'dad' the senses form their own symbols allowing us to grasp these concepts.

Thus, the refinement of the ability of our perceptual organs to perceive forms is, therefore, a refinement of the "categories of understanding" referred to above. Langer's claim that creation of art is creation of new concepts can be interpreted to mean that because art's can evoke a particular perceptual experience it can refine the categories of understanding at the level of our sense organs. For example, a painting may evoke a particular inner state of *tranquillity*. We may never have felt, or been aware of, or tasted this particular state of tranquillity before, but now that we have, we may be able to recognise similar states in the future. The picture will then serve as a symbol for the concept of this particular state of tranquillity, for which we may have no name as precise as the picture. The mission of much abstract expressionism is precisely to explore and refine our perception of inner states. Think also of Eisner's examples of how Monet's and Strand's work, quite literally, show us new ways of seeing.

Dewey (1934) adds that art works intensify the experience it embodies. To convey a new way of seeing, the work of art must invoke this way of seeing in an intensified way.

Effects of symbolising concepts in various media

One of Langer's (1951, 1953) main points is that painting, choreography, poetry, music, drama, and even academic language are all different media we can choose to use when creating symbols/concepts. However, different media are suitable for different aspects of our experience.

Langer first looks at the nature of language. She writes that language is a "picture of human experience" (Langer 1951: 76). Just as a diagram of a house shows a form, i.e. concept, into which the experiences of various houses fit, so a sentence shows a form into which the experience addressed by the sentence fit (on this point Langer refers to Wittgenstein).

Langer notes that every medium we use to symbolise our concepts, the forms we abstract from our experience, will inevitably distort this experience – just like our flat maps of the earth make Greenland appear the size of Australia. Therefore, not every medium is equally suitable to 'picture' every kind of experience. For example, language makes experience look like strings of discreet objects, since sentences consist of strings of discreet words – nothing happens simultaneously. Paintings, on the other hand make all elements appear to occur simultaneously. Music can picture both simultaneous and sequential aspects of experience, since several instruments can play over an extended time. Because emotions rarely come as beads on a string, but can be simultaneous and contradictory, Langer suggests that music is better medium than language in which to 'picture' emotions. This notion is seconded by Eisner (2010).

Eisner (2002: kindle location 168) adds that the choice of medium in which we create our representations influences "which aspects of the world will be experienced… because people tend to seek what they are able to represent. If your camera is loaded with black-an-white film, you look for shadows, for light and dark".

However, Eisner also points out that we need to be skilled in working with our medium of choice, since "artistry requires, in part, the ability to conceive of the emotional quality desired and the technical ability to compose form capable of evoking the feeling or emotion desired" (2002: kindle location 288).

Refinement of sensing

Due to the intertwined nature of thinking and perception, refinement of perception is an integral, but often overlooked, part of the refinement of our thinking.

Just like there is a continuum from everyday language to the refined language of an academic's argument or a philosopher's definition, so, according to Dewey (1934), there is a continuum from everyday experience to the kind of refined

and intensified experiences he calls art. This is echoed by Arnheim (1969:134) when he writes that "an unbroken range of visual interpretation leads from the humble gestures of daily communication to the statements of great art". The gestures referred to are those that accompany our everyday speech and, according to Arnheim, are visual representations of the matter we are also illustrating through our words.

Eisner also points to the importance of refinement of perception as an integral part of the process of imagining new concepts. Eisner writes: "Imagination, fed by the sensory features of experience, is expressed in the arts through the image" (Eisner 2002: kindle location 112), and he continues: "What we are after in the arts is the ability to perceive things, not merely to recognize them" (Eisner 2002: kindle location 125).

Eisner borrows his distinction between recognizing things and perceiving them from Dewey and claims that the presence of instrumental purpose limits our perception by making recognition the endpoint of our sensing. "Most of our so-called seeing is instrumental in nature. We see in order to recognize, and recognition, according to Dewey, is completed as soon as a label is attached to what we have seen. In such "seeing", seeing is aborted. It is stopped well before the qualities of the visual field are explored" (Eisner 2002: kindle location 222).

It is interesting to combining Dewey's distinction between recognition and perceiving with Langer's notion that different symbolic media distorts our experience in different ways. This shows that language seems to promote a habit of recognition rather than perceiving, because as soon as a thing is named by a word, we stop sensing it. Similarly, we may note that language downplay the role perceiving plays in thinking, because as soon as we name a concept, we stop sensing the underlying imagery we use to symbolise this concept. For example, when we talk about 'love', we often notice the word as symbol for the concept, but not the million of images and memories we carry and use to symbolise this concept. Language is 'experiential shorthand', and forgetting this means forgetting the aesthetic side of reality.

Pleasure and happiness

Finally, Dewey (1934: 9) claims that perception of the aesthetic is a "necessary ingredient of happiness". Eisner elaborates on this by pointing out that: "The sensory world is a source of satisfaction, and imagination a source of exploratory delight" (Eisner 2002: kindle location 120). And excessive focus on instrumental purpose and "the relentless impact of "serious" academic schooling" (Eisner 2002: kindle location 120) has the unfortunate effect of disconnecting us from the sources of satisfaction and delight found in refined perception that goes beyond mere labelling and recognition.

Dewey sees his conception of art as valuable, because "a conception of fine art that sets out from its connection with discovered qualities of ordinary experience will be able to indicate the factors and forces that favor the normal development of common human activities into matters of artistic value" (Dewey 1934: 9).

To sum up, creating art enables us to engage in the meta-level learning process of creating new concepts, new ways of seeing, because it allows us to engage in a process where thinking and perceiving are acknowledged as one unified process and both are refined simultaneously. If we only use language, due to the nature of this symbolic medium, we risk overlooking the role refinement of perception plays in the process of developing new ways of seeing, i.e. in meta-level learning. Therefore, the unique contribution of arts-based approaches is that they foreground the, often overlooked, process of *making and expressing more refined perceptual distinctions*. As an extra bonus, they may also reconnect us with perception as a source of satisfaction.

5.4 Mapping the field of arts-based approaches

Lastly, some publications are primarily concerned with mapping the field of study. Some simply sum up what has been done in relation to arts-based approaches in management education. This is done through more or less inclusive narrative literature reviews (Nissley 2010, Nissley 2002b, Mockler 2002). Others propose frameworks for understanding the use of arts-based

methods in organisations (Darsø 2004) and in management education (Taylor & Ladkin 2009) or frameworks for understanding and relating different kinds of meta-level learning processes (Wills 1994, Pavlovich 2010).

These publications indicate when arts-based methods are used to facilitate simple (non meta-level) learning, analytical learning processes, and arts-based learning processes. Since this is not core to my argument, I will not go into detail, but only mention that these publications suggest that just like arts-based processes can enhance analytical processes, so can analytical processes work as an enhancement of arts-based approaches, by "loosening mental rigidity" (Pavlovich 2010: 195). I suggest that this mutual beneficial influence can be interpreted as support for Arnheim's claim that thinking and perceiving is one unified process. Trying to exercise one without the other is like exercising one leg and not the other, it cripples us. Since we have already exercised thinking for 2000 years, now our ability to perceiving need to catch up.

5.5 Summary and stating the research question

In the above, I have argued that the unique contribution of arts-based approaches to facilitation of meta-level learning in management education is their natural potential to foreground and facilitate the learning process of *making and expressing more refined perceptual distinctions*, as an integral part of the thinking process through which new concepts can be imagined.

This finding suggests that future research regarding arts-based approaches to facilitating meta-level learning in management education could focus on the question:

What are the impacts, if any, of learning to make and express more refined perceptual distinctions through engaging with arts-based methods on everyday management practice?

This question is not answered by the selected publications, even though a few hints can be found. I will return to these in the Discussion section.

Figure 9 shows the structure of the 'zooming exercise' in this chapter. The bold font represents the categories connected with the unique characteristics of arts-based approaches.
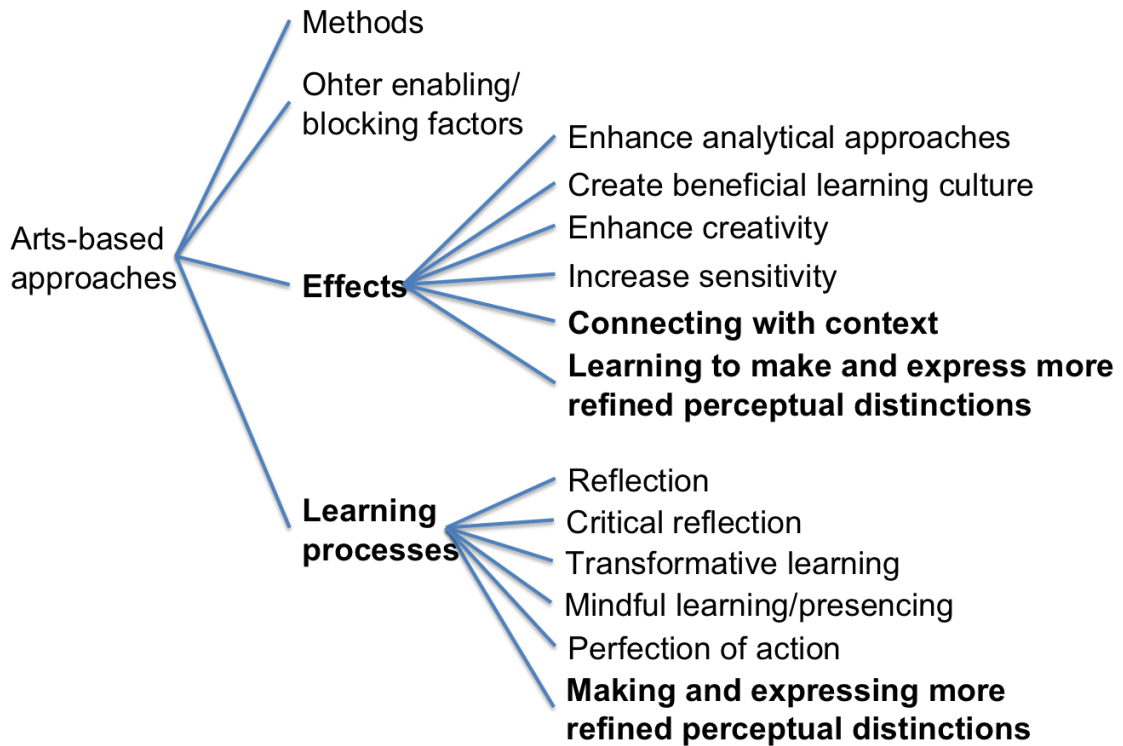
Figure 9: Zooming in on the unique in arts-based approaches

6 DISCUSSION

In this chapter, I consider the limitations of my systematic review and to what extent I have answered the review question. I also consider implications for practice and research, and I reflect on the review as a learning experience. However, first I consider why the main contribution of this literature review, apparently, hasn't been found before.

6.1 Why hasn't the contribution of this literature review been found before?

In this section, I speculate on why *making and expressing more refined perceptual distinctions* has not been identified as the key rational for introducing arts-based methods into management education from the start. It seems peculiar that scholars who first advocated the relevance of arts-based methods to management education should have done so *without* referring to the unique contribution of these methods. This is especially true considering that 'reflection' from the beginning was advocated by referring to the necessity of surfacing erroneous assumptions and critical reflection from the onset was advocated by referring to the need for more consciously ethical management. I suggest the reason may be found in the influence of rationalism, Christianity, and modern aesthetics as conceived by Baumgarten.

Both Arnheim (1969) and Eisner (2002) point out that Western philosophy has been sceptical of the senses ever since Plato conceived them as distractions preventing people from perceiving the eternal Forms only rationality untainted by the senses would reveal. Furthermore, in The Republic Plato establishes a hierarchy of human understanding where he places rationality over perception and where 'ideas about ideas' is at the highest end and 'imitation of things' (the category where he places art) at the lowest. However, he also saw art as powerful and recommended strong censorship to protect inhabitants of his ideal Republic against it. Thus, here we find both devaluation *and* fear of the sensuous. Various Christian doctrines have also conceived the senses as

something leading us astray and coupled them with sin. Such views of the senses have had a profound influence on the development of philosophy including aesthetics.

Shusterman (2007: 137) claims that there is a "wilful neglect of the body in Baumgarten's founding text of modern aesthetics, an omission reinforced by subsequent intellectualist and idealist theories (from Kant through Hegel and Schopenhauer and on to contemporary theories that emphasize disinterested contemplation)". He suggests that the reasons for this neglect of the body are the rationalist (e.g. Descartes) and the particular Christian influence of the time. The body was seen as a machine carrying the eternal soul and nothing more. Furthermore, Shusterman claims that separating senses from body places a paradox at the base of aesthetics. Instead of acknowledging that the senses are a part of the body, they are recast in the style of rationality, so to speak (Shusterman 2000, 2007, 2008). This may be another reason why arts-based methods so readily have been justified by referring to their potential for supporting rational reflective processes.

However, the emergence of the research field 'embodied cognition' (Varela, Thompson & Rosch 1999, Damasio 2000, Johnson 2007) has made it easier to imagine thinking and perceiving as a unity, without 'recasting' the nature of the process of perception in the image of rationality. Thus, I believe that this 'redemption' of the body, is an important factor in why the contribution of this literature review can be made at this point in time.

6.2 Limitations

I now consider where the argument presented in chapter 5 may break down by stating the limitations of both content and process. This draws upon the descriptive findings summarised in chapter 4.

6.2.1 Content

Relating to content, I note three limitations.

- Seeing reflection, critical reflection, and transformative learning as purely rational/analytical learning processes is an oversimplification
- Seeing arts-based methods as one thing in spite of the vast diversity within this field is an oversimplification
- The heavy use of case study and interviews in the selected empirical research may makes the findings highly context specific.

I have drawn a clear line between arts-based approaches and analytical approaches to facilitating meta-level learning. I have placed reflection, critical reflection, and transformative learning in the latter group. However, the boundary is much less clear than that. For example, Schön is himself an accomplished musician (clarinetist) and his concept of reflection-in-action (Schön 1983) holds a critique of 'technical rationality' and suggests an alternative epistemology based on practice, i.e. on the ability to consciously evaluate and change what one is doing while doing it. Schön does not claim that this process is either verbal or rational/analytical in nature. Schön's line of thought is not far from Eisner's (2002). In the same way, critical reflection is based on Critical Theory, and Critical Theory is currently dominated by Habermass' cognitivist version. However, "Marcuse (1955)… identified human instincts as a possible drive against the totalizing control of advanced society" (Alversson & Willmott 1992a: 441). Hence, Critical Theory is not placed squarely in a rational/analytical domain, but does hold opening for including the body and the senses (at least the instincts) in the process of critical reflection. Finally, Grabov (1997) describes transformative learning as a process involving intuition and emotions complementoing Mezirow's rational/analytical version. However, the learning process of *making and expressing more refined perceptual distinctions* can still be seen as the 'speciality' of arts-based approaches, even if it is not completely foreign to other approaches.

Arts-based methods is a term that refer to a variety of methods giving very varied outcomes. The selected literature contains distinctions regarding *how* art is used (e.g. Darsø 2004, Taylor & Ladkin 2009), but not regarding *what kind* of art is used. Thus, basing my review on this literature limits the answer to the

review question to a general level. Considering Langer's thoughts on the impact of the medium it is, for example, likely that the use of drama provides something unique that music does not provide and the other way around.

The heavy use of case studies and interviews makes the research context specific. Often this is not fully acknowledged. Especially the cases where research participants are students of the researcher pose a serious problem in this respect, because students who will be graded by the researcher might try hard to express that they have learned a lot from a course employing arts-based methods – even if this is not the case. Lastly, the case studies frequently look at the education, but not at impacts on managerial practice after education. A few papers indicate a that effects found in the educational setting may transfer to later practice, but the impact using arts-based methods in management education has on management practice has not been widely explored.

6.2.2 Process

Relating to the process, I comment on four interconnected limitations.

- The presence of researcher bias in spite of using the systematic review method.
- The review method's inherent favouring of journal papers over books.
- The bias of the review panel composed almost purely of business school academics and business consultants.
- The (maybe too obvious) limitation of only including literature.

A systematic review is characterised by "adopting a replicable, scientific and transparent process… that aims to minimize bias through exhaustive literature searches… and by providing an audit trail of the reviewer's decisions, procedures and conclusions" (Cook, Mulrow and Haynes 1997 cited in Tranfield et. al. 2003: 209). Whereas, I will agree that the systematic review process provides some degree of replicability and transparency, I'm less convinced it minimizes bias. My own bias may influence several processes: a) My selection

criteria, b) which contributions in the publications I find relevant, submit to the quality appraisal process, and put into my data extraction sheet, and c) how I choose to synthesise the extracted data. Rather than talking about minimizing bias, I would talk about facilitating a differentiating process. Throughout the process, I have strived to extract all contributions *I was able to conceive* as relevant to my review question, without having a preconceived idea about what kind of argument I would provide in my synthesis. I believe this attitude together with the vast amount of literature I have gone through, have facilitated a differentiating process through which I made many relevant distinctions before I engaged in the integrating and synthesising process. I believe this has made the final picture rich, and that the detailed description of the decisions I made on the way provide transparency, but not that my own bias has necessarily been minimized.

Because the database search is at the heart of this method, it naturally favours the inclusion of journal articles. The majority of my selected publications are journal papers, but out of the selected publications coming from my cross referencing process, half are journal papers and half are books. Furthermore, one of the most central books (Arnheim 1969) was not found through database search or crossreferencing, but through prior reading. Thus, I do not believe I can claim the search to be exhaustive in terms of finding all relevant literature. However, I do believe that the relevant literature I have not yet found may come from very different disciplines not yet recognised as important to management education.

All members of the review panel have connection to business schools or consultancy based management education (with the exception of Mark Johnson). This introduces a strong bias in the review. Some of my selected publications addressed the use of art to facilitate meta-level learning in spiritual education (Vann 2000, Backenroth, Epstein & Miller 2006) or art education (Einser 2002, Davenport 2006, James 2007). Including spiritual teachers and art teachers on the panel might have provided me with relevant literature that is not on the radar of business school academics and business consultants. On

the other hand, teachers of art and spiritual practices may have learned their skill from masters, not from literature, and thus, may not be able to provide relevant references.

This brings me to the last, and possibly the most important, limitation of the systematic review process. It can only include and synthesise knowledge that has been written down. This limitation it part of the Western bias mentioned in chapter 4. As Chia (2003: 961) argues, for Western academics "what is not recorded, not identified and given causal explanation, and hence not subsequently published in established journals or books is not considered proper knowledge". However, I'm sure there are excellent teachers, who use art to facilitate meta-level learning, possibly even in management education, whose skill has never been, and maybe never can be, documented in written form. One part of my own bias, I have been very aware of during the review process, is the knowledge I have gotten from watching skilled teachers in action and from teaching myself.

6.3 Does the literature answer the review question?

Given these limitation, to what extend has the review question been answered?

In the conceptual analysis of the selected publications, I found that the most unique aspect of arts-based approaches is their ability to facilitate the learning process of *making and expressing more refined perceptual distinctions.* This, I believe, is *one* (good) answer to the review question, but neither the only, nor necessarily the best.

The use of analytical approaches brings a natural tendency to overlook the need to refine our perceptual distinctions and focuses too much on refining our conceptual distinctions. The use of arts-based methods counters this tendency by highlighting the need to refine perception. This is the way in which *making and expressing more refined perceptual distinctions* can be said to be the unique contribution of arts-based methods to management education – and thus be an answer to the review question.

6.4 Implications

The almost equal distribution among empirical, theoretical, and practical publications seems to indicate that arts-based methods have both real practical implications and enough depth to be of theoretical interest. In the next two sections, I consider implications for practice and future research.

6.4.1 … for practice

A clearer understanding of the unique contribution of arts-based methods can assist practitioners in focusing their efforts and assessing whether their efforts pay off by asking whether participants seem to develop more refined perceptual distinctions or not. Similar, it is important to balance between using media that can reveal new parts of reality and using media that one is skilled in working with.

6.4.2 … for future research

If the unique contribution of arts-based approaches is that they facilitate the process of *making and expressing more refined perceptual distinctions,* then future research in the use of such methods could focus on the question:

What are the impacts, if any, of learning to make and express more refined perceptual distinctions through engaging with arts-based methods on everyday management practice?

Just like 'reflection' is relevant due to the way it enables managers to deal with change, and 'critical reflection' is relevant due to the way it enables managers to deal with ethics, answering the above question could provide us with a clearer understanding of the relevance of arts-based methods in management education that the increased use of such methods seems to indicate.

6.5 Clues

Although the selected literature does not give any clear answers to the proposed research question (hence, the reason for proposing it as research question), some clues can be found:

- Reason (2007) notes that today we need, not merely to manage change, but to manage *sustainable* change through sensitive connection with our context.
- Bohm (2000) claims that paradoxes inevitably develop in thought and that we avoid feeling the pain these paradoxes cause us by desensitising ourselves through 'sustained confusion', but in order to dissolve such paradoxes and create higher coherence in thought we need to increase, rather than decrease, our sensitivity.
- Klein (personal conversation with panel member) suggests learning to make and express more refined perceptual distinctions can be understood as 'digestion of experience' particularly of 'emotional congestion'.
- Understanding thinking and perception as one unified process, as Arnheim (1969) proposes, may simplify thinking because we no longer have to effort to deny the role of perception.
- Both Dewey (1934) and Eisner (2002) claim that sensing is not merely practical but also a source of satisfaction and happiness.

6.6 Learning points

Four realisations from the reviewing process stand out to me. Realising the interconnected nature of the parts of the review, realising the difference between data-driven and argument-driven texts and how I use the first to get to the second, realising how 'minimizing bias' can be seen as 'facilitating differentiation, and realising how stating limitations can be seen as developing further distinctions.

First, realising that the steps in the literature review process are highly interconnected was a great relief. Before this insight the process felt very

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uncomfortable, fragmented, and pointless, after it felt much more meaningful and whole. The shift happened when I noticed the connection between data-extraction and quality appraisal that Pawson (2006) advocates, i.e. only appraising the data I wish to extract. I suddenly started to see connections between all elements. As the argument of my synthesis emerged, I would become clearer on what data I needed to extract and would modify the data-extraction sheets. Similarly, I rewrote the scoping study and the review question as I engaged in making sense of the literature through the analysis. Fortunately, this did not affect the search strings. Personally, I prefer to work simultaneous on the different parts of the review, so that it all emerges together. This cause extra work, but the elements seem to loose their meaning if I try to deal with them too separately instead of relating them to the whole.

Second, I realised how the difference between a data-driven and an argument-driven text relates to the development of my thinking. While writing the data-driven text I gain an overview of the data and the argument emerges. I can then rewrite the text in a much more argument driven way. I cannot count the times Donna has read an early draft and told me that the last sentence has to be the first, because it states the framing argument that enables the reader to make sense of why I write what I write. In other words, I need to develop the concept of the argument through working with the symbolic medium in which I will represent it.

I think my main issue with the review process can be resolved by distinguishing between the process of creating the literature review and the process of presenting it. The process described by Tranfield et al (2003) seems to be that of presenting. My process of creating is better described as a movement from description to argumentation, i.e. all the elements start off in a descriptive manner and end up being focused by an argument emerging through the process of describing.

Third, throughout the review process, I have struggled with what I felt to be a devaluation of personal experience and suspiciousness of subjectivity inherent in the method. In order to come to terms with this, I had to try to translate terms

like 'minimizing bias' into something that made sense to me. I now see it as a engaging in a process of *differentiation* (through exposing oneself to data) before engaging in the process of *integration* (drawing conclusions). In other words, creating refined perceptual distinctions as a firm ground for analytical propositions. In this way, 'minimizing bias' is not a way of replacing subjectivity with a rigid procedure (I find it horrendous to think that the marvellous human system could ever be replaced or matched by a 10 step procedure), but rather a matter of refining ones subjectivity through a process of differentiation and integration.

Fourth, seeing 'limitations' as marking where ones argument breaks down, rather than as pointing out the lamentable shortcomings of ones research was a subtle but important shift for me. It makes me much more interested in writing about limitation, because it feels like further extending the argument by noticing its boundaries. It feels like a continuation of the process of creating more distinctions, sort of like further developing Newtonian mechanics by determining the boundaries where relativistic effects become significant.

7 CONCLUSION

In this systematic literature review, I have provided a rigorous synthesis of literature concerned with facilitation of meta-level learning in management education through arts-based methods.

I have suggested exploring the impact of learning to make and express more refined perceptual distinctions on every day managerial practice as a direction for future research in this area. Such research could benefit both theoreticians interested in arts-based methods and practitioners using these methods.

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Taylor, S. S. (2008) Theatrical performance as unfreezing: Ties that bind at the Academy of Management, *Journal of management inquiry* 17(4): 398-406

Taylor, S. S. & Ladkin, D. (2009) Understanding Arts-Based Methods in Managerial Development, *Academy of Management Learning & Education* 8(1): 55-69

Taylor, S.S. & Carboni, I. (2008) 2.2 Technique and practices from the arts, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage

Torbert, W.R. & Taylor, S.S. (2008) Action Inquiry: Interweaving Multiple Qualities of Attention for Timely Action, in Reason, P. & Bradbury, H. (eds.) *The Sage handbook of action research: Participative inquiry and practice*, Los Angeles: Sage Publications

Tranfield, D., Denyer, D., and Smart, P. (2003) Towards a Methodology for Developing Evidence-Informed Management Knowledge by Means of Systematic Review‖, *British Journal of Management*, 14(3): 207-222

Tung, R. L. (2006) Of arts, leadership, management education, and management research: A commentary on Nancy Adler's "The arts & leadership: Now that we can do anything, what will we do?", *Academy of Management Learning & Education* 5(4): 505-511

Vann, J. R. (2000) Metaphorical Mapping: The Arts in Graduate Theological Education, *Teaching Theology and Religion* 3(2): 103-107

Varela, F.J., Thompson, E. & Rosch, E. (1999) *The embodied mind: Cognitive science and human experience*, London: The MIT Press

Visser, M. (2007) Deutero-learning in organizations: A review and a reformulation, *Academy of Management Review*, 32(2): 659–667

Vygotsky, L.S. (1978) *Mind and society: The development of higher mental processes*, Cambridge, MA: Harvard University Press.

Wallace and Wray (2006) *Critical reading and writing for postgraduates,* London: Sage

Warren, S. & Rehn, A., (eds.)(2006) *Consumption, Markets, and Culture* 9(2): special issue: Oppression, art, and aethetics

Wicks, P.G., Rippin, A. (2010) Art as experience: An inquiry into art and leadership using dolls and doll-making. *Leadership* 6(3): 259-278

Willmott, H. C. (1994) Management education: provocations to a debate. *Management Learning* 25(1):105-136

Wills, S. (1994) 2001: A research odyssey - Teaching different types of learning, *The Journal of Management Development* 13(1): 60-72

Yorks, L. & Marsick, V.J. (2000) Organizational learning and transformation, in Mezirow, , J. & Associates (eds.) *Learning as transformation: Critical perspectives on a theory in progress*, San Francisco: Jossey-Bass, 253-284

APPENDICES

Appendix A Quality appraisal

Paper	Relevance	Contribution	Reviewing literature	Research design	Data	Strength of argument	Average
Alvarez, J. L. and Merchan, C. (1992), "The Role of Narrative Fiction in the Development of Imagination for Action", *International Studies of Management & Organization,* vol. 22, no. 3, pp. 27.	3	1	1	N/A	N/A	1	1.5
Alvesson, M. and H. Willmott (1992a). 'On the Idea of Emancipation in Management and Organization Studies', *Academy of Management Review*, 17(3), pp. 432–464.	3	3	3	N/A	N/A	3	3
Alvesson, M. and H. Willmott (1996). *Making Sense of Management: A Critical Introduction*. Sage, London.	3	3	3	N/A	N/A	3	3
Alvesson, M. and H. Willmott (eds) (1992b). *Critical Management Studies*. Sage, New York.	3	3	3	N/A	N/A	3	3
Argyris, C., & Schon, D. (1974) *Theory in practice: Increasing professional effectiveness*. San Francisco. Jossey Bass	3	3	2	N/A	N/A	3	2.75
Arnheim, R. (1969) *Visual thinking*, California: University of California Press	3	3	2	2	2	3	2,5
Aspin, D. (2000), "Lifelong Learning: The mission of arts education in the learning community of the 21st century", *Music Education Research,* vol. 2, no. 1, pp. 75-85	3	0	1	0	0	1	1.25
Austin, R. & Devin, L. (2003) *Artful making: What managers need to know about how artists work,* New Jersey: Prentice Hall	3	3	1	N/A	N/A	3	2,5
Backenroth, O., Epstein, S. and Miller, H. (2006), "Bringing the Text to Life and Into Our Lives: Jewish Education and the Arts", *Religious Education,* vol. 101, no. 4, pp. 467-480	3	3	2	0	2	2	2
Barbera, L.E. (2009) Palpable Pedagogy: Expressive Arts, Leadership, and Change in Social Justice Teacher Education (An Ethnographic/Auto-Ethnographic Study of the Classroom Culture of an Arts-Based Teacher Education Course), Ph.D. Dissertation, Antioch University	3	2	3	2	3	2	2.5
Barry, D. (2008) 1.2 The art of… , in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	3	2	3	N/A	N/A	2	2.5
Barry, D. and Meisiek, S. (2010) Seeing More and Seeing Differently: Sensemaking, Mindfulness, and the Workarts, *Organization Studies* 31(11): 1505-1530	3	3	2	1	1	2	2
Bathurst, R., Jackson, B. and Statler, M. (2010), "Leading aesthetically in uncertain times", *Leadership,* vol. 6, no. 3, pp. 311-330	2	1	3	N/A	0	1	1.5
Bathurst, R., Sayers, J. and Monin, N. (2008), "Finding beauty in the banal: An exploration of service work in the artful classroom", *Journal of Management & Organization,* vol. 14, no. 5, pp. 521-534.	3	2	2	1	2	2	2
Beddowes, P. and Wills, S. (1993), "Ashridge: Shaping an integrative approach to management development", *Executive Development,* vol. 6, no. 4, pp. 15.	3	2	1	1	1	1	1.5
Beirne, M. and Knight, S. (2007), "From community theatre to critical management studies: A dramatic contribution to reflective learning?", *Management Learning,* vol. 38, no. 5, pp. 591-611.	3	2	2	2	1	2	2

Paper	Relevance	Contribution	Reviewing literature	Research design	Data	Strength of argument	Average
Boal, A. (1985) *Theatre of the oppressed.* New York: Theatre Communications Group	3	3	2	N/A	N/A	3	2,75
Bohm, D. (2000) *On Creativity*, New York: Routledge	3	3	1	N/A	N/A	2	2,25
Bradford (1997) The power of leadership: a view from the arts, *Management Development Review,* vol. 10, no. 4, pp. 127.	2	1	N/A	N/A	N/A	0	1
Bradford (1997) The science of creativity, *Management Development Review,* vol. 10, no. 6, pp. 203.	2	1	N/A	N/A	N/A	0	1
Bredin, J. (1991), "Close Encounter of the Mental Kind", *Industry Week,* vol. 240, no. 2, pp. 36.	3	2	N/A	N/A	N/A	N/A	2.5
Brown, R. B. and Mccartney, S. (1994), "Learning about Knowing, Knowing about Learning - Management Education on a Part-Time Mba", *Educational & Training Technology International,* vol. 31, no. 4, pp. 254-267.	3	2	1	N/A	N/A	1	1.75
Buswick, T. (2005), "Seeing your audience through an actor's eyes: an interview with George Stalk", *The Journal of business strategy,* vol. 26, no. 5, pp. 22.	3	2	N/A	N/A	N/A	N/A	2.5
Carroll, K. L. (2006), "Development and Learning in Art: Moving in the Direction of a Holistic Paradigm for Art Education", *Visual Arts Research,* vol. 32, pp. 16-28.	3	1	2	1	1	1	1.5
Champoux, J. E. 1999. Film as a teaching resource. *Journal of Management Inquiry,* 8(2): 206–217.	3	2	3	N/A	N/A	2	2.5
Chia, R. (2003), "From knowledge-creation to the perfecting of action: Tao, Basho and pure experience as the ultimate ground of knowing", *Human Relations,* vol. 56, no. 8, pp. 953-981	3	3	3	N/A	N/A	3	2.25
Chia, Robert (1996) 'Teaching Paradigm Shifting in Management Education: University Business Schools and the Entrepreneurial Imagination', *Journal of Management Studies* 33(4): 409-28.	2	1	2	N/A	N/A	2	1.75
Corsun, D. L., Young, C. A., McManus, A. and Erdem, M. (2006), "Overcoming managers' perceptual shortcuts through improvisational theater games", *Journal of Management Development,* vol. 25, no. 4, pp. 298-315.	3	1	1	N/A	N/A	0	1.25
Cowan, D. A. (2007), "Artistic Undertones of Humanistic Leadership Education", *Journal of Management Education,* vol. 31, no. 2, pp. 156.	3	3	2	N/A	N/A	2	2
Cunliffe, A. L. (2004) 'On Becoming a Critically Reflexive Practitioner', *Journal of Management Education* 28(4): 407–26.	3	3	2	N/A	N/A	2	2.5
Czarniawska-Joerges, B. and Guillet de Monthoux, P. (1994) *Good Novels, Better Management: Reading Realities in Fiction.* Reading, CT: Harwoood Academic Press.	3	3	2	N/A	N/A	1	2.25
Darsø, L. (2004) *Artful Creation*: Learning-Tales of Arts-in-Business. Samfundslitteratur	3	3	2	2	2	3	2,5
Davenport, D. (2006), "Building a Dance Composition Course: An Act of Creativity", *Journal of Dance Education: Official Publication of the National Dance Education Organization,* vol. 6, no. 1, pp. 25-32.	3	1	2	N/A	N/A	1	1.75
Dewey J (1934) *Art as experience,* New York,Capricorn.	3	3	3	N/A	N/A	3	3
Dey, P. and Steyaert, C. (2007), "The Troubadours of Knowledge: Passion and Invention in Management Education", *Organization,* vol. 14, no. 3, pp. 437.	3	2	3	N/A	N/A	2	2.5
Eisner, E. (2002). *The arts and the creation of mind.* New Haven, CT: Yale University Press.	3	3	3	N/A	N/A	3	3
Eisner, E. (2010) Art and knowledge, in Knowles, J.G. & Cole, A.L. (Eds.) *Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues*, London: Sage	3	3	2	N/A	N/A	2	2,5
Elkins, S. L. (2003), "Transformational Learning in Leadership and Management Positions", *Human Resource Development Quarterly,* vol. 14, no. 3, pp. 351.	3	1	2	N/A	N/A	1	1.75

Paper	Relevance	Contribution	Reviewing literature	Research design	Data	Strength of argument	Average
Gabriel, Y. and Connell, N. A. D. (2010), "Co-creating stories: Collaborative experiments in storytelling", *Management Learning,* vol. 41, no. 5, pp. 507-523.	3	3	2	2	2	2	2.67
Gates, G. R. and Cooksey, R. W. (1998), "Learning to manage and managing to learn", *Journal of Workplace Learning,* vol. 10, no. 1, pp. 5.	2	2	1	N/A	N/A	1	1.5
George, J. P. (2004), *Mapping the leadership journey: Identifying and connecting personal interpretations and meaning assigned to transformative learning events and exploring their implications for leadership development* (unpublished Ph.D. thesis), University of Idaho, United States -- Idaho.	2	0	2	2	3	1	1.67
Gibb, S. (2004), "Arts-based training in management development: the use of improvisational theatre", *Journal of Management Development,* vol. 23, no. 8, pp. 741-750.	3	3	2	0	0	1	1.5
Giguere, M. (2011), "Dancing thoughts: an examination of children's cognition and creative process in dance", *Research in Dance Education,* vol. 12, no. 1, pp. 5-28.	3	2	2	2	2	2	2.17
Gledhill, M. (1990), "The Art of Bonsai in Management Development", *Industrial and Commercial Training,* vol. 22, no. 2.	2	1	0	N/A	N/A	1	1
Gray, D. E. (2007), "Facilitating management learning - Developing critical reflection through reflective tools", *Management Learning,* vol. 38, no. 5, pp. 495-517.	3	3	3	N/A	N/A	1	2.5
Grey, Christopher (2004) 'Reinventing Business Schools: The Contribution of Critical Management Education', *Academy of Management Learning and Education* 3(2): 178-86.	2	1	2	N/A	N/A	2	1.75
Grose, T. K. (1999), "Romeo, Romeo, where art thy profit margins?", *U.S.News & World Report,* vol. 126, no. 16, pp. 53.	3	1	N/A	N/A	N/A	N/A	2
Guillet de Monthoux, P., Gustafsson, C., & Sjostrand, S.-E. (Eds.). 2007. *Aesthetic leadership: Managing fields of flow in art and business*, London: Palgrave Macmillan.	2	1	3	N/A	N/A	2	2
Hall, M. (. L. (2001), *Deep learning: A case-study exploration of current practices and organizational supports that encourage this mode of learning in leaders* (unpublished Ph.D. thesis), The Fielding Institute, United States -- California.	3	1	1	1	2	2	1.67
Hansen, H., Barry, D., Boje, D. M., and Hatch, M.J. (2007) Truth or Consequences An Improvised Collective Story Construction, *Journal of management inquiry*, 16(2): 112-126	3	3	0	2	3	2	2,17
Harback, H. F. (2000), *Executive development: Examining critical reflective learning in the performance of a chief executive officer* (unpublished Ed.D. thesis), The Pennsylvania State University, United States -- Pennsylvania.	3	3	3	3	2	3	2.76
Hoover, J. (2008), "Realizing the artful in management education and development: Smoldering examples from the Burning Man Project", *Journal of Management and Organization,* vol. 14, no. 5, pp. 535.	2	1	2	N/A	0	1	1.5
Ibbotson, P. (2008). *The illusion of leadership: Directing creativity in business and the arts*. New York: Palgrave Macmillan.	2	2	2	N/A	N/A	2	2
Ibbotson, P. and Darso, L. (2008). Directing creativity: The art and craft of creative leadership. *Journal of Management and Organization*, 14(5), 548-559.	2	2	2	N/A	N/A	2	2
James, A. (2007), "Reflection revisited: perceptions of reflective practice in fashion learning and teaching", *Art, Design & Communication in 3er Education,* vol. 5, no. 3, pp. 179-196.	3	3	1	1	2	2	2
Johnson, R. (2007), "Can You Feel It?", *People Management,* vol. 13, no. 17, pp. 34.	2	1	N/A	N/A	N/A	1	1.33
Johnston, E. and Kortens, A. (2010), "Appreciative Surprise", *Journal of Corporate Citizenship,* , no. 37, pp. 55-68.	3	2	1	N/A	N/A	1	1.75
Kerr , Cheryl (2004) Developing new alliances in higher education. *International Journal of the humanities*, 2(1): 369-383.	2	1	2	N/A	N/A	1	1.5

Paper	Relevance	Contribution	Reviewing literature	Research design	Data	Strength of argument	Average
Kerr, C. and Darsø, L. (2008), "Re-conceiving the artful in management development and education", *Journal of Management & Organization,* vol. 14, no. 5, pp. 474-481.	3	1	1	N/A	N/A	0	1.25
Kerr, C. and Lloyd, C. (2008) Developing creativity and innovation in management education : an artful event for transformative learning. In *Proceedings of the Fourth Art of Management and Organisation Conference*, 9-12 September 2008, Banff, Alberta, Canada, 9-12.	3	2	2	3	2	2	2.33
Kerr, C. and Lloyd, C. (2008), "Pedagogical learnings for management education: Developing creativity and innovation", *Journal of Management and Organization,* vol. 14, no. 5, pp. 486.	3	1	3	3	2	2	2.33
Kerr, C., (2006) The "Learning Wave Trajectory Model": exploring the nature and benefit of an "artful" management education learning process. In *Proceedings 20th ANZAM Conference "Management: Pragmatism, Phhilosophy, Priorities"*, Rockhampton, Queensland, Australia, 1-20.	3	3	3	N/A	N/A	2	2.75
Kerr, C., 2010. *Re-generating the praxis of academic staff development.* Dissertation, Queensland University of Technology.	3	1	2	3	3	2	2.33
Kester, E. D. D. Y. (2007) "How to use art for art's sake", *Financial Times,* Dec 3, pp. 2.	3	2	N/A	N/A	N/A	N/A	2.5
King, I.W. (2008) 1.3 How we know what we know: The potentiality of art and aesthetics, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	3	3	2	N/A	N/A	3	2.75
Kleiman, P. (2008), "Towards transformation: conceptions of creativity in higher education", *Innovations in Education and Teaching International,* vol. 45, no. 3, pp. 209-217.	2	2	1	2	2	2	1.83
Langer, S. (1951) *Philosophy in a new key: A study in the symbolism of reason, rite, and art*, New York: Mentor Books	3	3	3	N/A	N/A	3	3
Langer, S. (1953) *Feeling and form: A theory of art*, New York: Charles Scribner	3	3	3	N/A	N/A	3	3
Lapp, C. A. and Carr, A. N. (2011), "Inside outside leadership development: coaching and storytelling potential", *The Journal of Management Development,* vol. 30, no. 3, pp. 297.	2	1	2	1	2	1	1.5
Learmonth, M. (2007), "Critical Management Education in Action: Personal Tales of Management Unlearning", *Academy of Management Learning & Education,* vol. 6, no. 1, pp. 109.	3	3	N/A	N/A	N/A	3	3
Lloyd, C.A. (2011) *Artful inquiry: an arts-based facilitation approach for individual and organisational learning and development*, Professional Doctorate thesis, Queensland University of Technology.	3	1	3	3	3	2	2,5
McNiff, S. (2004). Research in new keys: An introduction to the ideas and methods of arts-based research, *Journal of Pedagogy Pluralism and Practice*, 9, http://www.lesley.edu/news/publications/publications.toc.html (access May 15th, 2011)	3	3	2	N/A	N/A	2	2,5
McNiff, S. (2010) Art-based research, in Knowles, J.G. & Cole, A.L. (Eds.) *Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues*, London: Sage	3	2	1	N/A	N/A	2	2
Meisiek, S. & Hatch, M.J. (2008) 3.2 This is work, this is play: Artful interventions and identity dynamics, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	3	3	2	N/A	N/A	3	2.75
Mockler, R. J. (2002), "Using the Arts to Acquire and Enhance Management Skills", *Journal of Management Education,* vol. 26, no. 5, pp. 574-585.	3	1	1	N/A	N/A	N/A	2.5
Morris, J. A., Urbanski, J. and Fuller, J. (2005), "Using Poetry and the Visual Arts to Develop Emotional Intelligence", *Journal of Management Education,* vol. 29, no. 6, pp. 888.	3	2	3	1	0	1	1.67

Paper	Relevance	Contribution	Reviewing literature	Research design	Data	Strength of argument	Average
Niri, M. B., Mehrizi, M. H. R. and Atashgah, R. H. (2009), "Let's Learn Unlearning: How Top Managers Conceive and Implement Knowledge Active Forgetting", *Electronic Journal of Knowledge Management,* , pp. 604-14.	3	3	1	1	1	1	1.67
Nissley (2002a) Moving HRD beyong "Paint by numbers": Aesthetic epistemology and arts-based learning in management education, *Learning at the Top. Symposium* 26:19-26	3	3	3	N/A	N/A	3	3
Nissley N (2002b) Arts-based learning in management education. In Wankel C and DeFillippi R (Eds) *Rethinking Management Education for the 21st Century: Research in Management Education and Development.* New York: Information Age Publishing, pp.27-61.	3	1	3	1	2	2	2
Nissley, N. (2010), "Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business", *Journal of Business Strategy,* vol. 31, no. 4, pp. 8-20.	3	3	3	1	2	N/A	2.4
Nystrom, P. C. and Starbuck, W. H. (1984), "To Avoid Organizational Crises, Unlearn", *Organizational dynamics,* vol. 12, no. 4, pp. 53.	3	3	1	1	2	1	1.83
Pavlovich (2010) Educating for conscious awareness, Journal of Management, Spirituality & Religion; 7(3): 193-208	3	3	3	N/A	N/A	2	2.75
Pringle, E. (2009), "The Artist-Led Pedagogic Process in the Contemporary Art Gallery: Developing a Meaning Making Framework", *The International Journal of Art & Design Education,* vol. 28, no. 2, pp. 174-182.	2	1	2	0	0	1	1
Quinn, B. and Wennes, G. (2008), "Mind-sets, mirrors and mid-career education", *The International Journal of Public Sector Management,* vol. 21, no. 4, pp. 353.	2	0	1	N/A	N/A	1	0.75
Reason, P. (2007), "Education for Ecology: Science, Aesthetics, Spirit and Ceremony", *Management Learning,* vol. 38, no. 1, pp. 27-44.	3	3	2	N/A	N/A	2	2.5
Reckhenrich, J., Kupp, M. and Anderson, J. (2009), "Understanding creativity: The manager as artist", *Business Strategy Review,* vol. 20, no. 2, pp. 68.	3	1	1	N/A	N/A	1	1.5
Revelos, J. (2007), "Igniting instruction through a narrative spark", *Training & Management Development Methods,* vol. 21, no. 5, pp. 383.	2	2	0	N/A	N/A	2	1.5
Reynolds, M. (1998), "Reflection and critical reflection in management learning", *Management Learning,* vol. 29, no. 2, pp. 183.	3	3	3	N/A	N/A	3	3
Reynolds, M. (1999a), "Critical reflection and management education: Rehabilitating less hierarchical approaches", *Journal of Management Education,* vol. 23, no. 5, pp. 537.	3	3	3	N/A	N/A	3	3
Reynolds, M. (1999b), "Grasping the nettle: Possibilities and pitfalls of a critical management pedagogy", *British Journal of Management,* vol. 10, no. 2, pp. 171.	3	3	3	N/A	N/A	3	3
Rippin, Ann (2011) Conference presentation on what's wrong with arts-based management development	3	3	2	N/A	N/A	2	2,25
Sambrook, S. and Stewart, J. (2008), "Developing critical reflection in professional focused doctorates: a facilitator's perspective", *Journal of European Industrial Training,* vol. 32, no. 5, pp. 359.	3	1	3	1	0	1	1.8
Schiuma, G. (2011) *The Value of Arts for Business*, Cambridge: Cambridge University Press	3	3	1	N/A	N/A	2	2,25
Schmidt-Wilk, J., Heaton, D. P. and Steingard, D. (2000), "Higher Education for Higher Consciousness: Maharishi University of Management as a Model for Spirituality in Management Education", *Journal of Management Education,* vol. 24, no. 5, pp. 580-611.	2	3	3	N/A	N/A	2	2.5
Schumpeter (2011) Business: The art of management, *The Economist,* vol. 398, no. 8721, pp. 76.	3	1	N/A	N/A	N/A	1	1.67
Schön, D. A. (1975), "Deutero-Learning in Organizations - Learning for Increased Effectiveness", *Organizational dynamics,* vol. 4, no. 1, pp. 2.	3	3	2	N/A	1	2	2.2
Schön, D. A. (1987) *Educating the Reflective Practitioner.* San Francisco, CA: Jossey-Bass.	3	3	3	N/A	N/A	3	3
Schön, D.A (1983) *The Reflective Practitioner: How Professionals Think in Action.* Aldershot: Arena.	3	3	3	N/A	N/A	3	3

Paper	Relevance	Contribution	Reviewing literature	Research design	Data	Strength of argument	Average
Seeley, C. & Reason, P. (2008) Expressions of energy: An epistemology of presentational knowing, In Liamputtong, P. & Rumbold, J. (eds.) *Knowing Differently: Arts-Based & Collaborative Research*, New York: Nova Science Publishers, Inc., 25-46	3	3	2	N/A	N/A	2	2,5
Senge, Scharmer, Jaworski, & Flowers (2004) *Presence: Human purpose and the field of the future*, Cambridge, MA: The Society of Organizational Learning, Inc	2	2	1	N/A	N/A	2	1,75
Shreeve, A. (2010), "A phenomenographic study of the relationship between professional practice and teaching your practice to others", *Studies in 3er Education,* vol. 35, no. 6, pp. 691-703.	3	3	2	3	3	3	2.83
Snyder, J., Heckman, R. and Scialdone, M. J. (2009), "Information Studios: Integrating Arts-Based Learning Into the Education of Information Professionals", *Journal of the American Society for Information Science and Technology,* vol. 60, no. 9, pp. 1923-1932.	2	0	2	N/A	N/A	0	1
Springborg, C. (2010) Leadership as Art – Leaders Coming to Their Senses, *Leadership* 6(3): 243-258	3	3	1	N/A	N/A	2	2,25
Starkey, K. and Tempest, S. (2009), "The winter of our discontent: The design challenge for business schools", *Academy of Management Learning & Education,* vol. 8, no. 4, pp. 576-586.	2	1	1	N/A	N/A	2	1.5
Steed, R. (2005), "The play's the thing: using interactive drama in leadership development", *The Journal of business strategy,* vol. 26, no. 5, pp. 48.	2	1	1	N/A	N/A	0	1
Strati, A. 2007. Sensible knowledge and practice-based learning. *Management Learning,* 38(1): 61–77.	3	3	2	1	1	2	2
Taylor, C. (1999), "Organizational graffiti: A different approach to uncovering issues", *Journal of Management Education,* vol. 23, no. 3, pp. 290.	1	1	0	N/A	N/A	1	1
Taylor, S. S. (2008) Theatrical performance as unfreezing: Ties that bind at the Academy of Management, *Journal of management inquiry* 17(4): 398-406	3	3	2	2	2	2	2,33
Taylor, S. S. and Ladkin, D. (2009), "Understanding Arts-Based Methods in Managerial Development", *Academy of Management Learning & Education,* vol. 8, no. 1, pp. 55-69.	3	3	2	N/A	N/A	3	2.75
Taylor, S.S. & Carboni, I. (2008) 2.2 Technique and practices from the arts, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	3	3	2	N/A	N/A	3	2.75
Tung, R. L. (2006), "Of arts, leadership, management education, and management research: A commentary on Nancy Adler's "The arts & leadership: Now that we can do anything, what will we do?"", *Academy of Management Learning & Education,* vol. 5, no. 4, pp. 505-511.	3	2	2	N/A	N/A	2	2.25
Vann, J. R. (2000), "Metaphorical Mapping: The Arts in Graduate Theological Education", *Teaching Theology and Religion,* vol. 3, no. 2, pp. 103-107.	3	2	1	N/A	N/A	1	1.75
Visser, M. (2007) Deutero-learning in organizations: A review and a reformulation, *Academy of Management Review*, 32(2): 659–667	3	3	3	N/A	N/A	3	3
Wallace, W. S. (2008), *Portraits: Discovering art as a transformative learning process at mid-life*ProQuest Information & Learning, US.	3	0	1	2	2	1	1.5
Warren, S. & Rehn, A., (eds.) (2006) *Consumption, Markets, and Culture* 9(2): special issue: Oppression, art, and aethetics	2	3	3	1	2	2	2.16
Weick, K. E. 2007. Drop your tools: On reconfiguring management education. *Journal of Management Education,* 31(1): 5–16.	2	1	1	N/A	N/A	1	1.25
Wicks, P.G., Rippin, A. (2010) Art as experience: An inquiry into art and leadership using dolls and doll-making. *Leadership* 6(3): 259-278	3	3	3	2	2	2	2,5
Willmott, H. C. (1994) Management education, provocations to a debate. *Management Learning,* 25(1),105-136.	2	2	2	N/A	N/A	2	2
Wills, S. (1994), "2001: A research odyssey - Teaching different types of learning", *The Journal of Management Development,* vol. 13, no. 1, pp. 60.	3	3	2	2	2	2	2.33

Appendix B Cross-referencing

Publication	# ref. to Author	# ref. to publication	Meet selection criteria?
Brookfield, S. (1987) *Developing Critical Thinkers: Challenging Adults to Explore Alternative Ways of Thinking and Acting.* Milton Keynes: Open University Press.	16	5	No
Reynolds, M. (1998) 'Reflection and Critical Reflection in Management Learning', *Management Learning* 29(2): 183–200.	15	4	Found in database search
Reynolds. M. (1999) 'Grasping the Nettle: Possibilities and Pitfalls ofa Critical Management Pedagogy'. *British Journal of Management* 10(2): 171-84.	15	3	Found in database search
Greene, M. 1995. Releasing the imagination, San Francisco: Jossey Bass.	13	3	No
Nissley N (2002) Arts-based learning in management education. In Wankel C and DeFillippi R (Eds) *Rethinking Management Education for the 21st Century: Research in Management Education and Development.* New York: Information Age Publishing, pp.27-61.	11	3	Yes
Nissley, N. 2004. The 'artful creation' of positive anticipatory imagery in appreciative inquiry: Understanding the 'art of' appreciative inquiry as aesthetic discourse. In D. L. Cooperrider, & M. Avital (Eds.), *Constructive discourse and human Inquiry* 1: 283-307.	11	3	No
Eisner, E. (2002a). *The arts and the creation of mind.* New Haven, CT: Yale University Press.	11	3	Yes
Dewey J (1934) *Art as experience,* New York,Capricorn.	10	5	Yes
Alvesson, M. and H. Willmott (1992a). 'On the Idea of Emancipation in Management and Organization Studies', *Academy of Management Review*, 17(3), pp. 432–464.	10	3	Yes
Alvesson, M. and H. Willmott (1996). *Making Sense of Management: A Critical Introduction.* Sage, London.	10	3	Yes
Alvesson, M. and H. Willmott (eds) (1992b). *Critical Management Studies.* Sage, New York.	10	3	Yes
Senge, P. (1990). *The fifth discipline: The art and practice of the learning organization.* New York: Currency Doubleday.	9	5	No

Publication	# ref. to Author	# ref. to publication	Meet selection criteria?
Argyris, C., & Schon, D. (1974) *Theory in practice: Increasing professional effectiveness*. San Francisco. Jossey Bass	9	3	Yes
Gardner, H. (1995). *Leading minds: An anatomy of leadership.* New York: Basic Books Harper Collins. 233	9	Newest with 2 ref	No
Taylor, S. and Ladkin, D. (2009), ''Understanding arts-based methods in managerial development'', Academy of Management Learning & Education, Vol. 8 No. 1, pp. 55-69.	8	Newest	Found in database search
Kolb, D. (1984) *Experiential Learning: Experience as the Source of Learning and Development.* Englewood Cliffs, NJ: Prentice Hall.	8	5	No
Schön, D. A. (1987) *Educating the Reflective Practitioner.* San Francisco, CA: Jossey-Bass.	8	5	Yes
Schön, D.A (1991) *The Reflective Practitioner: How Professionals Think in Action.* Aldershot: Arena.	8	3	Yes
Giroux, H. A., & McLaren, P. (1987). Teacher education as a counter-public sphere: Notes towards redefinition. In T. S. Popkewitz (Ed.), *Critical studies in teacher education* (pp. 266- 297). London: Falmer Press.	8	Newest with 2 ref	No
Mezirow, J. (1990), Fostering Critical Reflection in Adulthood, Jossey-Bass, San Francisco, CA.	8	2	No
Watson, T. (1994) *In Search of Management: Culture, Chaos and Control in Managerial Work.* London: Routledge.	8	2	No
Willmott, H. C. (1994) Management education, provocations to a debate. *Management Learning,* 25(1),105-136.	7	3	Yes
Chia, Robert (1996) 'Teaching Paradigm Shifting in Management Education: University Business Schools and the Entrepreneurial Imagination', *Journal of Management Studies* 33(4): 409-28.	7	2	Yes
Czarniawska-Joerges, B. and Guillet de Montoux, P. (1994) *Good Novels, Better Management: Reading Realities in Fiction*. Reading, CT: Harwoood Academic Press.	7	2	Yes
Grey, Christopher (2004) 'Reinventing Business Schools: The Contribution of Critical Management Education', *Academy of Management Learning and Education* 3(2): 178-86.	7	Newest with 2 ref	Yes
Sternberg, R. J., Grigorenko, E. L., & Singer, J. L. (2004). *Creativity: From potential to realization.* Washington, DC: American Psychological Association.	7	Newest	No
Weick, K. E. 2007. Drop your tools: On reconfiguring management education. *Journal of Management Education,* 31(1): 5–16.	7	Newest	Yes

Publication	# ref. to Author	# ref. to publication	Meet selection criteria?
Freire, P. (1972), The Pedagogy of the Oppressed, Penguin, Harmondsworth.	6	4	No
Vaill, P.B. (1989) *Managing as a Performing Art: New Ideas for a World of Chaotic Change* (San Francisco:Jossey-Bass).	6	4	No
Boje, D. M. (1991) 'The Storytelling Organization: A Study of Story Performance in an Office-Supply Firm', *Administrative Science Quarterly* 36(March):106–26.	6	2	No
Habermas, J. (1972). *Knowledge and human interests.* London: Heinemann.	6	2	No
Gabriel, Y. (2008) 'Oedipus in the Land of Organizational Darkness', in M. Kostera (ed.) *Organizational Epics and Sagas*, pp. 51–65. Houndmills: Palgrave.	6	Newest	No
Cunliffe, A. L. (2004) 'On Becoming a Critically Reflexive Practitioner', *Journal of Management Education* 28(4): 407–26.	5	4	Yes
Bateson, G., *Step to an Ecology of Mind,* Ballantine Books, New York, NY, 1973.	5	2	No
Capra, F. (1983) *The Turning Point-Science, Society and the Rising Culture.* London: Fontana.	5	2	No
Champoux, J. E. 1999. Film as a teaching resource. *Journal of Management Inquiry,* 8(2): 206–217.	5	2	Yes
Dissanayake, E. (2000). *Art and intimacy: How the arts began.* Seattle: University of Washington Press.	5	2	No
Marsick, V. (1988). 'Learning in the Workplace. The Case for Reflectivity and Critical Reflectivity', *Adult Education Quarterly,* 38(4), Summer, pp. 187–198.	5	2	Yes
Marton, F., & Booth, S. (1997). *Learning and awareness.* Hillsdale, NJ: Lawrence Erlbaum.	5	2	No
Mintzberg H (2003) *Managers, not MBA's: A hard look at the soft practice of managing and management development,* San Francisco CA,	5	2	No
Strati, A. 2007. Sensible knowledge and practice-based learning. *Management Learning,* 38(1): 61–77.	5	Newest	Yes
Adler NJ (2006) The Arts and Leadership: Now That We Can Do Anything, What Will We Do? *Academy of Management Learning & Education* 5(4): 486-499.	4	4	Less than 5 references
Corrigan, P. (2000) *Shakespeare on Management: Leadership Lessons for Today's Managers.* London: Kogan Page.	4	4	Less than 5 references
Darsø, L. (2004). *Artful creation: Learning-tales of arts-in-business.* Fredericksberg, Denmark: Samfundslitteratur.	4	4	Less than 5 references
Dehler, G. E., Welsh, M. A. and Lewis, M. W. (2001) 'Critical Pedagogy in the "New Paradigm"', *Management Learning* 32(4): 493–511.	4	3	Less than 5 references

Publication	# ref. to Author	# ref. to publication	Meet selection criteria?
Heifetz, R. A. (1994). *Leadership without easy answers*. Cambridge, MA: The Belknap Press of Harvard University Press.	4	3	Less than 5 references
Barrett F (2000) Cultivating an aesthetic of unfolding: Jazz improvisation as a selforganising system, in Linstead S and Höpfl H (Eds) *The Aesthetics of Organization*. London: Sage pp 228-245.	4	2	Less than 5 references
Burgi, P. T., Jacobs, C. D., & Roos, J. 2005. From metaphor to practice in the crafting of strategy. *Journal of Management Inquiry,* 14(1): 78–94.	4	2	Less than 5 references
Heron,j. and Reason, P. (2001) 'The Practice of Co-operative Inquiry: Research With Rather Than On People', in P. Reason and H. Bradbury (eds) , *Handbook of Action Research: Participative Inquiry and Practice,* pp. 179-88. London: Sage.	4	2	Less than 5 references
Vince, R. (1996) 'Experiential Management Education as the Practice of Change', in R. French and C. Grey (eds) *Rethinking Management Education.* London: SAGE.	4	2	Less than 5 references
Bennis. W. G .. & Biederman. P. W. (1997). Or~anizin~ ~enius: The secrets of creative collaboration. Reading. MA: Addison Wesley.	4	Newest	Less than 5 references
Gherardi, S. and Poggio, B. (2007) 'Tales of Ordinary Leadership: A Feminist Approach to Experiential Learning', in M. Reynolds and R. Vince (eds) *The Handbook of Experiential Learning and Management Education*, pp. 156–68. Oxford: Oxford University Press.	4	Newest	Less than 5 references
Merriam, S. B. (Ed.). (2001). *The new update on adult learning theory* (New Directions for Adult and Continuing Education, no. 89). San Francisco: Jossey-Bass.	4	Newest	Less than 5 references
Raelin, J. A. (2005) 'Don't Bother Putting Leadership into People', *Academy of Management Executive* 18(3): 131–5.	4	Newest	Less than 5 references
Seifter, H. and Buswick, T. (Guest Eds) (2005), ''Arts-based learning for business'', Journal of Business Strategy, Vol. 26 No. 5, (special issue).	4	Newest	Less than 5 references
Torbert, W. R. (2004a) *Action Inquiry: The Secret of Timely and Transforming Leadership.* San Francisco, CA: Berrett-Koehler.	4	Newest	Less than 5 references
Trigwell, K., and M. Prosser. 2004. Development and use of the Approaches to Teaching Inventory. *Educational Psychology Review* 16, no. 4: 409–24.	4	Newest	Less than 5 references
Anthony, P. D. (1986). *The Foundation of Management*. Tavistock, London.	3	3	Less than 5 references

Publication	# ref. to Author	# ref. to publication	Meet selection criteria?
Brookfield, S (1995) *Becoming a Critically Reflective Teacher*. San Franscisco. Jossey Bass	3	3	Less than 5 references
Brookfield, S. (1990) 'Using Critical Incidents to Explore Learners' Assumptions', in J. Mezirow (ed.) *Fostering Critical Refl ection in Adulthood: A Guide to Transformative and Emancipatory Learning,* pp. 177–93. San Francisco, CA: Jossey-Bass.	3	3	Less than 5 references
Collins, M. (1991). *Adult education as vocation: A critical role for the adult educator in today's society.* London: Routledge.	3	3	Less than 5 references
Daudelin. M. W. (1996). Learning from experience through reflection. *Organizational Dvnamics.* 24(3). 36-'+8.	3	3	Less than 5 references
French, R. and Grey, C. (eds) (1996) *Rethinking Management Education.* London: Sage.	3	3	Less than 5 references
Hagen, R., Miller, S. and Johnson, M. (2003) 'The Disruptive Consequences of Introducing a Critical Management Perspective onto an MBA Programme: The Lecturers 'View', *Management Learning* 34(2): 241-57.	3	3	Less than 5 references
Shafritz, J. M. (1992). *Shakespeare on management: Wise business counselfrom the Bard.* New York: HarperCollins.	3	3	Less than 5 references
Whitney, J. 0., Packer, T.. & Noble, S. (2000). *Power plays: Shakespeare's lessons in leadership and management.* New York: Simon & Schuster.	3	3	Less than 5 references
Barry, D. 1994. Making the invisible visible: Using analogicallybased methods to surface the organizational unconscious. *Organizational Development Journal,* 12(4): 37–48.	3	2	Less than 5 references
Bloom, B. 1956. A taxonomy of educational objectives handbook one. New York: David McKay.	3	2	Less than 5 references
Boud, D., Keogh, R. and Walker, D. (1985) 'What is Refl ection in Learning?', in D. Boud, R. Keogh and D. Walker (eds) *Refl ection: Turning Experience into Learning,* pp. 7–17. London: Kogan Page.	3	2	Less than 5 references
Burgoyne, J., & Reynolds, M. (Eds.). (1997). *Management learning: Integrating perspectives in theory and practice.* London: Sage Ltd.	3	2	Less than 5 references
Fournier, Valerie and Grey, Chris (2000) 'At the Critical Moment: Conditions and Prospects for Critical Management Studies', *Human Relations* 53(1): 7-32.	3	2	Less than 5 references

Publication	# ref. to Author	# ref. to publication	Meet selection criteria?
Gold, J., Holman, D. and Thorpe, R. (2002) 'The Role of Argument Analysis and Story Telling in Facilitating Critical Thinking', *Management Learning* 33(3): 371–88.	3	2	Less than 5 references
Langer, S. (1942) *Philosophy in a New Key* (Cambridge, MA: Harvard University Press).	3	2	Less than 5 references
Nord, W. R., & Jermier, J. M. (1992). Critical social science for managers? Promising and perverse possibilities. In M. Alvesson & H. Willmott (Eds.), *Critical management studies* (pp. 202- 222). London: Sage Ltd.	3	2	Less than 5 references
Palus CJ and Horth DM (2002) *The Leader's Edge: Six Creative Competencies for Navigating Complex Challenges.* San Francisco: CCL/Jossey-Bass.	3	2	Less than 5 references
Pfeffer, Jeffrey and Fong, Christina T. (2002) 'The End of Business Schools? Less Success than Meets the Eye', *Academy of Management Learning and Education* 1(1): 78-95.	3	2	Less than 5 references
Prasad, P., & Caproni, P. J. (1997). Critical theory in the management classroom: Engaging power, ideology, and praxis. *Journal of Management Education,* 21(3), 284-291.	3	2	Less than 5 references
Scharmer, O. (2009), Theory: U Leading from the Future as it Emerges, Berrett-Koehler Publishers, New York, NY.	3	2	Less than 5 references
Storm, H. (1972) *Seven Arrows.* New York: Harper and Row.	3	2	Less than 5 references
Corley, A. and Eades, E. (2006), "Sustaining critically reflective practitioners: competing with the dominant discourse", *International Journal of Training and Development*, Vol. 10 No. 1, pp. 30-40.	3	Newest	Less than 5 references
Dutton, D. (2009). *The art instinct: Beauty, pleasure, and human evolution.* New York: Bloomsbury Press.	3	Newest	Less than 5 references
Foucault, Michel (1997) *Ethics, Subjectivity and Truth (The Essential Works of Michel Foucault,* 1954-1984, *Vol.* 1), trans. Robert Hurley, ed. Paul Rabinow. New York, NY: New Press.	3	Newest	Less than 5 references
Rhodes, C. and Brown, A. D. (2005a) 'Narrative, Organizations and Research', *International Journal of Management Reviews* 7(3): 167–88.	3	Newest	Less than 5 references
Schein. E. H. (1996). Three cultures of management: The key to organizational learning. Sloan Management Review. Fall. 9-20.	3	Newest	Less than 5 references
Sinclair. Amanda (2005) 'Body and Management Pedagogy'. *Gender. Work and Organization* 12(1): 89-104.	3	Newest	Less than 5 references

Appendix C Data extraction sheets

C.1 Wallece and Wray

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Alvesson, M. and Willmott, H. (1992a) 'On the Idea of Emancipation in Management and Organization Studies', *Academy of Management Review*, 17(3), pp. 432–464.	1. Address critiques of critical reflection. Gives more nuanced view.	2. Modify critical reflection into a more 'local' phenomenon. Defending agains criticisms of negativism, intellectualism, and	3. Critical reflection is based on Habermass intellectual, rational version, but Marcuse includes e.g. instincts.	4. Their arguments are very well constructed, and their summary of critisism is thorough	5. Limiting the extend to which my categorisation of critical reflection as an analytical process is valid.
Alvesson, M. and Willmott, H. (1996). *Making Sense of Management: A Critical Introduction*. Sage, London.	1. It is a founding book many authors refer to. It lays the ground for one particular way of dealing with meta-level learning in management education	2. Analysis used in critical theory provides a better ground for understanding the conflicts of everyday management life, than most management textbooks	3. Critical theory is one take on meta-level learning, and it is analytical in nature.	4. Based on a very thorough review and analysis of literature	5. Reference that explain the nature of critical reflection
Alvesson, M. and Willmott, H. (eds) (1992b). *Critical Management Studies*. Sage, New York.	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996
Argyris, C., & Schon, D. (1974) *Theory in practice: Increasing professional effectiveness*. San Francisco. Jossey Bass	1. It's about meta-level learning for managers	2. Present a model that explains meta-level learning and gives implications about how to facilitate it	3. A text that in many ways is parallel to Alvesson and Willmott's 1992 anthology, in that it advocates integration of reflective practices into management development.	4. Based on cases from professional work as consultants. Little information of methodology.	5. One of the foundational texts on reflection in management education.
Arnheim, R. (1969) *Visual thinking*, California: University of California Press	1. It claims that meta-level learning occur when thinking and sensing is one and that that is the foundation of the art process	2. Unity of sense and thinking	3. see 2	4. it is Highly interdisciplinary and, as acknowledged, Arhnheims own knowledge is not sufficient in all disciplins. However, it draws together reasearch in a very coherent way.	5. The view on the art process that I claim to be the unique contribution of art to management education.
Austin, R. & Devin, L. (2003) *Artful making: What managers need to know about how artists work,* New Jersey: Prentice Hall	1. It develops a model of artful making in business	2. Develop a model using new concepts that are build on the premises of art creation	3. Release is likened to the stretching of a muscle. Thus 'unlearning' and 'reflection' becomes a physical activity. Effects on collaboration, team and product are described	4. Thorough argumentation. Many good case stories. Good work on limits.	5. Effects and nature of artbased learning process

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Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Backenroth, O., Epstein, S. and Miller, H. (2006), "Bringing the Text to Life and Into Our Lives: Jewish Education and the Arts", *Religious Education,* vol. 101, no. 4, pp. 467-480	1. Couples the use of art and education	2. Advocates teaching of Jewish religious texts through arts (in a constructivist paradigm) rather than by focusing on "the individual's ablity to retain facts about ritual, practice, history, and textual stories" (468).	3.Art-based learning works well, when students need to construct knowledge, rather than download information. Art-based learning provides opportunities for bringing the text to life and into our life - to create a personal connection to our lived experience. To structure our lived experience in terms of the text.	4. The claims are backed by references to theorietical literature and to a few empirical research projects. Methods are not related and it's therefore difficult to assess these projects rigour.	5. Eksample of art-based techniques to teach meta-level learning.
Barbera, L.E. (2009) Palpable Pedagogy: Expressive Arts, Leadership, and Change in Social Justice Teacher Education (An Ethnographic/Auto-Ethnographic Study of the Classroom Culture of an Arts-Based Teacher Education Course), Ph.D. Dissertation, Antioch University	1. Palpable Pedagogy is a qualitative study that examines the power of the expressive arts to identify, explore, and address issues of inequity in the context of a social justice teacher education course that I taught over three consecutive years. (ii)	2. Expressive arts have an inherent potential for meaning making, galvanizing learning, catalyzing leadership, and inspiring action.	3. The culture created by arts-based learning is characterised by the deep value of knowing and appreciating self (identity), taking time to examine justice issues in relation to self and others (reflection), discoursing with others about issues of justice (dialogue), and joining together with others compassionately for change (community) become palpable through the arts. Furthermore the culture was charactrised by emotion, compassion, fear, and action	4. Rich presentation of data. Solid literature review. Method grounded in literature. Overwhelming amount of data and vast scope (both are acknowledged). Peculiar focus on the emotion of fear (of art, leadership and change). Possibly due to personality type (other types might have focused on shame or guilt or anger instead of fear).	5. Very thorough research. Describes the culture or kind of learning space in which arts-based learning works. Interestingly enough it seems that this space is also created by engagement with art.
Barry, D. (2008) 1.2 The art of… , in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	1. Provides thoughs on what is unique about the use of art in organizational theory and practice in general (including management education)	2. Give an overview of the field, a working definition of art, and some useful categories of the actors in the field and elements unique to the artful practices	3. Art in organizations is more about adopting practices than becoming artists. It goes beyond the use of traditional artistic media (hence, practices more than media).	4. It is a kind of narrative literature review. Claims are not problematised. Limits are not discussed. Relies heavily on anecdotal evidence. Definition of art is very broad. But the distinctions/categories are very useful and well supported by literature references.	5. Supporting that art is about developing practices, rather than artists or the use of artistic media. Barry identifies problemsolving, iteration and emergence, inversion, and associative tools as characteristics of art practices. Development of 'inner touch' could be my contribution to characteristics unique to arts-based practices (Springborg 2010, 2009).
Barry, D. and Meisiek, S. (2010) Seeing More and Seeing Differently: Sensemaking, Mindfulness, and the Workarts, *Organization Studies* 31(11): 1505-1530	1. Reviews the literature on the use of art in organizations	2. Categorise the field and relate it to sensemaking and mindfulness	3. At the core of all three identified movements of artworks lie the use of analogous artifacts to facilitate 'seeing more and seeing differently'	4. It is a literature review, but little is told about the method – apart from the scarcity of publications.	5. Mindfulness created through engaging with analogous artifacts

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Bathurst, R., Sayers, J. and Monin, N. (2008), "Finding beauty in the banal: An exploration of service work in the artful classroom", *Journal of Management & Organization,* vol. 14, no. 5, pp. 521-534.	1. Use arts-abesed methods in service management class.	2. Propose an example of how education in a school of management can be artful.	3. The process of compression and expression as a way of digesting both concepts of service mangagement and lived experience. Short introduction to parody is given. Framing is important.	4. Only one example provided. A case in which key concepts of service management has been compressed into a cartoon strip is presented	5. Example of art creation in a management education class room
Beirne, M. and Knight, S. (2007), "From community theatre to critical management studies: A dramatic contribution to reflective learning?", *Management Learning,* vol. 38, no. 5, pp. 591-611.	1. Experiential/reflective learning and Scottish community theatre in management education	2. "critical approaches aim to contextualize management, rendering it problematic, theoretically, practically and morally" 593 CMS and Theatre of the oppressed have same drivers (align teaching method with content. Accessibility, Risk, Developmental Attributes, Reflexivity, Theoretical insight... Institutional structures limits the posibilities of using theatre (e.g. research demands on staff and traditional assessments)	3. Theatre enhances reflexivity and certain personal skills, attributes.	4. It is problematic to use students in research, because their answers is part of their performance as students.	5. Somewhat thorough experiment showing that arts-based methods can support critical reflection.
Boal, A. (1985) *Theatre of the oppressed*. New York: Theatre Communications Group	1. Facilitation of meta-level learning through theatre	2. Show how theatre needs to be changed in order not to be oppressive, but rather liberating	3. Theatre is necessarily political and its form need to be changed in order to serve as a tool for liberation. Notably, audience need to be active, not merely passive observers.	4. Thorough argumentation.	5. The attitude with wich theatre (any art form) is used is political.
Bohm, D. (2000) *On Creativity*, New York: Routledge	1. Explore meta-level learning (here creativity) of art creation (and science)	2. Map out the creative process	3. Thought as fundamentally pathologic. Self-sustained confusion as a way of avoiding feeling of incoherence	4. Well argued, many illustrative examples.	5. Self-sustained confusion is a useful concept

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Bredin, J. (1991), "Close Encounter of the Mental Kind", *Industry Week,* vol. 240, no. 2, pp. 36.	1. Describes a managers rationale for exposing employees to ideas that expand their thinking	2. He advocates that this is necessary, even though he does not expect any immediate visible effect	3. Two quotes from Van Vlissingen: "I want managers to give themselves time to ask questions, not to expect that they can always find immediate answers. I believe in a bit of chaos, in having the courage sometimes to do nothing, a willingness to be surprised." "A pause in the daily work for reflection is essential for the development of good management. A successful manager opens his mind to questions first before he tries to find the answers... Companies are not about the past. They're about change and the future... there's no reason for any company to go bankrupt...any company that has... was not aware of change"	4. It is an expression of a viewpoint. Whether or not this view is correct or argued well is not important, since I will only use it as a practitioners view – and I do not find reason to doubt that it is his view.	5. Practitioners view on the necessity of meta-level learning through being exposed to ideas from other fields that are foreign.
Brown, R. B. and Mccartney, S. (1994), "Learning about Knowing, Knowing about Learning - Management Education on a Part-Time Mba", *Educational & Training Technology International,* vol. 31, no. 4, pp. 254-267.	Links deep learning and MBA program	Deep learning can be facilitated by the program	Provoces intense emotions (265)	Acknowledges that there are no common aggreement on what good management is, so no meassure is possible. Therefore they rely on student reflections - double role as reasercher and teacher who evaluate students are problematic. And they are selling the course.	Practitioners view
Buswick, T. (2005), "Seeing your audience through an actor's eyes: an interview with George Stalk", *The Journal of business strategy,* vol. 26, no. 5, pp. 22.	1. It is a practitioner talking about his own experience with arts-based methods	2. He presents his insights in the interview	3. a) Learning to connect with audience. b) that presenting already takes one out of the comfort zone	4. It is one practitioners view on one particular companies arts-based learning event. Does not pretend to be more than this.	5. A practitioners view on one particular arts-based event
Champoux, J. E. 1999. Film as a teaching resource. *Journal of Management Inquiry,* 8(2): 206–217.	1. Uses an artform in management education	2. Advocate the use of film in management educaiton	3. Film provide a way of giving experiences as the basis of learning	4. It summs up not only own but also others experiences from various publications. Limits are considered.	5. A voice advocating the use of art to give experiences that learning can be based on

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Chia, R. (2003), "From knowledge-creation to the perfecting of action: Tao, Basho and pure experience as the ultimate ground of knowing", *Human Relations,* vol. 56, no. 8, pp. 953-981	1. Meta-level learning through perfection of action	2. Argues against the dominant conceptpion of knowledge as "that which has been produced through the process of observation, reflection and reasoning, and which has then been systematicallly articulated in a written form through the medium of language" (954). Alternatively direct unmediated knowledge can be understood as that which has been obtained through perfecting action "through direct, sustained, experimental practice" (955), and is visible in the ability to ""to affect a flawless and effortless performance" (978) In other words, he advocates against the superiority of propositional knowledge to practical knowledge	3. Art as an expression of a becoming epistemology and management, a being epistemology based on Aristotelian metaphysics. Management, art, representationalism (West), non-representationalism (east), theory, pragmatism, espoused theory, theory in use (reinterpreted Argyris & Schön) (961) Art provide opportunity for "unmediated penetration into the heart of things...experience in which the boundaries between knower and know ...have been completely dissolved" (963) i.e. the prelinguistic experience from which knowledge can be formed.	4. The theoretical part is thorough, but the empirical part is based on a comparison of east and west culture and mostly anecdotal.	5. A link to include eastern philosophy. Presents a new meta-level learning process.
Chia, Robert (1996) 'Teaching Paradigm Shifting in Management Education: University Business Schools and the Entreprenuerial Imagination', *Journal of Management Studies* 33(4): 409-28.	1. It talks about meta-level learning in management educaiton	2. entreprenurial imagination is the most important thing to teach and it can be taught through intellectual entreprenuership - which is awareness of paradigmatic lenses and their effects	3. Not much	4. I am not convinced that awareness of paradigms and their effect will not only further draw students into academic mindset and interests and away from practicalities.	5. Not much
Cowan, D. A. (2007), "Artistic Undertones of Humanistic Leadership Education", *Journal of Management Education,* vol. 31, no. 2, pp. 156.	1. Practitioner who uses art in teaching leadership	2. Suggests an approach to using art in management education. Build a strong conceptual framework based upon medicine wheel, and Sandelands & Buckner's 1989 characteristics of art at work. Then examine visioning, improvisation, reflection, and inclusion using this framework to analyse selected artworks	3. Great examples of arts-based learning linked to the medicine wheel. Physical and mental is well-developed. Emotional and spiritual is under developed (175). All four dimensions shoul dbe balanced. Framing is important for arts-absed education	4. *Inspirational* It is an account of a method, nothing more. Medicine Wheel is the foundation of the argument. Similar to the inclusion of the good, the true, and the beutiful. Frameworks diagnosting imbalance.	5. Practitioners view and practical examples/ways of operationalising the ideas of arts-based learning. Framing is important.

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Cunliffe, A. L. (2004) 'On Becoming a Critically Reflexive Practitioner', *Journal of Management Education* 28(4): 407–26.	1. It provides ideas for facilitating meta-level learning in management education	2. Critical reflection is necessary to develop ethical and collaborative ways of managing	3. Understanding the constructed nature of social reality, having a map of reflective practices, and writing journals help develop critical reflection	4. It's a practitioners view, she says it works for her, which I have no reason to doubt. Nothing more is claimed.	5. One practitioners prefered tools
Czarniawska-Joerges, B. and Guillet de Monthoux, P. (1994) *Good Novels, Better Management: Reading Realities in Fiction*. Reading, CT: Harwoood Academic Press.	1. It explores the use of an artistic method in management education.	2. Novels are as good as, or better than, case stories	3. Social science is based on philosophy that is based on art. Novels are better than case stories.	4. It argues the value of novels through the similarity with case-stories. However, there are many differences between the two as well. Social sciences may be based on art, but there still is the leap from social science to managerial practice.	5. The link between social science and art may be of use.
Darsø, L. (2004) *Artful Creation: Learning-Tales of Arts-in-Business*. Samfundslitteratur	1. It provides an overview of arts-based methods in practice - also in management education	2. Create a model of the field of current practice	3. Locate where meta-level learning happens in the generated model	4. It is a very good selection of practitioners and very exhaustive.	5. See 3
Davenport, D. (2006), "Building a Dance Composition Course: An Act of Creativity", *Journal of Dance Education: Official Publication of the National Dance Education Organization,* vol. 6, no. 1, pp. 25-32.	1. Art-based learning and meta-level learning (in this case how to be creative in movement studies in a choreography class, i.e. "individual crafting skills and artistic expressivity" (26)	2. Advocating the use of C.R.E.A.T.E. (Critical reflection, Reason for dance making, Exploration and experimentation, Aesthetic agenda, Thematic integrity, and Expression and experience).	3. The attitude toward teaching is part of what is taught. The approach to dance-making and course-making (teaching dance-making) should be the same. Creativity and facilitating meta-level learning is about providing opportunities for participants to get new perceptions/ perspectives. Self-criticism as discovering "meaning inside movement" (27)	4. It is based on theory (Dewey and Greene) and on own experience as choreographer and teacher. Contains long lists of maximes. No empirical evidence is presented.	5. A practitioners perspective on facilitating meta-level learning. Advocates a process where sensing and thinking is integrated.
Dewey J (1934) *Art as experience,* New York,Capricorn.	1. It is a foundational text on art and learning	2. Define art as experience, rather than the final work.	3. Art is perceiving, not merely recognising. Refinement of experience.-Not only of analysis as reflection, critical reflection, or transformative learning	4. Good sound argumentation. Langer criticised Dewey's notion that rituals are based on habitual repetition of everyday activities.	5. A suggestion of an alternative to reflection, critical reflection and transformative learning that is derived from aesthetic theory.
Dey, P. and Steyaert, C. (2007), "The Troubadours of Knowledge: Passion and Invention in Management Education", *Organization,* vol. 14, no. 3, pp. 437.	1. Meta-level learning (here the practice of deconstruction) as necessary in business schools	2. Advocate a deconstruction-based pedagogy in management education. Critizises "education's instrumentalization and commodification" 439	3. Commodification of knowledge has negative consequences for business schools.	4. Need for critical reflective practice	5. An advocate for CME who focuses more on postmodernism than CT

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Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.	1. Talks about what the inclusion of art in school curriculum can provide that is unique	2. Engaging in art supports certain cognitive development, e.g., refining the sensing and the imagination.	3. See 2	4. Sound reasoning and lots of good illustrative examples	5. Supports Dewey notion of engagement with art supporting a particular and unique learning porcess, involving refinement of the sensing.
Eisner, E. (2010) Art and knowledge, in Knowles, J.G. & Cole, A.L. (Eds.) *Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues*, London: Sage	1. To understand better how and why artistic forms can be used in research	2. The author is trying to relate art to knowledge and characterise the form of knowledge one can get from and express through art	3. The author claims that art expresses emotion and that it is this evocative nature, that is the strength of art in research. The artist can create forms that structurally resemble emotions the artist knows and can allow others to experience these emotions through empathetically contemplating the work of art – thus gaining knowledge of the specific emotion. The issue of the imprecision of reference in art forms is mentioned as important to address. It is claimed that if art forms more serve the function of problematizing that of providing clear cut answers, then "the need for consensus on what is signified might be less significant" (Eisner 2010: 9). But that we should avoid using art forms as Rorschach tests.	4. The claims are based on a short discussion of Plato vs. Aristotle and some references to Dewey and Langer and Polanyi. One example of a description of nature is provided to support the evocative nature of art. Both theoretical and experiential/empirical backing seems thin and the piece has an essay-like quality	5. The identified strength of evoking felt sense experiential knowledge through the use of art forms is a good one – although not sufficiently substantiated. Further reading of Langer, Dewey and Polanyi may help supporting this notion.
Elkins, S. L. (2003), "Transformational Learning in Leadership and Management Positions", *Human Resource Development Quarterly,* vol. 14, no. 3, pp. 351.	1. Explores the "interplay between leadership competencies and the transformational learning process" (352)	2. Reviews roots of transformational learning. Reviews roots of competency analysis. Compare and conclude that transformational learning can be translated into relevant leadership competencies, that can serve as a base for education.	3. The traits explored are: Reflect on past behaviors, collaborate, agree on meaning of individual reflections, create action plans for implementation of insights (352)	4. Nice (but partial) literatur review. Phenomenographical concept of competency (Sandberg 2000) is omitted. The argumentation from the literature review to the conclusions are not clear/not existing. Evidence is purely literature.	5. An indication that transformational learning may be important for leaders who need to facilitate organizational change.

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Gabriel, Y. and Connell, N. A. D. (2010), "Co-creating stories: Collaborative experiments in storytelling", *Management Learning,* vol. 41, no. 5, pp. 507-523.	1. About co-created story telling (Renga) used in managerial development	2. "stories economically communicate experience, ideas and emotions and help make sense of potentially perplexing situations" 507	3. Rengas share certain qualities with conversational stories "the attempt to create and sustain meaning without being able to control the destination of the story, the investment of effort, imagination and emotion into the narrative by all contributors, and, as result, the strong sense of ownership of the end product" 520 Rengas can be used in management learning as narrative co-construction and deconstruction of the negotiated narrative revealing the inner tensions - and relating both to characters and authors.	4. The points above seem well founded in literature and well illustrated in the two rengas presented	5. The co-construction and collective deconstruction, as two processes facilitated by collective art creation.
Giguere, M. (2011), "Dancing thoughts: an examination of children's cognition and creative process in dance", *Research in Dance Education,* vol. 12, no. 1, pp. 5-28.	1. It links cognitive development with the activity of dance making	2. It is a political attempt to justify dance as an integral part of childrens education aimed at policy makers. It does so by showing how dance making help develop cognitive abilities that are valued by educational policy makers.	3. That "Cognition, as defined by educational and cognitive psychology, is recognizable in the process of creation dances" (22). It's value does not lie purely in "the realm of physical and emotional development" (23)	4. Far too many categories. I get the feeling, that they did not do their analysis properly. Furthermore, the sample was self-selected, so, the students in the sample have an attraction to dance. Maybe because movement is a way they learn well. Others may not learn like this.	5. Support for the claim that a non-verbal activity, such as dance making, can be a cognitive activity.
Gray, D. E. (2007), "Facilitating management learning - Developing critical reflection through reflective tools", *Management Learning,* vol. 38, no. 5, pp. 495-517.	1. Mate-level learning (here critical reflection) in management education	2. Examines "a range of refl ective processes and tools (the latter including storytelling, metaphors, critical incident analysis and repertory grids)" (495) that can be used to facilitate critical reflection Critical understood as questioning social assumptions, rather than individual, and placing attention on analysing power structures in the organization	3. Great literature review about reflection in management education. Presents a number of tools for reflection that could be used in management	4. Lot's of good ideas. None have been tested	5. Good ideas for workshop design
Grey, Christopher (2004) 'Reinventing Business Schools: The Contribution of Critical Management Education', *Academy of Management Learning and Education* 3(2): 178-86.	1. It addresses meta-level learning in management education	2. That CME will remedy some of the trouble business schools are in	3. Just another advocate for CME	4. The usual arguments	5. Just another advocate for CME

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Grose, T. K. (1999), "Romeo, Romeo, where art thy profit margins?", *U.S.News & World Report,* vol. 126, no. 16, pp. 53.	1. Talks about the use of Shakespear, at the Globe Theatre, in management education	2. Give a popular account of the rational for using Shakespear	3. A description of a particular use of art in management education	4. Just a description	5. Description of practice
Guillet de Monthoux, P., Gustafsson, C., & Sjostrand, S.-E. (Eds.). 2007. *Aesthetic leadership: Managing fields of flow in art and business*, London: Palgrave Macmillan.	1. Links aesthetics and leadership	2. Find the common elements in aesthetic leadership in various businesses/contexts	3. Not much	4. Theoretically/philosophically well founded	5. Not much
Hansen, H., Barry, D., Boje, D. M., and Hatch, M.J. (2007) Truth or Consequences An Improvised Collective Story Construction, *Journal of management inquiry*, 16(2): 112-126	1. Self repport on meta-level learning through engagement with art-creation	2. Show that engaging in an activity is a way of generating knowledge, and present knowledge generated about collective storytelling through engaging in collective storytelling	3. That engaging in the colelctive storytelling generates knowledge about collective storytelling, and that some insights were at a meta-level	4. Seen as a single case it is difficult to critique. They say they learned these things through this activity. There is no way of knowing if other factors influenced the learning repported.	5. An example of Chia's learning through perfecting of action. An example of meta-level learning through engaging in artistic activity (as described in visual art by Arnheim)
Harback, H. F. (2000), *Executive development: Examining critical reflective learning in the performance of a chief executive officer* (unpublished Ed.D. thesis), The Pennsylvania State University, United States -- Pennsylvania.	1. Explores application of critical reflection by one CEO.	2. Explore whether there are evidence that a successful manager actually reflect critically, in order to test the assumptions of CME, that critical reflection is necessary today.	3. Mentors, off-cycle learning, the creation of space, and trust promotes critical learning. Centric behaviour of the executive limits it. Executive development needs to make better links between executive assessment and placement. "If performance is the driver in a placement" then capability of learning taught in executive development should link to this" (v)	4. Interviews about Jorges learning were conducted with the executive assistant, HR director, HR executive, Memeber of top management team, and the Jorge himself (CEO), but not employees lower in the organization.	5. The point of relating the learning to application will also be relevant for arts-based learning.
Ibbotson, P. (2008). *The illusion of leadership: Directing creativity in business and the arts*. New York: Palgrave Macmillan.	1. Links art and leadership.	2. Show that leadership is a collectively created illussion and that the leader cannot know what the followers whould do.	3. "This ability to carry on being in charge and maintaining the trust of the company, when you do not and cannot know in detail how things will turn out, seems to me to be at the heart of creative leadership in business and the arts" (2). Balance between chaos and control.	4. Well argued and well written!	5. Balance between chaos and control
Ibbotson, P. and Darso, L. (2008). Directing creativity: The art and craft of creative leadership. *Journal of Management and Organization*, 14(5), 548-559.	1. See Ibbotson 2008	2. .See Ibbotson 2008	3. See Ibbotson 2008	4. See Ibbotson 2008	5. See Ibbotson 2008

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
James, A. (2007), "Reflection revisited: perceptions of reflective practice in fashion learning and teaching", *Art, Design & Communication in Higher Education,* vol. 5, no. 3, pp. 179-196.	1. Looks issues related to basing meta-level learning (here critical reflection) on text in the context of London College of Fashion	2. Problematise the notion of "text as the most effective medium for critical reflection" (4)	3. The explicit challenge of the assumption that critical reflection needs to be text-based.	4. In summary the research seems weak. Questionnaires used to examine non-texted based reflection??? 80 and 22 students seems like a small sample - but I don't know how big the population is. The interviews with staff seems more appropriate - especially inclution of drawing answers. The workshop activities are not explained.	5. Indication that text-based tools for reflection do not capture the full reflection process.
Johnston, E. and Kortens, A. (2010), "Appreciative Surprise", *Journal of Corporate Citizenship,* , no. 37, pp. 55-68.	1. Looks at tools for generating meta-level learning.	2. Advocate that meeting moments of surprise (incongruency, uncertainty) with design tools (thumbnailing, figure ground, edge and gestalt analysis) and appreciative inquiry can create tranformational learning, because such moments points to discrepancy between assumptions and experience.	3. Thumbnailing technique uses a combination of words and visual representation that "might surface knowledge and attitudes not easily accessed through words alone (Cross 2006)" (67) Refering to Winner's 2007 classification of skills taught in art classrooms.	4. It's interesting suggestions, but no empirical evidence back up their claims. This method might work, but who knows.	5. Ideas for methods that can be tested in workshops.
Kerr, C. and Lloyd, C. (2008) Developing creativity and innovation in management education : an artful event for transformative learning. In *Proceedings of the Fourth Art of Management and Organisation Conference*, 9-12 September 2008, Banff, Alberta, Canada, 9-12.	1. explore the use of arts-based methods in the Management Jazz program	2. Show positive effects of inclusion of arts-based learning opportunities	3. "Research findings indicate that artful learning opportunities enhance capacity for awareness of creativity in one's self and in others. This capacity correlates positively with a perception that engaging in artful learning enhances the capability of managers in changing collaborative relationships and habitat constraint" (3)	4. They do not tell us how the constructs that are claimed to correlate are meassured	5. Finding mentioned in 3.
Kerr, C. and Lloyd, C. (2008), "Pedagogical learnings for management education: Developing creativity and innovation", *Journal of Management and Organization,* vol. 14, no. 5, pp. 486.	1. It's an evaluation of an arts-based managerial development program	2. Advocates artful learning for developing creative habits in managerial education.	3. Clay modelling of management (art as process). Watching and discussing a dance troup creating a dance (art as role model). Designing action taking into account the other arts-based events (art as products). Is percieved by participants to correlate with transformational learning.	4. Thoroughly carried out quantitative and qualitative research. Methodology well described. However, a correlation is not a casue and effect. People who are drawn to arts-based learning may be naturals in transformational learning.	5. The most thorough arts-based management education project reported. Indication that arts-based methods does correlate with transformational learning.

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Kerr, C., (2006) The "Learning Wave Trajectory Model": exploring the nature and benefit of an "artful" management education learning process. In *Proceedings 20th ANZAM Conference "Management: Pragmatism, Phhilosophy, Priorities"*, Rockhampton, Queensland, Australia, 1-20.	1. It provides a model for the arts-based methods learning process	2. "The model above endeavours to provide an appropriate 'knowing' response to Strati's (2000: 30) call for "develop[ing] new awareness of organizational life rather than devis[ing] new ways to rationalize it."" (11)	3. The process is about increasing ones capacities, including "those elements of creativity and autopoietic response to perturbations that each human brings to their 'being in the world', their readiness to receive (Gadamer, 1975; Heidegger, 1962; Maturana and Varela, 1980, 1987)." (12)	4. It seems close to Kolb. But with the difference that learning is explicitly about increasing capacities - whereas in Kolb learning seems to be more about understanding and maybe skills	5. Artful learning process is about increasing capacity to respond to and receive the world. This fits well with developing the 'inner touch' and through this the capacity for high resolution reception and responses
Kerr, C., 2010. *Re-generating the praxis of academic staff development*. Dissertation, Queensland University of Technology.	1. Empirical research exploring the effects of arts-based development	2. Advocate the use of arts-based learning in management development	3. The effects are ways of working that incorporate "reflection, awareness, imagination, collaboration, adaptability, change and action" (170)	4. Method and analysis is thoroughly argued. My main point of critique is the pronounced lack of concrete illustrative examples. The propositions are not tied down and so I'm left with a feeling of what was actually said? Too fluffy.	5. The effects are both supporting more general processes, such as, reflection, collaboration and ability to deal with change, and other processes more specific to arts-based learning, such as, awareness and imagination.
Kester, E. D. D. Y. (2007) "How to use art for art's sake", *Financial Times,* Dec 3, pp. 2.	1. Provides opposing practitioners viewpoints on the use of arts-based methods	2. Provide a description of positive and negative views on the use of arts-based methods	3. Description of negative views, which is sparse in other papers	4. It only samples of pros and cons, and does not pretend to do more than that. The value is in providing the negative view that very few do	5. Example of a negative view.
King, I.W. (2008) 1.3 How we know what we know: The potentiality of art and aesthetics, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	1. Explore art appreciation as a generalisable method for faciiltating learning	2. Link analysis of object, being aware of sensation triggered by object, and reflection of the context of the object in the learning process.	3. Level one and three seem like reflection and critical reflection. Level two seem like something unique to arts-based methods	4. The argumentation and the illustration are sound. Little problematization/ presentation of contradicting evidence	5. Defining what I mean by 'inner ttouch' by refering to level two of engagement, and seeing this as something unique to arts-based methods.

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Kleiman, P. (2008), "Towards transformation: conceptions of creativity in higher education", *Innovations in Education and Teaching International,* vol. 45, no. 3, pp. 209-217.	1. Facilitation of meta-level learning, here learning about creativity	2. Explore the dimensions of the way lecturers conceptualise creativity in teaching and learning in higher education. Show how this poses challenges to institutional frameworks and government focus on creativity as means to productive (and profitable) ends.	3. Creativity relates strongly to personal transformation and professional fulfilment. Institutions can restrict possibility to engage in creativity. "academics need to be perceived and involved as agents in their own and their students creativity rather than as objects of, or more pertinently, deliverers of a particular 'creativity agenda'." (216)	4. Creation is a noun, not a verb, and it does not relate clearly to any specific action, nor does it relate clearly to a specific competency, like tuning a motor or teaching a course. I wonder how that affects a phenomenographical research design, and if this might explain the fluffyness of the conceptions found No data summary or sample description is provided making it difficult to evaluate the strength of the claims. Figure one, however, does show the data in a somewhat less condensed version..	5. Links teachers own creative process to that of students
Langer, S. (1951) *Philosophy in a new key: A study in the symbolism of reason, rite, and art*, New York: Mentor Books	1. It is a foundational text for aesthetics and organizational studies	2. Argue that art is articulation of thought and that what is created through art are concepts	3. Art is articulation of thought and what is created through art are concepts. Language as media for articulation of though only works well when thinking about certain parts of experience	4. In this book the general argument is made in a very thorough way	5. See 3
Langer, S. (1953) *Feeling and form: A theory of art,* New York: Charles Scribner	See Langer 1951	See Langer 1951	See Langer 1951	4. In this book the argument is made for each artform separately	See Langer 1951
Learmonth, M. (2007), "Critical Management Education in Action: Personal Tales of Management Unlearning", *Academy of Management Learning & Education,* vol. 6, no. 1, pp. 109.	1. Critical management education. Management education based on CMS	2. Traditional management is about controling and marginalising critical voices. Two stories are told (implementing a data system against the will and warnings of nurses, and falsifying waiting list data). CME in it's current form is not seen to give the tools to act differently in these situations. Only answering questions about alternative forms of organization may help change practice.	3. Critical reflection is not enough for managers - the current organization forms would mean that they quickly would loose influence (and their jobs) should they start being too critical.	4. Valued as a practitioners view	5. Practictioners view

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Lloyd, C.A. (2011) *Artful inquiry: an arts-based facilitation approach for individual and organisational learning and development*, Professional Doctorate thesis, Queensland University of Technology.	1. It explores the use of arts-based methods in management education. The researcher is a practitioner	2. Explore the benefits of ABM	3. ABM supports reflection and embodied reflection	4. Very thorough. Four studies. Full data represented in many cases.	5. Support reflection
McNiff, S. (2004). Research in new keys: An introduction to the ideas and methods of arts-based research, *Journal of Pedagogy Pluralism and Practice*, 9, http://www.lesley.edu/news/publications/publications.toc.html (access May 15th, 2011)	1. Traces the roots of the field of art-based research	2. Show how art-based knowing has given rise to new fields	3. art-based knowing is based on Langer	4. Good, but somewhat limited, literature work, tracing the roots of the field	5. Positioning Langer as the 'originator' of the field
McNiff, S. (2010) Art-based research, in Knowles, J.G. & Cole, A.L. (Eds.) *Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues*, London: Sage	1. To see what has been done in developing art-based methodologies	2. Show the potential of art in as a way of exploring human experience.	3. "Art-based research can be defined as the systematic use of the artistic process… as a primary way of understanding and examining experience …These inquiries are distinguished from research activities where the arts may play a significant role but are essentially used as data for investigations …that utilize more traditional scientific, verbal, and mathematic descriptions and analyses of phenomena" (McNiff 2010: 29) ABM "generate important information that often feels more accurate, original, and intelligent than more conventional descriptions" (McNiff 2010: 30)	4. The chapter refers mainly to the author's own practice. It is a number of suggestions for doing arts-based research. One example of the author's own work with his own dream is described in some detail.	5. I can use it as an example of a practitioners self reflexion and ideas about what works best – ideas based on a long career in art-therapy.

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Meisiek, S. & Hatch, M.J. (2008) 3.2 This is work, this is play: Artful interventions and identity dynamics, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	1. It investigates a particular type of arts-based method for facilitating meta-level learning	2. Same as 3	3. "In the most successful artful intervention, the playfulness of the artistic process is enacted within the context of work, and is designed to help organizational members reflect upon the organization's identity". that as long as play serves intstrumental goals its potential will be limited.	4. It is focused on a very particular type of arts-based method and selects two particular cases that supports its claims. No counter evidence is presented. Conflict between purpose of supporting reflection and saying instrumental goals limits the potential of arts interventions. However, the main argument is sound	5. An exampleof art supporting reflection. The claim that limiting playfulness by instrumental goals limits potential
Mockler, R. J. (2002), "Using the Arts to Acquire and Enhance Management Skills", *Journal of Management Education,* vol. 26, no. 5, pp. 574-585.	1. Litterature review of the use of Drama and dramatic literature and symphony conductors' experiences in management education	2. Summaries what has been done.	3. Summary	4. It is partial, but the partiality is acknowledged. It is not arguing anything, just summarising.	5. Description of a number of concrete projects
Nissley, N. (2002a) Moving HRD beyond "Paint by nombers": Aesthetic epistemology and arts-based learning in management education, *Learning at the Top. Symposium* 26: 19-26, (2002), .	1. Literature review of art in management education	2. Advocate that arts-based learning in management education is a global and growing phenomenon.	3. same as 2	4. Nissley has assembled a lot of examples.	5. References and evidence that arts-based learning in management education is big and growing
Nissley, N. (2002b) Arts-based learning in management education. In Wankel C and DeFillippi R (Eds) *Rethinking Management Education for the 21st Century: Research in Management Education and Development*. New York: Information Age Publishing, pp.27-61.	1. It addresses arts-based learning in management education	2. Make an overview of what has been done	3. Art practices can be used as compliment to logico-rational educational approaches	4. As a literature review it seems very inclusive. I have my doubts about how selective it is in terms of quality appraisal. Some of the sources are doubious. It categorises by artform. This adds nothing to our understanding. Thus I'm not sure it answers the question it sets out to answer (what can management learn from arts?)	5. Great source for finding references. The proposal that arts-based learning should not replace but rather compliment traditional educational practices is interesting. On one hand arts-based learning can be seen as a response to the critique of management education (that critical management education is also a response to) on the other hand it is seen as a compliment rather than an alternative.
Nissley, N. (2010), "Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business", *Journal of Business Strategy,* vol. 31, no. 4, pp. 8-20.	1. Describes and evaluates arts-based learning in management education in the current historical context.	2. See 1	3. Lot's of great examples of where art is used and of frameworks for understanding applications	4. Thorough walkthrough	5. 2010 literature review

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Nystrom, P. C. and Starbuck, W. H. (1984), "To Avoid Organizational Crises, Unlearn", *Organizational dynamics,* vol. 12, no. 4, pp. 53.	1. Argues the case for meta-level learning (here unlearning) as important to managers.	2. Promote that top managers unlearn continuously - in order to avoid being replaced in the process of necessary organizational unlearning	3. Learning to unlearn is essential for managers	4. Evidence is mostly presented in anecdotal versions, although anecdotes claim to refer to research. However, this seems to be the style of the journal - not to report on methodolgy. There is no literature review, although they refer to Bo Hedberg's literatur review on psychological literature, concluding that unlearning must precede learning.	5. Argument for the necessity of learning to unlearn, e.g. meta-level learning, for top managers.
Pavlovich (2010) Educating for conscious awareness, Journal of Management, Spirituality & Religion; 7(3): 193-208	1. It provides an example of facilitation of meta-level learning within a managerial education program	2. Basing education on reflection, mindfulness, and presencing has positive effects of developing interpersonal skills, leadership skills, creativity, etc.	3. The distinctions between reflection, mindfulness, and presencing are useful	4. It is just a practitioners view. Very little evidence is provided. No method applied in the evaluation.	5. Practitioners view
Reason, P. (2007), "Education for Ecology: Science, Aesthetics, Spirit and Ceremony", *Management Learning,* vol. 38, no. 1, pp. 27-44.	1. Exploring Bateson's (1972) "radical arguments about the dangers of consciouc reational mind untempered by aesthetics, grace and the sacred" 29 and what kind of educational process this leads to	2. Describes Bateson's ideas and how they have designed a MSc program from these.	3. "Can se design and conduct education as a 'recovery of grace'?" 35 Organizations are parts of a wider ecology of mind and art is needed in order to reconnect or get a feel for this wider context.	4. He's got a name, and he beleive it works	5. An interesting reading of Bateson
Reynolds, M. (1998), "Reflection and critical reflection in management learning", *Management Learning,* vol. 29, no. 2, pp. 183.	1. Addresses critical reflection in managerial education	2. Give a balanced overview of critical reflection in management education. Both curriculum and methods and structures of education needs to be considered.	3. Shows how meta-level learning (reflection and critical reflection) is based on inclusion of broader contexts of various kinds. And argues that not only content but also method of delivery needs to be aligned with critical reflection.	4. There are a lack of concern with guidance. It is assumed that questioning in itself will provide guidance - but what should be questioned and in what order are not touched upon. Even though it is explicitly mentioned here (and elsewhere) that questioning can have disruptive consequences.	5. Both content and method need to change in a new pedagogy. Does changing the method to arts-based learning imply a change in content? Excelent literature review concerning critical reflection in adult and management education
Reynolds, M. (1999a), "Critical reflection and management education: Rehabilitating less hierarchical approaches", *Journal of Management Education,* vol. 23, no. 5, pp. 537.	See Reynolds 1998	See Reynolds 1998	See Reynolds 1998	See Reynolds 1998	See Reynolds 1998

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Reynolds, M. (1999b), "Grasping the nettle: Possibilities and pitfalls of a critical management pedagogy", *British Journal of Management,* vol. 10, no. 2, pp. 171.	1. About the dark side of critical reflection in management education	2. Summarize what has been said about "why critical reflection might be discounted or rejected by managers or management students as a perspective for questioning the nature and purpose of professional work" and the "disruptive consequences which can result when critical reflection is adopted" 172	3. Critical reflection in management education may be resisted, assimilated or cause disruption when embraced. Dilemma between encouraging questioning and having a teacher authority. Fears can only be addressed if they are fully recognized - not dismissed. (see quotes below)	4. Very thorough literature review	5. Countering the idealistic beleif in meta-level learning.
Rippin, Ann (2011) Conference presentation on what's wrong with arts-based management development	1. Critique of arts-based methods	2. Oppose (and balance) the optimistic attitude around arts-based methods	3. Skills in working with the medium are needed. Otherwise it is just amateurish.	4. The point is delivered clearly. Not backed up with literature but with a number of examples. Does not pretend to be more than it is, i.e. provocation.	5. A critical voice. Skills are necessary.
Sambrook, S. and Stewart, J. (2008), "Developing critical reflection in professional focused doctorates: a facilitator's perspective", *Journal of European Industrial Training,* vol. 32, no. 5, pp. 359.	1. Examines critical reflection in DBA programme	2. To facilitate critical reflection the concept needs to be clarified from the beginning of the course. "Staff might assume (incorrectly) that advanced practitioners arrive with a high level of maturity to engage in critical reflection, yet advanced practitioners 'worry' about critique and perceive it as negative and/or failure" (359)	3. Refer to Samra-Fredricks (2003) four problems of critical management pedagogy. a)superior moralising, b) abstraction/irrelevance, c) difficult surfacing taken-for-granted connected to management practice, d) find appropriate curriculum . Students may not have possibility to practice critical reflection once they return to their orgnaizations	4. Exclusion of ambiguous notes may be a serious problem since 'ambiguous' may mean 'not fitting with researcher's understanding'. As they acknowledge, subjective experience of students are not addressed in this study. The five focising questions are very broad for one piece of research.	5. They do not provide much new insight.
Schiuma, G. (2011) *The Value of Arts for Business*, Cambridge: Cambridge University Press	1. Explores the value of art for business	2. "investigate why and how the arts, in the form of Arts-Based Initiatives (ABIs), can represent a powerful management tool for developing employees and organizational infrastructure that can drive superior value-creation" (1)	3. Art allows managers to make sense of an ambiguous and complex organizational reality. Especially intangible values.	4. It focusses very much on 'handeling the aesthetic dimension' and in doing so adapts the idea of managers as the constructor of the organizational blueprint, characteristic of the scientific management it proposes to be an alternative to. However, he does acknowledge that his perspective is utilitarian (3)	5. Reading this it becomes clear to me that I am more interested in the use of arts as tool for creation of understanding than as tools for manipulation.

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Schmidt-Wilk, J., Heaton, D. P. and Steingard, D. (2000), "Higher Education for Higher Consciousness: Maharishi University of Management as a Model for Spirituality in Management Education", *Journal of Management Education,* vol. 24, no. 5, pp. 580-611.	1. At Maharishi University of Management, management students are taught art.	2. Provides good constructs of pure and applied spirituality, provides an ontological and epistemological foundation, describes a method to work with these in management education called the science of creative intelligence, and provides a summary of research done on TM	3. All subjects (art, humanities, socialogy, management studies, etc.) spring from the same field - the field of pure consciousness Good constructs and ontology, epistemology	4. Good summary of research	5. Mostely for the methodology section on epistemology and ontology
Schon, D. A. (1975), "Deutero-Learning in Organizations - Learning for Increased Effectiveness", *Organizational dynamics,* vol. 4, no. 1, pp. 2.	1. In our turbulent times, organizational effectiveness is achieved by having leaders who are god learners, i.e. who can "detect new features in the environment and... respond to them efficiently" (2)	2. The question of efficiency has been answered differently: WW1-WW2 Is the firm well organized? WW2-late 50s Does the organization foster individual creativity, and with it, intervention and discovery? late 50s-mid 60s Is the organization innovative? (as a whole) mid60s-present Is the organization able to manage change? But now change is constant, therefore the question to ask is: Can the organization learn?	3. Learning to learn is important for org efficiancy when change is a constant. Model II fosters double-loop learning	4. No research design is described. Literature review is narrative and lack references (in style of history lesson). Argument is well crafted.	5. Case for importance of meta-level learning. Expression that anything that is learned can "in principle" be expressed in propositional form. Model II description.
Schön, D. A. (1987) *Educating the Reflective Practitioner.* San Francisco, CA: Jossey-Bass.	See Schön 1983	See Schön 1983	See Schön 1983	See Schön 1983	See Schön 1983

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Schön, D.A (1983) *The Reflective Practitioner: How Professionals Think in Action.* Aldershot: Arena.	1. It talks about meta-level learning in management education	2. Reflection-in-action and reflection-on-action. "Usher et. al. (1997: 143) sum up well the crisis he identifies. Technical-rationality is a positivist epistemology of practice. It is 'the dominant paradigm which has failed to resolve the dilemma of rigour versus relevance confronting professionals'. Donald Schon, they claim, looks to an alternative epistemology of practice 'in which the knowledge inherent in practice is be understood as artful doing' (op. cit.). Here we can make a direct link between Donald Schon and Elliot Eisner's (1985; 1998) interest in practitioners as connoisseurs and critics"	3. Reflection-in-action as an artful doing is not actually necessarily an analytical, rational reflection.	4. Builds on own experiences and own cases and little information about methodology is given	5. Interesting to note that one of the founding texts on reflection in management development does not promote rational, analytical reflection
Seeley, C. & Reason, P. (2008) Expressions of energy: An epistemology of presentational knowing, In Liamputtong, P. & Rumbold, J. (eds.) *Knowing Differently: Arts-Based & Collaborative Research*, New York: Nova Science Publishers, Inc., 25-46	1. Explores presentational knowing	2. Characterise the process of creating presentational knowing and the consequences of developing it	3. The consequence of enhanced connection to context and therefore enhanced sensitivity in responses	4. I think they confuse presentational knowing with unfinished thinking. The jumble on page 6 is not, according to me, presentational knowing. It's just a jumble. Presentational knowing needs the same process of refinement as propositional knowing – only in a different medium	5. Link between art creation and *connecting* to the context, rather than just being critically aware of it
Senge, Scharmer, Jaworski, & Flowers (2004) *Presence: Human purpose and the field of the future*, Cambridge, MA: The Society of Organizational Learning, Inc	1. It is about meta-level learning in management education and practice	2. Advocate the concept presencing and the Theory U	3. Sensing is a key element in this theory. It is what brings us from 'downloading' information to a place were we can become aware of our 'highest future potential'	4. It is written as a dialogue between four people – based on their work with dialogue. This seems unnecessary. Limited evidence is presented. This may be due to the audience (popular text)	5. Exploration of the role of sensing

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Shreeve, A. (2010), "A phenomenographic study of the relationship between professional practice and teaching your practice to others", *Studies in Higher Education,* vol. 35, no. 6, pp. 691-703.	1. Links facilitation of meta-level learning (here learning non-text book practical knowledge from creative professionals) with teachers conception of the relationship between teaching and art creation	2. They find five categories ranging from conceiving it as two conflicting and separate activities to perceiving them as two sides of same activity. Only in the latter, they claim, will students actually gain access to meta-level learning.	3. Teachers conception of teaching facilitates (or not) meta-level learning.	4. Well carried out research. Strong argument.	5. Putting teachers conception of teaching on the list of conditions that facilitate meta-level learning in art classes.
Springborg, C. (2010) Leadership as Art – Leaders Coming to Their Senses, *Leadership* 6(3): 243-258	1. It speaks about meta-level learning, art and management education	2. place sensing at the heart of meta-level learning and showing its relevance to leaders	3. Sensing is at the heart of meta-level learning	4. It is an inspirational peice rather than a traditional academical argument	5. Relating sensing and meta-level learning. Self promotion ;)
Strati, A. 2007. Sensible knowledge and practice-based learning. *Management Learning,* 38(1): 61–77.	1. Talks about the role of meta-level learning (here sensible knowledge) in learning	2. Show the importance of including sensible knowledge in theories about practice-based learning	3. Illustrates sensible knowledge and shows how refinement of senses is important as a meta-level learning that frames other kinds of learning - some workers can sense things others can't	4. Good illustrations even though method is not described well. Sometimes references to other papers containing such details are given.	5. An example of how meta-level learning studied from a background of aesthetic theory is focused on refinement of sensing capacities
Taylor, S. S. (2008) Theatrical performance as unfreezing: Ties that bind at the Academy of Management, *Journal of management inquiry* 17(4): 398-406	1. It relates change (meta-level learning) and art (theatre performance)	2. Show evidence in the data for the presence of the three criteria of Schein's first phase of facilitation of change (unfreezing)	3. Art objects create a common language	4. The frequent references to imagery/elements of the performance in the quotes are good evidence. No data summary. No counter evidence in data or literature. Although there are critical reflections on the nature of the audience - the ones who came to the performance would be the ones where unfreezing was least necessary.	5. Link between art and creation of language
Taylor, S. S. and Ladkin, D. (2009), "Understanding Arts-Based Methods in Managerial Development", *Academy of Management Learning & Education,* vol. 8, no. 1, pp. 55-69.	1. Presents a typology of arts-based processes in organisational development and change	2. transference of artistic skills, projective techniques,the evocation of 'essence', and creating artifacts (masks, collages, or sculpture) a process we call 'making' These are ordered in a 2x2 using the dimensions of art process/art product and universal/particular	3. A typology of meta-level learning in art-based processes: Skill transfere, Projective technique, Illustration of essence and, Making	4. Convincing and thorough.	5. Typology

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Taylor, S.S. & Carboni, I. (2008) 2.2 Technique and practices from the arts, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	1. They suggest how a method from acting can be used to create knowledge in an organizational setting	2. Taylor and Carboni distinguish art metaphors vs. direct learning from art. Identifies the stream that "applies techniques from the arts to the problems and practices within organizations (e.g. Austin and Devin 2003; Ferris, 2002)" (220). They further distinguish between techniques of criticising art and producing art. They offer an example of the latter – namely Stanislavski's technique of expressive verbs.	3. a) distinguish 'application of techniques for creating art' from other arts-based interventions. b) such techniques focus on knowing how, tacit and embodied knowledge. c) learning such techniques requires learning from a 'master'	4. The argument hangs together. Lack of opposing views. Taylor is a playwright and acting techniques are natural to him. Problems with having managers applying such techniques are not elaborated on - other than saying it takes skill.	5. The three point in 3
Tung, R. L. (2006), "Of arts, leadership, management education, and management research: A commentary on Nancy Adler's "The arts & leadership: Now that we can do anything, what will we do?"", *Academy of Management Learning & Education,* vol. 5, no. 4, pp. 505-511.	1. Looks at leadership and art	2. Comments on Adler 2006.	3. Wroks of art "(a),transcend time, are (b), universal in appeal and (c), holistic in nature" (506). In the West management is seen as science, in the East, as art. West prefer deductive knowledge, East, inductive. Balance is needed.	4. Good line of argumentation	5. Balance is needed.
Vann, J. R. (2000), "Metaphorical Mapping: The Arts in Graduate Theological Education", *Teaching Theology and Religion,* vol. 3, no. 2, pp. 103-107.	1. Relate experience with using art in teaching a course on teaching that aimed at changing students conceptions away from the narrow "sage on the stage" conception.	2. It works. Particularly the metaphorical mapping exercise.	3. Describes the interactions that occur using art-based methods to facilitate meta-level learning.	4. It is not research. It is a practitioners view.	5. An example of the experience of a practitioner, who is positive toward arts-based methods.
Visser, M. (2007) Deutero-learning in organizations: A review and a reformulation, *Academy of Management Review*, 32(2): 659–667	1. Reviews the literature on double and triple loop learning	2. Argue for a return to Bateson's original concept	3. There is profound confusion in the literature on double and triple loop learning	4. It is very inclusive and there is no doubt about the confusion. However, arguing for a return to Bateson's concept overlooks that this is 3ly theoretical and not practical, which is the reason for Argyris and Schön's modification.	5. Reference that has already shown the confusion
Warren, S. & Rehn, A., (eds.) (2006) *Consumption, Markets, and Culture* 9(2): special issue: Oppression, art, and aethetics	1. Gives a unique perspective of aesthetics as inhibitor of meta-level learning (here critical reflection)	2. Give a clear picture of how aesthetic means are used in oppressive practices	3. Aesthetics can hinder meta-level learning by sorrounding the learner with 'aesthetic knowledge' embodied in artefacts	4. All though the editors deliberately have limited the authors space to give them a sense of being oppressed, the sum of the evidence presented in all papers makes the main point useful	5. A limitation of the use of arts-based methods. It can numb out rather than support reflective practices.

Paper	Why am I reading this	What are the authors trying to do wth this	What are they saying that's relevant to me	How convincing is it	What can I use this for
Wicks, P.G., Rippin, A. (2010) Art as experience: An inquiry into art and leadership using dolls and doll-making. *Leadership* 6(3): 259-278	1. It talks about facilitation of meta-level learning in MSc students through art creation	2. Arguing that art holds rather than collapses experience, and that good leadership does the same	3. Managers need to learn the skill of holding, not collapsing, experience	4. As usually it is suspect when teachers use their own students as research subjects, since there is a power relation that will influence, and this relation is not addressed. Apart from that, both design and data is presented well. Claiming something about good leadership from a class room exercise is not convincing. But that art enables people to hold, not collaps, experience, and that it creates a good basis for reflection, is convincingly argued.	5. Art enables people to hold, not collaps, experience. A number of facilitating factors both related directly to method and to facilitators themselves.
Willmott, H. C. (1994) Management education, provocations to a debate. *Management Learning,* 25(1),105-136.	1. It talks about new ways of learning in management education relating to meta-level learning (here critical reflection)	2. They suggests that action learning as form and critical theory as content would be an appropriate answer to the call for "competencies-base or technically oriented approaches" to management education.	3. An alternative in both content and method is needed.	4. It is refering to selective literature that supports the integration of critical theory in management education - among others contributors to Willmott's own anthology from 92. It does not problematise this point of view.	5. One response to the debate about alternatives to "competencies-base or technically oriented approaches" to management education.
Wills, S. (1994), "2001: A research odyssey - Teaching different types of learning", *The Journal of Management Development,* vol. 13, no. 1, pp. 60.	1. Contrasts meta-level learning and simple learning at a business school.	2. Cerebral learning: knowledge-based (finance, statistics), behavioural learning: competence-based (marketing, interviewing skills), transformational learning: Self-development-based (leadership, coaching) (63) This framework can be used to address two issues: a) how much experiential activity is needed, b) how much diagnosis of learning needs are needed in the class	3. Cerebral learning/transfer of information pressuposes that appropriate transforamtional learning has already taken place.	4. Not the full interview guide, but the main questions are presented. Many excerpts, but no data summary. Obvious interest on selling Ashridge, but the findings about learning and the findings about operationalisation are seperated.	5. Supporting the point that information transfer pressuposes meta-level learning.

C.2 Extraction for conceptual findings

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Alvesson, M. and Willmott, H (1996). *Making Sense of Management: A Critical Introduction*. Sage, London.	Promote the integration of critical theory and management studies	The use of critical theory in management	"forms of analysis developed within the critical traditions of social theory are actually more pertinent and insightful for making sense of the everyday tensions, irrationalities and dilemmas encountered by practicing managers than the tired ideas and superficial prescriptions contained in most management textbooks and guru handbooks" (7)	Literature review and analysis	Critical reflection	Critical reflection
Alvesson, M. and Willmott, H (eds) (1992b). *Critical Management Studies*. Sage, New York.	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996	See Alvesson & Willmott 1996
Alvesson, M. and Willmott, H. (1992a). 'On the Idea of Emancipation in Management and Organization Studies', *Academy of Management Review*, 17(3), pp. 432–464.	Adress criticism of CME	The use of critical theory in management	A modified more local verion of critical thinking is necessary.	Analysis of literature	Critical reflection	Critical reflection at a local level
Argyris, C., & Schon, D. (1974) *Theory in practice: Increasing professional effectiveness*. San Francisco. Jossey Bass	Presenting new concepts describing the meta-level learning process and the conditions that facilitate it	Meta-level learning in management consultancy	Theory-in-action vs. espoused theory, double- & single-loop learning, Model I and Model II, Governing variables	Anecdotal evidence in the form of case stories from own consultancy and research practice	Becoming aware of and critically evaluate the theories-in-use	Model II, Valid information, informed choice, internal commitment, shared control, participate in design and implementation, surfacing conflicting views, public testing and evaluation, minimal defensiveness in relations

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Arnheim, R. (1969) *Visual thinking*, California: University of California Press	Showing that perceptions are the 'flesh and blood' of thinking and that there is an unbroken continuum from common gestures to art work (v)	Summarises research done on "visual perception as a cognitive activity"(v)	"My earlier work had taught me that artistic activity is a form of reasoning, in which perceiving and thinking are indivisibly intertwined. A person who paints, writes, composes, dances, I felt compelled to say, thinks with his senses" (v) The split between thought and sense is the problem underlying the neglect of art in society and education (v)	Empirical research showing that the "mechanisms by which the senses understand the environment are all but identical with the operations described by the psychology of thinking. Inversely, there was much evidence that truly productive thinking in whatever area of cognition takes place in the realm of imagery" (v)	Learning at a level where thought and sensing is a unity	The split between thought and sens limits meta-level learning.
Austin, R. & Devin, L. (2003) *Artful making: What managers need to know about how artists work,* New Jersey: Prentice Hall	Develop a new model for the creative collaboration process using new concepts that are developed from looking at this process	Compare management in various businesses (e.g. agile programming) with theatre direction.	A model for management: Release, Collaboration, Ensemble, Play. Distinguishes between Artful and Industrial making and notes the conditions for each	Own practice in business and theatre respectively	Release is compared to relaxing a muscle. Meta-level learning happens when the mind is stretched.	Teach them to release and release them
Backenroth, O., Epstein, S. and Miller, H. (2006), "Bringing the Text to Life and Into Our Lives: Jewish Education and the Arts", *Religious Education,* vol. 101, no. 4, pp. 467-480	Advocate learning *through* art	Jewish religious teaching	Various forms of exploration of text through art to construct a personal relationship and meaning	Quotes from interviews and conversations with teachers and students (children)	schools should help children learn to organize their experiences through aesthetic feeling. According to Read, the purpose of aesthetic education is to "develop in the child an integrated mode of experience" ()469	Promoted by learning through artistic activities
Barbera, L.E. (2009) Palpable Pedagogy: Expressive Arts, Leadership, and Change in Social Justice Teacher Education (An Ethnographic/Auto-Ethnographic Study of the Classroom Culture of an Arts-Based Teacher Education Course), Ph.D. Dissertation, Antioch	"Illustrate the power engendered when the arts are employed in teacher training for social justice to create palpable pedagogy and a new model for social justice teacher education". (24)	Leadership development for socail justice in the context of teacher education	Describes the culture that is created when arts-based methods are used in education	Case-study of own teaching	"felt meaning, transformational learning, and release of the imagination (Greene, 1995)" (ii)	Same cultural aspects that arts-based learning promotes.

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Barry, D. (2008) 1.2 The art of… , in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	Give an overview of the field, a definition of art, and categories of actors in the field and elements of the artistic process	The field of arts and organizations	Distinguishes art as fine art (unusually moving in tensional ways (32)) from craft, investment, and management of art. People: art-pullers, art-pushers, art-scribes. Art practices more important than artists: problemfinding (Getzel Csikszentmihalyi 1979), iteration and emergence (Austin & Devin 2003), inversion (Barry 2008), organizational art media, rather than traditional media, associative tool collection, rather than practical	Illustrative examples and literature	Reflection (challenge of taken-for-granteds)	"unusually moving in tensional ways". Unusual, moving and creation of tension in the contextual setting
Barry, D. and Meisiek, S. (2010) Seeing More and Seeing Differently: Sensemaking, Mindfulness, and the Workarts, *Organization Studies* 31(11): 1505-1530	Exploring the effects of 'workarts', i.e. the use of art in organizations	Use of art in organizations	Art promotes mindfulness through 'analogous artifacts'. Workart, i.e. the use of art in organisations, can be categorised as collections, artist led intervention, artistic experimentation	Literature, observations and conversations	Mindfulness	"analogous artifacts that defamiliarize organizational members' habitual ways of seeing and believing" (1505)

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Bathurst, R., Sayers, J. and Monin, N. (2008), "Finding beauty in the banal: An exploration of service work in the artful classroom", *Journal of Management & Organization,* vol. 14, no. 5, pp. 521-534.	Illustrating the process of compression and expression of experience through art creation in a management education setting	Classroom. Service management class	Creating art is compresses and express experience. E.g. Design and drawing skills are usually left untapped in academic settings - but they are valuable as means of digesting experience	The cartoon strip	Compression and expression of experience "A second, and more generalisable motive for proposing visual parodies was that it both encouraged students to compress their artful expression of their experience, and subsequently enabled the sharing of individual artful expressions with the class" 525 "But as Dewey notes, these multifarious emotions are not in themselves artistic. What is required, he argues, is that the artist reflects on these life experiences, and through a process of inner engagement with feelings and perceptions, distils them into an expression: a work of art" (522)	"The two students who created this cartoon strip clearly have drawing and design skills, abilities that are not normally valued in an academic environment. In a discipline that privileges writing in black ink on a white page, business studies students are rarely asked to express themselves in diverse media. The skills of the visual artist or musician are often left untapped in classroom learning"
Beirne, M. and Knight, S. (2007), "From community theatre to critical management studies: A dramatic contribution to reflective learning?", *Management Learning,* vol. 38, no. 5, pp. 591-611.	Explore "to what extent community theatre can be harnessed to nurture reflective abilities, heighten awareness, cultivate the capacity for sensitive engagement and enliven student receptivity to critical ideas and debates" 592	Scottish community theatre in management education	Confirming literature and pointing out institutional blockages to using theatre Theatre can be "an education in ideology, designed to numb rather than stimulate the senses" 592	Survery, filmed workshops, and focus groups	Taking responsibility for own learning, reflexivity	Experiential learning, reflexivity, participation of students and students sharing control of education
Boal, A. (1985) *Theatre of the oppressed*. New York: Theatre Communications Group	Show how theatre is necessarily political and can be used for both oppression and liberation	Experiments with forum theatre in Peru	Way to turn theatre into a weapon against the oppressors by raising awareness of social context and possibilities for influence	Critical reflection through theatre as medium	Critical reflection	Active audience

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Bohm, D. (2000) *On Creativity*, New York: Routledge	Exploring the creative process in art and science	Creativity in art and science	Thought as a system. Selfsustained confusion as defence against the inevitable incoherence of thought.	Paradigm shifts in physics	Increase in coherence of thought. Inclusion of more of the whole.	Supporting the pain of incoherence. Tracing thought back to its origin
Bredin, J. (1991), "Close Encounter of the Mental Kind", *Industry Week,* vol. 240, no. 2, pp. 36.	Advocates reflection for managers	Seminar held by Mr van Vlissingen	Reflection is necessary. Companies are about change and the future	None – only van Vlissingen's assumption	Unclear – opening the mind to something new	Coming up with answers before opening the mind to questions
Brown, R. B. and Mccartney, S. (1994), "Learning about Knowing, Knowing about Learning - Management Education on a Part-Time Mba", *Educational & Training Technology International,* vol. 31, no. 4, pp. 254-267.	Describing innovative MBA and report on empirical stydy (255)	MBA at Essex	The MBA at Essex facilitates deep learning	Students reflection - is recognised as mainly anecdotal	Deep learning (Ramsden)	Linking theory to own experience. Writing about theory in relation to own worklife. Choosing own learning. Reflection tools: learning diaries, reflection journals, portfolios of work, discossions of learning strategies, and the use of video, audio and observers to train skills
Buswick, T. (2005), "Seeing your audience through an actor's eyes: an interview with George Stalk", *The Journal of business strategy,* vol. 26, no. 5, pp. 22.	Advocate TAI's training	This is an interview with a learner, learning about giving talks from a theatre based company	Learning to connect emotionally with, including managing transitions, your audience is more than a skill. It's about conceiving of the audience as a guest you've invited into your home - e.g. experiential change.	Spill over effect. The learning has effects, not just on conference presentations, but also on presenting to the board or clients, etc.	None	"they don't do things to make people uncomfortable. They do things to try to make people comfortable because presenting naturally takes people out of the comfort zone" 24

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Champoux, J. E. 1999. Film as a teaching resource. *Journal of Management Inquiry,* 8(2): 206–217.	Provide ideas for the use of film in management educaiton	Management education	Film is a unique ressource for teaching. Can be used as case, experiential exercise, metaphor, satire, symbolism, meaning, experience, and time portray. Advantages, known medium, inexpesive way to experience unfamiliar worlds, provide both cognitive and affective experience. Disadvantages: Fiction may not 'work in reality', take time, students can react to content, actors, type of film in a way that distracts from the point	Personal experience and literature reviewing	N/A	cognitive and affective experience, film techniques that direct awareness
Chia, R. (2003), "From knowledge-creation to the perfecting of action: Tao, Basho and pure experience as the ultimate ground of knowing", *Human Relations,* vol. 56, no. 8, pp. 953-981	Advocate that knowledge can be formed from perfecting of action	Philospphy and comparing east and west	Uncluttering of the mind, unlearning, is important to reconnect to pure experience from which knowledge can be created through the activity of perfecting action	Eastern philosophy and selected western thinkers	Learning while in touch with pure experience (James), pure duration (Bergson), pure intuition (Chang). Radical empiricism criticise orthodox empiricism for starting with predefined linguistic categories. Experience more fundamental than individual (Nishida)	Perfection of action as true basis of knowledge. Knowledge in east is not about explaining causal relationships, but about the ability "to affect a flawless and effortless performance" (978)
Chia, Robert (1996) 'Teaching Paradigm Shifting in Management Education: University Business Schools and the Entrepreneurial Imagination', *Journal of Management Studies* 33(4): 409-28.	Argues that "the cultivation of 'entrepreneurial imagination' is the singular most important contribution university business schools can make to the business community" (409)	Teaching paradigm shifts at management courses	Gaining critical awareness of paradigmatic lenses and their influence on our everyday perception is critical in order to develop entrepreneurial imagination	Similarity between entrepreneurial imagination and 'intellectual entrepreneurship'	Critical reflection or reflection	Awareness of paradigmatic lenses and their effects

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Cowan, D. A. (2007), "Artistic Undertones of Humanistic Leadership Education", *Journal of Management Education,* vol. 31, no. 2, pp. 156.	Provide a framework for art and leadership, four leadership competencies, and examples of how these can be developed through engagement with art	Arts-based teaching in leadership development. Contemplation of artworks and art exercises	Examples of ways of operationalising arts-based learning. A framework based on the medicine wheel (physical/reflection, mental/inclusion, spiritual/vision, emotional/improvisation)	Students reflection notes giving feedback on sessions	Reflection and refinment of sensing through art appreciation. Effect of balance in the four elements of art/medicin wheel.	Strong conceptual framework to make the art events relevant for practitioners
Cunliffe, A. L. (2004) 'On Becoming a Critically Reflexive Practitioner', *Journal of Management Education* 28(4): 407–26.	Provide tools for facilitating critical reflection	MBA courses	a) an exercise to help students think about the socially constructed nature of reality, (b) a map: reflex interaction (habits, previous learning), reflective analysis (single loop), critically reflective questioning (double loop), and (c) an outline and examples of critically reflexive journaling "critical reflexivity is of particular importance to management education because by thinking more critically about our own assumptions and actions, we can develop more collaborative, responsive, and ethical ways of managing organizations" (408)	Own experience, e.g. Expressed in a typical Q&A section	Critical reflection	Critical questioning

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Czarniawska-Joerges, B. and Guillet de Monthoux, P. (1994) *Good Novels, Better Management: Reading Realities in Fiction*. Reading, CT: Harwoood Academic Press.	"To show how good novels can educate better managers" (1)	Management courses and the use of case-stories vs novels	Novels can serve the same function as case-stories and more. Show tension between culture of org and country, or show the non-glorious side of org. "While social science rests upon philosophy… philosophy, in turn, is deeply rooted in literature, poetics and art, to an extent that one may even be inclined to see continental philosophy as primarily a commentary on art (Rorty 1989, Welsh 1990)" (11)	The similarity between novels and case-stories. The latter only works if it gives an experience.	Critical reflection	"…the willing suspension of disbeleif" (McNair 1971:2 quoted in C&M 1994: 2) the willingness to have the experience the case story can give
Darsø, L.. (2004) *Artful Creation: Learning-Tales of Arts-in-Business*. Samfundslitteratur	Create categories for current practice in the field of arts'n'business. Answer how and what can business learn from artists, and what kind of learning occurs.	Practices in the field of arts'n'busiess in Europe and North America.	Arts-in-Business can be used instrumentally for teambuilding, communication, leadership development, and innovation; or in an integrated way as a strategic. Full model (decoration, entertainment, instrumental tool, and strategic process of transformation)	Interviews with over 40 practitioners in the field and descriptions of their products	At the strategic level. No explicit definition	Balance between the poles of Darsø's Diamond model
Davenport, D. (2006), "Building a Dance Composition Course: An Act of Creativity", *Journal of Dance Education: Official Publication of the National Dance Education Organization,* vol. 6, no. 1, pp. 25-32.	Advocate C.R.E.A.T.E. as a way to design courses in choreography	Choreography courses	What is taught should be reflected in the course design (25) Creativity is connecting parts in order to give participants possibilities for new perceptions/perspectives (26)	None	"Discovery as a result of exploration and experimentation" (26) - matches the def of creativity (L)	C.R.E.A.T.E. "Critical reflection, Reason for dance making, Exploration and experimentation, Aesthetic agenda, Thematic integrity, and Expression and experience" (25) vs. product-centered class room "teacher owns expert opinion, insufficient time for guided exploration, focus on making strong products to get positive feedback" (25)

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Dewey J (1934) *Art as experience,* New York,Capricorn.	Connect art with everyday experience instead of isolating it in museums and in ideas of art as special. A wall has been build around art by separating it from its working in our experience and the context in which it was created.	Creation of art	Shifts the focus of the art process from the 'expressive object' to 'the creation of an experience'. There is a continuum from "refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings" (3).	Philosophical argumentation. Uses biology.	Refining the experience into a work of art (compressing and expressing experience).	Bridging the gap between ordinary experience and art
Dey, P. and Steyaert, C. (2007), "The Troubadours of Knowledge: Passion and Invention in Management Education", *Organization,* vol. 14, no. 3, pp. 437.	Advocate a deconstruction-based pedagogy in management education. Critizises "education's instrumentalization and commodification" 439	Business schools, passion and knowledge	Deconstruction can be used in business schools as a critical practice "knowledge is legitimated not according to its potential for social emancipation, but on the basis of its use and/or exchange value (Jacob, 2003). Lyotard called this legitimizing practice performativity" 441 "we will argue that knowledge creation and learning can no longer be understood under the spell of a rationalistic, programmatic and instrumental paradigm" 438 "Mintzberg's main point of criticism with regard to… MBA education in particular is that knowledge is reified, fragmented and de-contextualized and, most importantly, that it ignores experience" (439)	Literature	Deconstruction	Deconstruction enhances. Commodification of knowledge blocks
Eisner, E. (2002a). *The arts and the creation of mind.* New Haven, CT: Yale University Press.	Advocate for the inclusion of art in school curriculum - not due to its ability to support development in other subjects, by due to its own merit	Arts in elementary school curriculum	Engaging with art supports the development of cognitive processes not developed elsewhere. Ability to sense and imagine - not restricted by instrumental purpose	Literature review	Refining perception. Sensing and imagining for the pleasure of these activities, rather than for some predifined instrumental reason	Refining perception. Sensing and imagining for the pleasure of these activities, rather than for some predifined instrumental reason

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Eisner, E. (2010) Art and knowledge, in Knowles, J.G. & Cole, A.L. (Eds.) *Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues*, London: Sage	Show how art can be used to formulate knowledge about emotions	Use of art as a way of knowing in research	Art can formulate knowledge about emotion. Art is better at problematizing than at making unambiguous statements.	None specific	Formulation of experience	Use of art in formulation of knowledge
Elkins, S. L. (2003), "Transformational Learning in Leadership and Management Positions", *Human Resource Development Quarterly,* vol. 14, no. 3, pp. 351.	Critizise the current state of thinking about critical reflection in managerial development. Suggesting new areas for research	Managerial development	Theory and research in critical reflection can help identify what leaders of change need to develop in themselves	Theory and others research	"Transformational learning occurs when individuals begin to reflect critically on previous perspectives and then through either a sudden or gradual process begin to recognize that these previously held predispositions have con-strained their understanding of current contextual experiences. Therefore, they begin to modify these predispositions to better reflect the dynamics of these new contextual experiences." 351 Freire: deepening awareness of social reality and own ability to change this through action, Meaning making with the help of mentors, Integration of various aspects of one's self concept, Rational reflection and change of worldview (352)	"Critical reflection on one's assumptions, discourse to validate the critically reflective insight and action" (Mezirow & Wiessner 2001: 330) (351) Brookfield (1987) 1. Trigger, 2. Appraisal (realising own incompetence in new context), 3. Exploration, 4. Alternatives, 5. Integration (352)
Gabriel, Y. and Connell, N. A. D. (2010), "Co-creating stories: Collaborative experiments in storytelling", *Management Learning,* vol. 41, no. 5, pp. 507-523.	Analyse two rengas and evaluate the potential of rengas as pedagogical vehicle in management education	Rengas created by scholars interested in collective storytelling	Aristotelian view that poetry and fiction can reach beyond literal truth for deeper truths	Own reflections as facilitators and co-creators/participants.	Not clear	Co-creation and collective deconstruction of co-created artefacts (here rengas)

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Giguere, M. (2011), "Dancing thoughts: an examination of children's cognition and creative process in dance", *Research in Dance Education,* vol. 12, no. 1, pp. 5-28.	RQ: What is the nature of children's thinking as they are creating dances? Are there specific thinking strategies or cognitive processes that can be identified from children's experience? (6)	Fifth graders engaged in dance making - in groups	Cognition is present in dance making	Interviews, journals, videotapes, brainstorm papers	Cognitive development	"Ideas and knowledge from diverse areas are connected and integrated, which gives the choreography the ability to alter experience and reform knowledge" (8)
Gray, D. E. (2007), "Facilitating management learning - Developing critical reflection through reflective tools", *Management Learning,* vol. 38, no. 5, pp. 495-517.	Propose and evaluate tools for critical reflection in management practice	Critical reflection in management practice	Presents a number of tools for critical reflection developed in various fields	None	Reflection	Reflective metaphors, critical incident analysis, reflective journals, repertory grids and concept mapping. (495)
Grey, Christopher (2004) 'Reinventing Business Schools: The Contribution of Critical Management Education', *Academy of Management Learning and Education* 3(2): 178-86.	Advocate CME	MBAs	"Reconfigure management education in terms of an attention to values and context" (182)	A walkthrough of CMS and CME	Critical reflection	Awareness of values and context
Grose, T. K. (1999), "Romeo, Romeo, where art thy profit margins?", *U.S.News & World Report,* vol. 126, no. 16, pp. 53.	Advocate the courses	Theatre, discussing Shakespeare plays	Shakespeare characters can be used to learn about leadership	None	None	The vividness of theatre
Guillet de Monthoux, P., Gustafsson, C., & Sjostrand, S.-E. (Eds.). 2007. *Aesthetic leadership: Managing fields of flow in art and business*, London: Palgrave Macmillan.	Finding the universal in aesthetic leadership in different domains	Leadership	Leaders can create quality, meaning and value in enterprises through focus on playfulness, passion, improvisation, beauty, intuitive judgement, and the senses.	None specific	None specific	See focus under contributions
Hansen, H., Barry, D., Boje, D. M., and Hatch, M.J. (2007) Truth or Consequences An Improvised Collective Story Construction, *Journal of management inquiry*, 16(2): 112-126	Explore what happens if the authors engage in colelctive storytelling	Understanding collective storytelling through activity	Suports Chia in perfection of action as a way of knowledge creation	Self repport of authors	The authors discover several things they find surprising. Fx, the improbability of the idea of management as a dominating voice - in that effects of single voices seem difficult to dissern in the final product.	Doing it and getting personal experience

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Harback, H. F. (2000), *Executive development: Examining critical reflective learning in the performance of a chief executive officer* (unpublished Ed.D. thesis), The Pennsylvania State University, United States -- Pennsylvania.	Explore whether critical reflection occur in the life of a successful CEO in key learning incidents	Worklife of a CEO in a North American company	It is actually not present. Harback also identify a number of blocks and facilitating factors	Evidence to the contrary. Colleges point out situations where critical reflection could have happened, but interview with CEO shows that it didn't	Reflection and critical reflection	Mentors, off-cycle learning, creation of space, trust promotes. Centric behaviour of executive limits
Ibbotson, P. (2008). *The illusion of leadership: Directing creativity in business and the arts*. New York: Palgrave Macmillan.	Examine what business leaders can learn from theatre directors	Leadership	Being in charge without knowing what's gonna happen is at the heart of creative leadership. Balance between chaos and control	None specific	Emergence of creative ideas	Competitive individualism blocks it
Ibbotson, P. and Darso, L. (2008). Directing creativity: The art and craft of creative leadership. *Journal of Management and Organization*, 14(5), 548-559.	See Ibbotson 2008	See Ibbotson 2008	"the art of directing creativity is linked to developing competencies of conscious presence, attention and vigilance, whereas the craft of directing creativity concerns communication, framing and choice" (548)	See Ibbotson 2008	See Ibbotson 2008	See Ibbotson 2008
James, A. (2007), "Reflection revisited: perceptions of reflective practice in fashion learning and teaching", *Art, Design & Communication in Higher Education,* vol. 5, no. 3, pp. 179-196.	Examine the perceptions of critical reflection at LCF, is it taught, how is it expressed, is it measured, how do students respond, what is the role of emotions	Tension between retaining the characteristics of art disciplines and the political demand for homogenisation of education through PDP based on written statements and reflections	Non-textual modes of reflection are used but modes of recording such reflection is purely text-based and thus does not capture the whole story	Self reporting, self evaluation	Reflection in both text and non-text based forms	Non-text based tools for reflection

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Johnston, E. and Kortens, A. (2010), "Appreciative Surprise", *Journal of Corporate Citizenship*, , no. 37, pp. 55-68.	Advocating an "emerging prototype of adult learning incorporating concepts from appreciative inquiry, adult transformational learning and design" (56)	Executive development	"Classroom observations of studio art instruction showed students developing eight distinct conceptual skills: perfecting a craft, reflecting, observing, envisioning, evaluating, exploring, engaging and persisting (Winner 2007)" (59) "Design students gain iterative insights during multi-perspective design dialogues that draw both verbal and visual reasoning in to a constructive process" (59)	Classroom observation/own practice	Triple-loop learning that questions deeply held assumptions (Isaacs 1993), reflexive thinking: synthesise of learning during design process (Schön 1987), abductive thinking: imaginative leap into exploring the probable (Dunne & Martin 2006) (56)	Meeting moments of surprise with design tools (thumbnailing, figure ground, edge and gestalt analysis) can create tranformational learning, because such moments points to discrepancy between assumptions and experience
Kerr, C. and Lloyd, C. (2008) Developing creativity and innovation in management education : an artful event for transformative learning. In *Proceedings of the Fourth Art of Management and Organisation Conference*, 9-12 September 2008, Banff, Alberta, Canada, 9-12.	Advocate the inclusion of arts-based methods in management education	Management Jazz program	ABM promote creativity and innovation. Four stage learning process:"capacity, artful event, increased capability, and application/action to produce product" (3) artful learning enhance creativity and transformational learning	Management jazz program research	Transformational learning (both as "a consciously rational process or a more intuitive, imaginative process" (6))	Artful learning opportunities
Kerr, C. and Lloyd, C. (2008), "Pedagogical learnings for management education: Developing creativity and innovation", *Journal of Management and Organization,* vol. 14, no. 5, pp. 486.	Advocate facilitation of critical reflection through arts-based methods at management educations	Facilitation of critical reflection through arts-based methods in managerial development. Specifically the Management Jazz Program in New Zealand.	Chains of arts-based events in managerial education works "Some findings from data collected indicate positive correlations between the arts-based learning program and individual perceptions of transformational learning, and awareness of individual creativity, linked to innovation" 487	Interviews/self report	Creativity, imagination, inventiveness, improvisation, insight, intuition, and curiosity (485)	Arts-based events

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Kerr, C., (2006) The "Learning Wave Trajectory Model": exploring the nature and benefit of an "artful" management education learning process. In *Proceedings 20th ANZAM Conference "Management: Pragmatism, Phhilosophy, Priorities"*, Rockhampton, Queensland, Australia, 1-20.	Advocate and explain the model	Arts-based methods in management education	The artful learning wave trajectory model (capacity, artful event, increased capability, product of artful skill)	review of literature	Transformational learning. growth in one's capacity to feel, perceive, judge for oneself … growth in one's capacity to participate imaginatively in the lives of others … (McCarthy et al. 2005: 24). (13)	'artful' experiences that generate expanded meaning, that enhance the capacity to judge for oneself, that broaden feeling and perceptions regarding one's understanding of 'being-in-the-world', that enhance empathy with others, and that generate, as an artful product, the further capacity to play and participate beneficially and imaginatively in the lives of others (Darsø, 2004; Eisner, 2002; Heidegger, 1962; Maturana and Varela, 1980, 1987; McCarthy et al., 2005; Tharp, 2003) (10-11)
Kerr, C., 2010. *Re-generating the praxis of academic staff development*. Dissertation, Queensland University of Technology.	Questtion: "whether or not the facilitation of staff development through the practice of arts-based transformational learning supported academic aims in higher education" (ii) "What is the role/place/nature and potential impact of 'artful' staff development programs designed to facilitate academic professional artistry through building capabilities that support participants within increasingly challenged and changing academic organisational frameworks?" (79)	"arts-based learning as a non-traditional approach to tranformative learning for management and self-development within the business of higher education" (ii)	"arts-based lifelong learning processes provided participant perception of enhanced capabilities for self-creation and clarity of transformational action in academic career management" (ii), "a new and innovative Artful Learning Wave Trajectroy learning model to engender academic professional artistry" (ii) "arts-based learning developed 'artful' ways of working such as creative skills, capacities and capabilities that incorporated reflection, awareness, imagination, collaboration, adaptability, change and action." (170)	Data from the Management Jazz Program	Transformational learning	"examining the play between human development at work, and provision of opportunities for insight into the individual prazis of self-organising and self-creation one's work life" (78)

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Kester, E. D. D. Y. (2007) "How to use art for art's sake", *Financial Times,* Dec 3, pp. 2.	Examples of positive and negative views on the use of art in managerial development	Baltic business schools working with art interventions in managerial development	Necessity of explicitly making the link so the art becomes relevant to the work of managers	None	None	Framing is necessary/linking back to practice.
King, I.W. (2008) 1.3 How we know what we know: The potentiality of art and aesthetics, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	Suggesting a framework for understanding the processes involved in art appreciation and how they transfer to an organizational setting	Using art techniques for engaging with art appreciation to engage with organizational reality	Identify three types of engagement: 1. the 3rd person Cartesian one aiming at creating objective knowledge 2. the 1st person noticing your own felt sense of the object including the reactions it triggers in your system 3. reflexive engagement, creating knowledge about the objects placement in it's wider context	Illustate levels of engagement by show how they would apply to a painting by Klee and to a job-interview.	Probably a combination of the three processes (analysing object, sensing object, reflecting on the context of the object)	All three processes
Kleiman, P. (2008), "Towards transformation: conceptions of creativity in higher education", *Innovations in Education and Teaching International,* vol. 45, no. 3, pp. 209-217.	Map concepts of creativity and point out issues in the structure of the institutions	Creativity in learning and teaching in higher education, Lecturers in arts, humanities, science	For students to be creative, teachers have to engage in their own creativity	None	Not concerned directly with meta-level learning, but rather with creativity - however, 'creativity' is sometimes used similar to meta-level learning	"Academics need to be perceived and involved as agents in their own and their students creativity rather than as objects of, or more pertinently, deliverers of a particular 'creativity agenda'." (216)
Langer, S. (1951) *Philosophy in a new key: A study in the symbolism of reason, rite, and art*, New York: Mentor Books	That language is not the only means of articulating thought and that all that is not speakable is not necessarily feeling (81)	What is created in the creation of a work of art?	"all forms of symbolic transformation are not only basic human needs but they are also fundamental and intelligent modes of conception with each characterized by its unique framework of symbols that cannot be reduced to another system." McNiff 2004: 1	Review and critique of research and philosophy	Creation of concepts	Using artistic media to articulate thought
Langer, S. (1953) *Feeling and form: A theory of art,* New York: Charles Scribner	See Langer 1951	See Langer 1951	See Langer 1951	See Langer 1951	See Langer 1951	See Langer 1951

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Learmonth, M. (2007), "Critical Management Education in Action: Personal Tales of Management Unlearning", *Academy of Management Learning & Education*, vol. 6, no. 1, pp. 109.	Advocate critical management education	Management in healthcare	Critical reflection is not enough "Not only was I troubled by the obvious ethical problems, I started to feel that my job was less about doing something worthwhile—more about protecting others from embarrassment." "as Grey and Willmott have reflected: "[T]he ultimate assessment of CMS will be the extent to which it succeeds in making a critical—reflective and emancipatory—difference to understanding, studying, teaching and practicing management" (2005: 351)." (112)	Anecdotes from own life. Realizing unethical agendas in the organizations he was working in.	Critically reflecting on ones situation and ones own personal values	Critical reflection (CMS)
Lloyd, C.A. (2011) *Artful inquiry: an arts-based facilitation approach for individual and organisational learning and development*, Professional Doctorate thesis, Queensland University of Technology.	Explore artful inquiry	Own practice using arts-based methods in management educaiton	Arts-based methods are good for facilitating reflection	Multiple studies mainly base on own practice	Reflection, embodied reflection (Schön)	Arts-based interventions
McNiff, S. (2004). Research in new keys: An introduction to the ideas and methods of arts-based research, *Journal of Pedagogy Pluralism and Practice*, 9, http://www.lesley.edu/news/publications/publications.toc.html (access May 15th, 2011)	Introduce his book 'art-based research' and relate how the field has emerged from Langer's work	Art-based research	Art-therapy and art-based research builds on Langer	N/A	Transforming experience through expressing it in non-linear, non-verbal ways	Using different symbolic systems
McNiff, S. (2010) Art-based research, in Knowles, J.G. & Cole, A.L. (Eds.) *Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues*, London: Sage	Explore arts' potential to create knowledge in research	ABR	Try to illustrate the potential of using art to generate knowledge	Generation of knowledge that feel more "accurate, original, and intelligent" (30)	See def	Keep method simple (35)

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Meisiek, S. & Hatch, M.J. (2008) 3.2 This is work, this is play: Artful interventions and identity dynamics, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	Present a	Artful interventions in organizations	"In the most successful artful intervention, the playfulness of the artistic process is enacted within the context of work, and is designed to help organizational members reflect upon the organization's identity". "employees of narcissistic organizations….to become aware of how outsiders perceive them. And employees of hyper-adaptive organizations…to explore the substance of their cultureal self-understandings"(420)	Schrat's candywrappers and Hankes leadership development through choir conduction as examples of successful interventions	Reflection and feedbackloop of stakeholders or art-works reflecting the organization	a) Reflection of the social sculpture, either by stakeholders or by art-works. The latter having advantages, such as, emotional and aesthetic appeal, aesthetic quality and immediacy. b) As long as play serves intstrumental goals its potential will be limited.
Mockler, R. J. (2002), "Using the Arts to Acquire and Enhance Management Skills", *Journal of Management Education,* vol. 26, no. 5, pp. 574-585.	Reviewing what is currently being done within managerial development through art	Using drama, dramatic literature and symphony conductors' experience in managerial development	It's a way of providing experiential learning, as opposed to academic literature-based learning, and it's a way to bring forth the individuals uniqueness	None	None	Experiential learning
Nissley N (2002b) Arts-based learning in management education. In Wankel C and DeFillippi R (Eds) *Rethinking Management Education for the 21st Century: Research in Management Education and Development*. New York: Information Age Publishing, pp.27-61.	Give an overview of what has been done	Arts-based learning as an alternative to 'the traditional logico-rational paradigm' (27) based on aesthetic epistemology.	Lists authors who have written about the use of art as metaphor and the use of art appreciation and making in management education. Suggests that it is an appropriate educational practice that can complement the traditional logico-rational practice.	Literature	Arts-based learning referring to "'aesthetic epistemology' (Nissley 1999a)… 'aesthetic modes of knowing (Reimer & Smith, 1992, p.23), 'arts based training (Arts & Business 2001), 'art as a way of knowing' (Greene, 1995), 'aesthetic experiential learning' (Merritt, 1995), 'expressive arts consulting and education' (California Institute of Integral Studies, 2001), 'arts-based educational programming' or 'creative learning' (Vaill, 1996)" (28)	Engaging with aesthetics

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Nissley, N, (2002a) Moving HRD beyond "Paint by numbers": Aesthetic epistemology and arts-based learing in management development, *Learning at the Top. Symposium* 26: 19-26, (2002), .	Summarize what's been written on arts-based learning in management education	Arts-based learning in management education Literature review.	Arts-based learning is big and growing	Many examples	None	Not explicit
Nissley, N. (2010), "Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business", *Journal of Business Strategy,* vol. 31, no. 4, pp. 8-20.	Reviewing what is currently being done within managerial development through art	Arts-based learning in management education	Literature review	Literature	See Nissley 2002b	See Nissley 2002b
Nystrom, P. C. and Starbuck, W. H. (1984), "To Avoid Organizational Crises, Unlearn", *Organizational dynamics,* vol. 12, no. 4, pp. 53.	Advocate continuously unlearning for top managers	Top management and organizational crises	Continuous unlearning is necessary at the level of top management. Top managers expectations, rather than different job activities, produced different outcomes (56) "Organizations succumb to crises largely because their top managers, bolstered by recollections of past successes, line in worlds circumscribed by their cognitive structures. Top managers misperceive events and rationalize their organizations' failures" (58)	Cases of turnarounds	Reflection. Letting go of beliefs and values based on past successes	Unlearning past learning, or rather past learning prevents new learning.
Pavlovich (2010) Educating for conscious awareness, Journal of Management, Spirituality & Religion; 7(3): 193-208	Advocating the course. Providing a framework of different kinds of awareness creating activities, evaluating the course	Management education at Waikato Management School, Hamilton, New Zealand	Framework for reflection, mindfulness, presencing. Course results: interpersonal skills, creativity, adaptability, leadership skills, compassion, ecological awareness (193)	Framework: literature, Effects of course: personal experience, few student quotes	Reflection: reflection and critical analysis of past experience. Mindfulness: awareness of present. Presencing: awareness of highest future potential	Reflection creates plasticity of mind, necessary for engaging in mindful learning and presencing.

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Reason, P. (2007), "Education for Ecology: Science, Aesthetics, Spirit and Ceremony", *Management Learning,* vol. 38, no. 1, pp. 27-44.	Describe (and sell) the Schumacher workshop and the MSc at the University of Bath. Propose Bateson's ideas as foundation for management education	Schumacher workshop at University of Bath. Deep wilderness experience based on Bateson	"Can se design and conduct education as a 'recovery of grace'?" 35 Organizations are parts of a wider ecology of mind and art is needed in order to reconnect or get a feel for this wider context.	Some recordings of the fourth workshop	Learning II and III. Connecting with the wider context	Quotes Bateson for saying that art, because it is not subject to purposive, language-bound rationality, is capable of re-linking us with our context. 34
Reynolds, M. (1998), "Reflection and critical reflection in management learning", *Management Learning,* vol. 29, no. 2, pp. 183.	Showing that both educational content and process need to be considered when basing a pedagogy on critical reflection, rather than just reflection	Managerial education	Both content and process needs to be considered	Literature and argumentation	Critical reflection, becoming aware of power and control in knowledge	Critical reflection on own education
Reynolds, M. (1999a), "Critical reflection and management education: Rehabilitating less hierarchical approaches", *Journal of Management Education,* vol. 23, no. 5, pp. 537.	See Reynolds 1998	See Reynolds 1998	See Reynolds 1998	See Reynolds 1998	See Reynolds 1998	See Reynolds 1998
Reynolds, M. (1999b), "Grasping the nettle: Possibilities and pitfalls of a critical management pedagogy", *British Journal of Management,* vol. 10, no. 2, pp. 171.	Summarize what has been said about managers resisting critical reflection and disruptive consequences of adopting it	Critical reflection in management education	Critical reflection can be resisted, assimilated, or have disruptive consequences when adopted	Not the focus	Critical reflection: questions power and interest. Reflection: questions past experience. Critical thinking: systematic problem solving	Resistance, assimilation, disruptive consequences hinders critical reflection
Rippin, Ann (2011) Conference presentation on what's wrong with arts-based management development	Criticise the use of arts-based methods in Management education	Arts-based methods in management education	Without skills the art cannot be used in management education	Evidence to the contrary. A number of horrible pictures and poems	None specific	Skills are necessary
Sambrook, S. and Stewart, J. (2008), "Developing critical reflection in professional focused doctorates: a facilitator's perspective", *Journal of European Industrial Training,* vol. 32, no. 5, pp. 359.	Examine critical reflection in DBA programs	Own DBA program	Critical reflection is problematic. E.g. cannot be practiced in the workplace. Can com across as superior, moralising, difficult, and irrelevant.	Facilitators experience	Critical reflection	Clear framing and definition of critical reflection.
Schiuma, G. (2011) *The Value of Arts for Business*, Cambridge: Cambridge University Press	Explore what value art has for business	Use of arts-based methods in business	Art allows managers to make sense of an ambiguous and complex organizational reality. Especially intangible values	Not relevant	Not relevant	Not relevant

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Schmidt-Wilk, J., Heaton, D. P. and Steingard, D. (2000), "Higher Education for Higher Consciousness: Maharishi University of Management as a Model for Spirituality in Management Education", *Journal of Management Education,* vol. 24, no. 5, pp. 580-611.	Sell the program. Suggest how spirituality can be applied in management education	Course in Creative Science at Maharisha University of Management	All subjects spring from the same field. Pure spirituality as a field perceptable to the relaxed mind. Applied spirituality as actions springing from experiencing this field	Not explicit	Increased perception to perceive the pure field and see different subjects connection to or rootedness in this field	Sensing the pure field
Schon, D. A. (1975), "Deutero-Learning in Organizations - Learning for Increased Effectiveness", *Organizational dynamics,* vol. 4, no. 1, pp. 2.	Advocate reflection	Managers work	Reflection is the new answer to the question of efficiency today (can organizations learn?)	Anecdotes from own practice	Reflection, surfacing of assumptions	Reflective practice
Schön, D. A. (1987) *Educating the Reflective Practitioner.* San Francisco, CA: Jossey-Bass.	See Schön 1983	See Schön 1983	"Development of the thinking in the 1983 book with sections on understanding the need for artistry in professional education; the architectural studio as educational model for reflection-in-action; how the reflective practicum works; and implications for improving professional education" (http://www.infed.org/thinkers/et-schon.htm)	See Schön 1983	See Schön 1983	See Schön 1983
Schön, D.A (1983) *The Reflective Practitioner: How Professionals Think in Action.* Aldershot: Arena.	Presenting new concepts and expanding what counts as knowledge to 'knowing-how'	Practitioners learning processes	Criticises technical-rational for being a positivist epistemology of practice. Suggests an epistemology of practice where 'knowing-how' understood as 'artful doing' solves the dilemma between rigour and relevance better than technical-rationality. Link to Eisner.	Own consultancy practice	Reflection-in-action	Reflection-in-action and reflection-on-action.

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Seeley, C. & Reason, P. (2008) Expressions of energy: An epistemology of presentational knowing, In Liamputtong, P. & Rumbold, J. (eds.) *Knowing Differently: Arts-Based & Collaborative Research*, New York: Nova Science Publishers, Inc., 25-46	Exploring presentational knowing	Exploring presentational knowing at Bath	Sensuous encountering, suspending, bodying forth, being in-formed. Knowing the more than human world -> creative, well-informed, respectful responses -> minimising negative unintended consequences -> enhance experience of being human -> being engaged and alive -> feeling the feelings that allows us to discern our context -> knowing the more than human world	Own experience and work at Bath	"the core of creativity lies in the ability to make (or find) forms that fit experience – artists are those who have developed this capacity to an extraordinary degree…" (20)	Interplay between forms of knowing
Senge, Scharmer, Jaworski, & Flowers (2004) *Presence: Human purpose and the field of the future*, Cambridge, MA: The Society of Organizational Learning, Inc	Exporing the process of evolving our sense of purpose through dialogue	Management education and practice	U-theory	Own practice as consultants in dialogue groups	Collective reflection	Dialogue (Isaacs 1999)
Shreeve, A. (2010), "A phenomenographic study of the relationship between professional practice and teaching your practice to others", *Studies in Higher Education,* vol. 35, no. 6, pp. 691-703.	Challenge the belief that hiring creative professionals automatically gives students access to state of the art practical knowledge	Creative professionals teaching their craft part time	Five levels of conceptions ranging from separate activities to two sides of same activity	Levels of conceptions show that teachers potentially can learn at a meta-level	Change of conceptions of task	Facilitators experiencing teaching and their art as two sides of the same activity (conceptualised as whether or not students get access to the teachers knowledge)
Springborg, C. (2010) Leadership as Art – Leaders Coming to Their Senses, *Leadership* 6(3): 243-258	Place sensing at the heart of meta-level learning	Leadership as art	Art is a process of returning to the unpatterned sensation and allowing new patterns to emerge	Conceptual art	New patterns of sensing emerging without the interferrence of thought	Spending time in uninterpreted sensing

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Strati, A. 2007. Sensible knowledge and practice-based learning. *Management Learning,* 38(1): 61–77.	Connects sensible knowledge to practice-based learning	Sensible knowledge's role in practical learning in the workplace	Asks "is it possible to study practice-based knowledge and learning in organizations without taking account of sensible knowledge?" (61). "Sensible knowledge springs from the perceptivesensory faculties of individuals, and from their aesthetic judgement" (75)	Own empirical research	Refining sensing	Refined sensing
Taylor, S. S. (2008) Theatrical performance as unfreezing: Ties that bind at the Academy of Management, *Journal of management inquiry* 17(4): 398-406	Argue the use of theatre performance in facilitating change	Facilitating dialogue on violence in academia at the Academy of Management conference	Art objects fulfil Schein's three criteria of unfreezing, the first stage in creating change.One being that Art objects can provide common language.	Quotes from dialogue at the presentation and from followup mails	Cnceptual change in which 'unfreezing' is a first step	Common language, Anxiety/guilt, safety.
Taylor, S. S. and Ladkin, D. (2009), "Understanding Arts-Based Methods in Managerial Development", *Academy of Management Learning & Education,* vol. 8, no. 1, pp. 55-69.	Propose a typology of arts-based processes	Arts-based processes in organisational development and change	Typology of arts-based processes. Skill transfer, , Projective technique, Illustration of essence, Making.	Two cases	Projective technique: surface and present "embodied knowing is often tacit, not logical, self- contradictory, and heavily laden with emotionality" 65, Illustration of essence: "great art expresses these aspects [universal aspects of leadership and management] in a way that allows people to personally connect with and understand them" 65, Making: give a healing, "deep experience of personal presence and connection" 66	Engaging in the processes described in the typology.

Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Taylor, S.S. & Carboni, I. (2008) 2.2 Technique and practices from the arts, in Barry, D. & Hansen, H. (eds.) *The SAGE Handbook of New Approaches in Management and Organization*, London: Sage	Suggesting the technique of the expressive verb for "drawing upon arts practices and techniques to understand and enhance the enactment of organizational actions" (226)	Using techniques from acting to produce knowledge in an organizational setting	"drawing upon arts practices and techniques to understand and enhance the enactment of organizational actions" (226). "the aesthetic approach changes the focus of study from 'knowing that' to 'knowing how' (Brady 1986) by acknowledging both the value of tacit, embodied knowledge and the experiential medium through which such knowledge transfer takes place"	They refere Stanislavski's books, but the knowledge came from acting and directing classes	Transfer of tacit & embodied knowledge. "the aesthetic approach changes the focus of study from 'knowing that' to 'knowing how' (Brady 1986) by acknowledging both the value of tacit, embodied knowledge and the experiential medium through which such knowledge transfer takes place"	Stanislavski's technique of the expressive verb
Tung, R. L. (2006), "Of arts, leadership, management education, and management research: A commentary on Nancy Adler's "The arts & leadership: Now that we can do anything, what will we do?"", *Academy of Management Learning & Education,* vol. 5, no. 4, pp. 505-511.	Comment on Adler's 2006 paper	Business schools and art	Art's greatest gift to business is artist's "ability to project, feel, and draw inspirations from the heart. These attributes could facilitate our quest to hone the "disciplined imagination" Karl Weick called for." 511"	Literature on the subject	Not explicit	Balance between Eastern and Western Management as inductive art and deductive science.
Vann, J. R. (2000), "Metaphorical Mapping: The Arts in Graduate Theological Education", *Teaching Theology and Religion,* vol. 3, no. 2, pp. 103-107.	Describing a particular exercise used by author	Teaching course at a school of Christian studies	Arts-based teaching in general and 'metaphorica mapping' specifically works well as an interactive and creative approach to teaching generating critical reflection	Relating own experience	Reflection	Safe, respectful classroom environment, attention to sequence of content and reinforcement, action and reflection, clear means of accountability, etc. (Vella 1994) (105)
Visser, M. (2007) Deutero-learning in organizations: A review and a reformulation, *Academy of Management Review*, 32(2): 659–667	Argue for a return to Batesons original concept	Looks at the conceptual confusion in the literature about double and triple loop learning	Showing the confusion is the contribution that is relevant to me. His argument is about a returning to a conception of double loop learning closer to Bateson's original concept	Literature review	Bateson's Deutero learning	Not explicit
Warren, S. & Rehn, A., (eds.) (2006) *Consumption, Markets, and Culture* 9(2): special issue: Oppression, art, and aethetics	Show how aesthetics can be a tool for oppression	Various	Aesthetics can be used for oppression and numming out reason	Photo-visits of boardrooms, interviews with musicians, analysis of theatre practice, etc.	Critical reflection	Aesthetics can be manipulative and prevent meta-level learning

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Paper	Purpose of paper	Context	Contribution: Key ideas/findings relating to facilitating meta-level learning	Evidence for occurance of meta-level learning and/or for main claims	Definitions of meta-level learning	conditions that promote or inhibit meta-level learning
Wicks, P.G., Rippin, A. (2010) Art as experience: An inquiry into art and leadership using dolls and doll-making. *Leadership* 6(3): 259-278	Describing how meta-level learning can be facilitated through art creation	MSc students making dolls to learn about being leaders	"leadership, like art, can most constructively engage with the human condition when it is able to hold, not collapse, our experience of the uncanny, the abject, and the other – including the 'other' within the 'self' – within the complexities of organizational life." (259)	Detailed account of three students reflections on their dolls	Reflection	Theoretical framework making sense of the activity. The care and generousity of the facilitators made participante want to 'reciprocate' this generousity.(272) "liberation from the tyranny of conscious purpose (Bateson, 1972)" (273). Trust and safety that allows for vulnerability. Facilitators creating art themselves.
Willmott, H. C. (1994) Management education, provocations to a debate. *Management Learning,* 25(1),105-136.	Advocating the integration of critical theory into management education	Management education in US and UK	Suggests that action learning (method) and critical theory (content) could serve as an alternative to "competencies-base or technically oriented approaches" to management education	Literature and argumentation	Critical reflection	Action learning, i.e. learning that relates directly to action. Critical reflection.
Wills, S. (1994), "2001: A research odyssey - Teaching different types of learning", *The Journal of Management Development,* vol. 13, no. 1, pp. 60.	Explore different understandings of teaching at Ashridge	Teaching at Ashridge	Three types of learning corresponding to three types of subjects	Interviews with teachers	Transformational learning	The nature of the subject determines whether meta-level learning is appropriate/needed.

C.3 Extraction for descriptive findings

Paper:	First author country:	Type of paper:	Artform:	Year:	Journal:	Quoted authors, paradigm and process	Unit of analysis:	Research design:
Alvesson, M. and H. Willmott (1992a). 'On the Idea of Emancipation in Management and Organization Studies', *Academy of Management Review*, 17(3), pp. 432–464.	SE	Theoretical	N/A	1992	Book	Critical Theory	Method	N/A
Alvesson, M. and H. Willmott (1996). *Making Sense of Management: A Critical Introduction*. Sage, London.	SE	Theoretical	N/A	1996	Book	Critical theory, frankfurt school, post-modern thinking	Effects	N/A
Alvesson, M. and H. Willmott (eds) (1992b). *Critical Management Studies*. Sage, New York.	SE	Theoretical	N/A	1992	Book	Critical theory	Effects	N/A
Argyris, C., & Schon, D. (1974) *Theory in practice: Increasing professional effectiveness*. San Francisco. Jossey Bass	US.	Theoretical	N/A	1974	Book	Cognitivism	Process	N/A
Arnheim, R. (1969) Visual thinking, California: University of California Press	US	Theoretical	Various	1969	Book	Individual constructivsm, Gestlat psychology	Process	Various. qualitative
Austin, R. & Devin, L. (2003) Artful making: What managers need to know about how artists work, New Jersey: Prentice Hall	DK	Theoretical	Theatre	2003	Book	-	Process	N/A
Backenroth, O., Epstein, S. and Miller, H. (2006), "Bringing the Text to Life and Into Our Lives: Jewish Education and the Arts", *Religious Education,* vol. 101, no. 4, pp. 467-480	US	Empirical, primary data	Multiple	2006	Religious education	Constructivism, Humanism, Gardner, Eisner, Dewey, Greene, Read.	Method	Unclear
Barbera, L.E. (2009) Palpable Pedagogy: Expressive Arts, Leadership, and Change in Social Justice Teacher Education (An Ethnographic/Auto-Ethnographic Study of the Classroom Culture of an Arts-Based Teacher Education Course), Ph.D. Dissertation, Antioch University	US	Empirical, primary data	Multiple	2009	Dissertation	Greene 1995, McNiff 1998	Effects	Ethnography
Barry, D. (2008) 1.2 The art of… , in Barry, D. & Hansen, H. (eds.) The SAGE Handbook of New Approaches in Management and Organization, London: Sage	DK	Theoretical	Various	2008	Book chapter	Individual and social constructivism	Field of study, process	N/A
Barry, D. and Meisiek, S. (2010) Seeing More and Seeing Differently: Sensemaking, Mindfulness, and the Workarts, Organization Studies 31(11): 1505-1530	DK	Theoretical	Various	2010	Organization studies	Sensemaking, mindfulness. Weick, Ellen Langer	Effects	Formal literature review
Bathurst, R., Sayers, J. and Monin, N. (2008), "Finding beauty in the banal: An exploration of service work in the artful classroom", *Journal of Management & Organization,* vol. 14, no. 5, pp. 521-534.	NZ	Empirical, primary data	Cartoon	2008	Journal of management and organization	Dewey, Experiential learning, constructivism	Method	Case study
Beirne, M. and Knight, S. (2007), "From community theatre to critical management studies: A dramatic contribution to reflective learning?", *Management Learning,* vol. 38, no. 5, pp. 591-611.	UK	Empirical, primary data	Theatre	2007	Management Learning	Boal, Kolb	Method	Mixed methods
Boal, A. (1985) Theatre of the oppressed. New York: Theatre Communications Group	BR	Theoretical	Theatre	1985	Book	Freire, Brecht	Method	N/A
Bohm, D. (2000) On Creativity, New York: Routledge	UK	Theoretical	Various	2000	Book	Krishnamurti	Process	N/A

Paper:	First author country:	Type of paper:	Artform:	Year:	Journal:	Quoted authors, paradigm and process	Unit of analysis:	Research design:
Bredin, J. (1991), "Close Encounter of the Mental Kind", *Industry Week,* vol. 240, no. 2, pp. 36.	US	Practitioner view	NA	1991	Industry week	Cognitivism	N/A	N/A
Brown, R. B. and Mccartney, S. (1994), "Learning about Knowing, Knowing about Learning - Management Education on a Part-Time Mba", *Educational & Training Technology International,* vol. 31, no. 4, pp. 254-267.	UK	Practitioner view	N/A	1994	Educational & Training Technology International	Ramsden, Gibbs, Phenomenography	Method	N/A
Buswick, T. (2005), "Seeing your audience through an actor's eyes: an interview with George Stalk", *The Journal of business strategy,* vol. 26, no. 5, pp. 22.	UK	Practitioner view	Theatre	2005	The journal of business strategy	N/A	none	N/A
Champoux, J. E. 1999. Film as a teaching resource. *Journal of Management Inquiry,* 8(2): 206–217.	US	Theoretical	Movies	1999	Journal of management inquiry	Unclear	Method	N/A
Chia, R. (2003), "From knowledge-creation to the perfecting of action: Tao, Basho and pure experience as the ultimate ground of knowing", *Human Relations,* vol. 56, no. 8, pp. 953-981	UK	Theoretical	Multiple	2003	Human relations	Epistemology of being (Parmenides) vs becoming (Haraclitus), James, Bergson, Nishida, Chang, Ruskin, Heidegger being-in-the-world	Process	N/A
Chia, Robert (1996) 'Teaching Paradigm Shifting in Management Education: University Business Schools and the Entrepreneurial Imagination', *Journal of Management Studies* 33(4): 409-28.	UK	Theoretical	N/A	1996	Journal of Management Studies	Unclear	Method	N/A
Cowan, D. A. (2007), "Artistic Undertones of Humanistic Leadership Education", *Journal of Management Education,* vol. 31, no. 2, pp. 156.	US	Practitioner view	Multiple	2007	Journal of management education	Medicine wheel, Sandelands & Buckner's 1989 on art	Method	N/A
Cunliffe, A. L. (2004) 'On Becoming a Critically Reflexive Practitioner', *Journal of Management Education* 28(4): 407–26.	UK	Practitioners view	N/A	2004	Journal of management education	Social constructivism	Method	N/A
Czarniawska-Joerges, B. and Guillet de Monthoux, P. (1994) *Good Novels, Better Management: Reading Realities in Fiction*. Reading, CT: Harwoood Academic Press.	PL	Theoretical	Fiction	1994	Book	Possibly individual constructivism (experiential learning)	Method	N/A
Darsø, L.. (2004) Artful Creation: Learning-Tales of Arts-in-Business. Samfundslitteratur	DK	Empirical, primary data	Various	2004	Book	Scharmer's U theory	Field of study/practice	Interview
Davenport, D. (2006), "Building a Dance Composition Course: An Act of Creativity", *Journal of Dance Education: Official Publication of the National Dance Education Organization,* vol. 6, no. 1, pp. 25-32.	US	Practitioner view	Dance	2006	Research in dance education	Dewey, Greene	Factors	None
Dewey J (1934) *Art as experience,* New York,Capricorn.	US	Theoretical	Multiple	1934	Book	Pragmatism, William James	Process	N/A
Dey, P. and Steyaert, C. (2007), "The Troubadours of Knowledge: Passion and Invention in Management Education", *Organization,* vol. 14, no. 3, pp. 437.	CH	Theoretical	N/A	2007	Organization	Postmodernism, Lyotard, Derrida and Serres	Factors	N/A
Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.	US	Theoretical	Multiple	2002	Book	Dewey	Effects	N/A

Paper:	First author country:	Type of paper:	Artform:	Year:	Journal:	Quoted authors, paradigm and process	Unit of analysis:	Research design:
Eisner, E. (2010) Art and knowledge, in Knowles, J.G. & Cole, A.L. (Eds.) Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues, London: Sage	US	Theoretical	Various	2010	Bookchapter	Dewey, Arnheim, Langer Polanyi	Effects	N/A
Elkins, S. L. (2003), "Transformational Learning in Leadership and Management Positions", *Human Resource Development Quarterly,* vol. 14, no. 3, pp. 351.	US	Theoretical	N/A	2003	Human Ressource development	Mezirov, Freire, Brookfield, constructivism	Methods	N/A
Gabriel, Y. and Connell, N. A. D. (2010), "Co-creating stories: Collaborative experiments in storytelling", *Management Learning,* vol. 41, no. 5, pp. 507-523.	UK	Empirical, primary data	Renga	2010	Management learning	Critical management pedagogy, hermeneutics, Djerassi, Aristotle	Product	Case-study
Giguere, M. (2011), "Dancing thoughts: an examination of children's cognition and creative process in dance", *Research in Dance Education,* vol. 12, no. 1, pp. 5-28.	US	Empirical, primary data	Dance	2011	Research in dance education	Cognitive psychology, phenomenological hermeneutics, phenomenography	Process	Phenomenography
Gray, D. E. (2007), "Facilitating management learning - Developing critical reflection through reflective tools", *Management Learning,* vol. 38, no. 5, pp. 495-517.	UK	Theoretical	N/A	2007	Management learning	Social constructivism rather than individual.	Method	N/A
Grey, Christopher (2004) 'Reinventing Business Schools: The Contribution of Critical Management Education', *Academy of Management Learning and Education* 3(2): 178-86.	UK	Theoretical	N/A	2004	Academy of management learning and education	Critical theory	Process	N/A
Grose, T. K. (1999), "Romeo, Romeo, where art thy profit margins?", *U.S.News & World Report,* vol. 126, no. 16, pp. 53.	UK	Practitioner view	Theatre	1999	US News & world repport	none	N/A	N/A
Guillet de Monthoux, P., Gustafsson, C., & Sjostrand, S.-E. (Eds.). 2007. Aesthetic leadership: Managing fields of flow in art and business, London: Palgrave Macmillan.	DK	Theoretical	Multiple	2007	Book	Various philosophy	Method	N/A
Hansen, H., Barry, D., Boje, D. M., and Hatch, M.J. (2007) Truth or Consequences An Improvised Collective Story Construction, Journal of management inquiry, 16(2): 112-126	DK	Empirical	Storytelling	2007	Journal of management inquiry	Social constructivism	Process	Co-creating story/paper
Harback, H. F. (2000), *Executive development: Examining critical reflective learning in the performance of a chief executive officer* (unpublished Ed.D. thesis), The Pennsylvania State University, United States -- Pennsylvania.	UK	Empirical, primary data	N/A		Dissertation	Reflection, constructivism, transformative learning	Effects	Case-study
Ibbotson, P. (2008). The illusion of leadership: Directing creativity in business and the arts. New York: Palgrave Macmillan.	UK	Theoretical	Theatre	2008	Book	Social constructivism	Method	N/A
Ibbotson, P. and Darso, L. (2008). Directing creativity: The art and craft of creative leadership. Journal of Management and Organization, 14(5), 548-559.	UK	Theoretical	Theatre	2008	Journal of Management and Organization	Social constructivism	Method	N/A
James, A. (2007), "Reflection revisited: perceptions of reflective practice in fashion learning and teaching", *Art, Design & Communication in Higher Education,* vol. 5, no. 3, pp. 179-196.	UK	Empirical, primary data	Design	2007	Art, design & communication in higher education	Dewey, Schön, Boud, Kember	Process	Mixed methods

Paper:	First author country:	Type of paper:	Artform:	Year:	Journal:	Quoted authors, paradigm and process	Unit of analysis:	Research design:
Johnston, E. and Kortens, A. (2010), "Appreciative Surprise", *Journal of Corporate Citizenship,* , no. 37, pp. 55-68.	US	Practitioner view	Design	2010	Journal of corporate citizenship	Individual & social constructivism (appreciative inquiry)	Methods	N/A
Kerr, C. and Lloyd, C. (2008) Developing creativity and innovation in management education : an artful event for transformative learning. In Proceedings of the Fourth Art of Management and Organisation Conference, 9-12 September 2008, Banff, Alberta, Canada, 9-12.	AU	Empirical, primary data	Various	2008	Conference, Art of management and organization	Mezirow & Imel (1998)	Method	Interview, questionnaire, workshops
Kerr, C. and Lloyd, C. (2008), "Pedagogical learnings for management education: Developing creativity and innovation", *Journal of Management and Organization,* vol. 14, no. 5, pp. 486.	AU	Empirical, primary data	Multiple	2008	Journal of Management and Organization	Transformational learning (Mezirow, Grabov)	Effects	Mixed methods
Kerr, C., (2006) The "Learning Wave Trajectory Model": exploring the nature and benefit of an "artful" management education learning process. In Proceedings 20th ANZAM Conference "Management: Pragmatism, Phhilosophy, Priorities", Rockhampton, Queensland, Australia, 1-20.	AU	Theoretical	Various	2006	Conference paper, ANZAM Conference	Mezirow, Grabov, Maturana & Varela	Process	N/A
Kerr, C., 2010. Re-generating the praxis of academic staff development. Dissertation, Queensland University of Technology.	AU	Empirical, primary data	Various	2010	Dissertation	Mezirow, Grabov, Maturana & Varela	Effects of method	Interviews
Kester, E. D. D. Y. (2007) "How to use art for art's sake", *Financial Times,* Dec 3, pp. 2.	UK	Practitioner view	Multiple	2007	Financial Times	none	N/A	N/A
King, I.W. (2008) 1.3 How we know what we know: The potentiality of art and aesthetics, in Barry, D. & Hansen, H. (eds.) The SAGE Handbook of New Approaches in Management and Organization, London: Sage	UK	Theoretical	Various	2008	Book chapter	Individual constructivism	Method	N/A
Kleiman, P. (2008), "Towards transformation: conceptions of creativity in higher education", *Innovations in Education and Teaching International,* vol. 45, no. 3, pp. 209-217.	UK	Empirical, primary data	NA	2008	Innovations in education and teaching international	Phenomenography	Factors	Phenomenogr aphical interview
Langer, S. (1951) Philosophy in a new key: A study in the symbolism of reason, rite, and art, New York: Mentor Books	US.	Theoretical	Various	1951	Book	Dewey, Gestalt psychology, (Schopenhauer, Cassirer, Delacroix, Dewey, Whitehead as opposed to Wittgenstein, Russell, Carnap regarding whether the field of semantics is limited to language)	Process	N/A
Langer, S. (1953) Feeling and form: A theory of art, New York: Charles Scribner	US	Theoretical	Various	1953	Book	See Langer 1951	Process	N/A
Learmonth, M. (2007), "Critical Management Education in Action: Personal Tales of Management Unlearning", *Academy of Management Learning & Education,* vol. 6, no. 1, pp. 109.	UK	Practitioner view	N/A	2007	Academy of Management Learning & Education	Critical management studies	Effects	N/A

Paper:	First author country:	Type of paper:	Artform:	Year:	Journal:	Quoted authors, paradigm and process	Unit of analysis:	Research design:
Lloyd, C.A. (2011) Artful inquiry: an arts-based facilitation approach for individual and organisational learning and development, Professional Doctorate thesis, Queensland University of Technology.	NZ	Empirical, primary data	Multiple	2011	Dissertation	Reflection. Mezirow, Brookfield, Dewey, Darsø, Schön and professional artistry	Method	Multiple. qualitative
McNiff, S. (2004). Research in new keys: An introduction to the ideas and methods of arts-based research, Journal of Pedagogy Pluralism and Practice, 9, http://www.lesley.edu/news/publications/publications.toc.html (access May 15th, 2011)	US	Theoretical	Various	2004	Journal of Pedagogy Pluralism and Practice	Langer, Arnheim,	Process	N/A
McNiff, S. (2010) Art-based research, in Knowles, J.G. & Cole, A.L. (Eds.) Handbook of the arts in qualitative research - perspectives, methodologies, examples, and issues, London: Sage	US	Theoretical	Multiple	2010	Bookchapter	Art therapy, psychology	Method	Literature reveiw
Meisiek, S. & Hatch, M.J. (2008) 3.2 This is work, this is play: Artful interventions and identity dynamics, in Barry, D. & Hansen, H. (eds.) The SAGE Handbook of New Approaches in Management and Organization, London: Sage	PT	Theoretical	Sculptur	2008	Book chapter	Social constructivism. Beuys' concept of social sculpture and a model by Hatch and Schultz's (2002)	Process	N/A
Mockler, R. J. (2002), "Using the Arts to Acquire and Enhance Management Skills", *Journal of Management Education,* vol. 26, no. 5, pp. 574-585.	US	Literature review	Multiple	2002	Journal of management education	none	Field of study	Narrative review
Nissley, N. (2002a) Moving HRD beyond "Paint by numbers": aesthetic epistemology and arts-based learning in management education, *Learning at the Top. Symposium,* 26: 19-26	US	Literature review	Multiple	2002	Symposium	many	Field of study	Narrative review
Nissley N (2002b) Arts-based learning in management education. In Wankel C and DeFillippi R (Eds) *Rethinking Management Education for the 21st Century: Research in Management Education and Development*. New York: Information Age Publishing, pp.27-61.	US	Literature review	Multiple	2002	Bookchapter	N/A	Method	Literature review
Nissley, N. (2010), "Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business", *Journal of Business Strategy,* vol. 31, no. 4, pp. 8-20.	US	Literature review	Multiple	2010	Journal of Business Strategy	N/A	Field of study	Narrative review
Nystrom, P. C. and Starbuck, W. H. (1984), "To Avoid Organizational Crises, Unlearn", *Organizational dynamics,* vol. 12, no. 4, pp. 53.	US	Empirical, secondary data	N/A	1984	Organizational dynamics	Cognitivism, (Same journal as Schön wrote in ten years earlier)	Effects	Case-study
Pavlovich (2010) Educating for conscious awareness, Journal of Management, Spirituality & Religion; 7(3): 193-208	NZ	Practitioner view	N/A	2010	Journal of management, spirituality, and religion	Reflection: Schön, Cunliffe, Mindfulness: Fielden, Weick, Presencing: Fielden, Scharmer Constructivism, humanist	Methods	N/A
Reason, P. (2007), "Education for Ecology: Science, Aesthetics, Spirit and Ceremony", *Management Learning,* vol. 38, no. 1, pp. 27-44.	UK	Practitioner view	Multiple	2007	Management Learning	Bateson	Methods	N/A
Reynolds, M. (1998), "Reflection and critical reflection in management learning", *Management Learning,* vol. 29, no. 2, pp. 183.	UK	Theoretical	N/A	1998	Management learning	Critical Management Studies	Effects	N/A

Paper:	First author country:	Type of paper:	Artform:	Year:	Journal:	Quoted authors, paradigm and process	Unit of analysis:	Research design:
Reynolds, M. (1999a), "Critical reflection and management education: Rehabilitating less hierarchical approaches", *Journal of Management Education,* vol. 23, no. 5, pp. 537.	UK	Theoretical	N/A	1999	Journal of management education	Critical Management Studies	Effects	N/A
Reynolds, M. (1999b), "Grasping the nettle: Possibilities and pitfalls of a critical management pedagogy", *British Journal of Management,* vol. 10, no. 2, pp. 171.	UK	Theoretical	N/A	1999	British journal of management	Critical Management Studies	Effects	N/A
Rippin, Ann (2011) Conference presentation on what's wrong with arts-based management development	UK	Theoretical	Multiple	2011	Conference presentation	N/A	Method	N/A
Sambrook, S. and Stewart, J. (2008), "Developing critical reflection in professional focused doctorates: a facilitator's perspective", *Journal of European Industrial Training,* vol. 32, no. 5, pp. 359.	UK	Empirical, Primary data	N/A	2008	Journal of european industrial training	Critical reflection	Methods	case study
Schiuma, G. (2011) The Value of Arts for Business, Cambridge: Cambridge University Press	IT	Theoretical	Multiple	2011	Book	Scientific management	Effects	N/A
Schmidt-Wilk, J., Heaton, D. P. and Steingard, D. (2000), "Higher Education for Higher Consciousness: Maharishi University of Management as a Model for Spirituality in Management Education", *Journal of Management Education,* vol. 24, no. 5, pp. 580-611.	US	Theoretical	N/A	2000	Journal of Management Education	Mindful learning	N/A	N/A
Schon, D. A. (1975), "Deutero-Learning in Organizations - Learning for Increased Effectiveness", *Organizational dynamics,* vol. 4, no. 1, pp. 2.	US	Empirical, secondary data	N/A	1975	organizational dynamics	Reflection, cognitivism	Process	Case-study
Schön, D. A. (1987) *Educating the Reflective Practitioner.* San Francisco, CA: Jossey-Bass.	US	Theoretical	N/A	1987	Book	Dewey, Lewin, Rogers, Kolb	Process	N/A
Schön, D.A (1983) *The Reflective Practitioner: How Professionals Think in Action.* Aldershot: Arena.	US	Theoretical	N/A	1983	Book	Dewey, Lewin, Rogers, Kolb	Process	N/A
Seeley, C. & Reason, P. (2008) Expressions of energy: An epistemology of presentational knowing, In Liamputtong, P. & Rumbold, J. (eds.) Knowing Differently: Arts-Based & Collaborative Research, New York: Nova Science Publishers, Inc., 25-46	UK	Theoretical	Multiple	2008	Book chapter	Langer, Heron, Bateson	Process	N/A
Senge, Scharmer, Jaworski, & Flowers (2004) Presence: Human purpose and the field of the future, Cambridge, MA: The Society of Organizational Learning, Inc	US	Theoretical	N/A	2004	Book	Scharmer, Bohm	Process	N/A
Shreeve, A. (2010), "A phenomenographic study of the relationship between professional practice and teaching your practice to others", *Studies in Higher Education,* vol. 35, no. 6, pp. 691-703.	UK	Empirical, primary data	Multiple	2010	Studies in higer education	Phenomenography	Factors	Phenomenography
Springborg, C. (2010) Leadership as Art – Leaders Coming to Their Senses, Leadership 6(3): 243-258	DK	Theoretical	Conceptual art	2010	Leadership	Individual constructivism	Process	N/A
Strati, A. 2007. Sensible knowledge and practice-based learning. *Management Learning,* 38(1): 61–77.	IT	Empirical, primary data	N/A	2007	Management Learning	Aesthetic philosophy	Process	Etnography

Paper:	First author country:	Type of paper:	Artform:	Year:	Journal:	Quoted authors, paradigm and process	Unit of analysis:	Research design:
Taylor, S. S. (2008) Theatrical performance as unfreezing: Ties that bind at the Academy of Management, Journal of management inquiry 17(4): 398-406	US	Empirical, primary data	Theatre performance	2008	Journal of management inquiry	Schein, social constructivism	Effects	Case study
Taylor, S. S. and Ladkin, D. (2009), "Understanding Arts-Based Methods in Managerial Development", *Academy of Management Learning & Education,* vol. 8, no. 1, pp. 55-69.	US	Theoretical	Multiple	2009	Academy of management learning and education	Baumgarten and Vico aesthetics. Aesthetic epistemology	Filed of study	N/A
Taylor, S.S. & Carboni, I. (2008) 2.2 Technique and practices from the arts, in Barry, D. & Hansen, H. (eds.) The SAGE Handbook of New Approaches in Management and Organization, London: Sage	US	Theoretical	Acting	2008	Book chapter	Individual constructivism, Stanislavski	Method	N/A
Tung, R. L. (2006), "Of arts, leadership, management education, and management research: A commentary on Nancy Adler's "The arts & leadership: Now that we can do anything, what will we do?"", *Academy of Management Learning & Education,* vol. 5, no. 4, pp. 505-511.	CA	Theoretical	Multiple	2006	Academy of management learning and education	Unclear	Factors	N/A
Vann, J. R. (2000), "Metaphorical Mapping: The Arts in Graduate Theological Education", *Teaching Theology and Religion,* vol. 3, no. 2, pp. 103-107.	US	Practitioner view	Collage	2000	Teaching theology and religion	Experiential learning, constructivism	Method	N/A
Visser, M. (2007) Deutero-learning in organizations: A review and a reformulation, Academy of Management Review, 32(2): 659–667	NL	Theoretical	N/A	2007	Academy of Management Review	Individual constructivism, cognitivism	Field of study	N/A
Warren, S. & Rehn, A., (eds.) (2006) Consumption, Markets, and Culture 9(2): special issue: Oppression, art, and aethetics	UK	Various	Various	2006	Consumption, markets, and culture	Critical theory	Other facilitating factors	Interview, photographyet hnography
Wicks, P.G., Rippin, A. (2010) Art as experience: An inquiry into art and leadership using dolls and doll-making. Leadership 6(3): 259-278	UK	Empirical, primary data	Doll-making	2010	Leadership	Psycho analysis: Carriker draws on Freud's (1919) Das Unheimliche, or the Uncanny, and Kristeva's (1982) concept of the Abject. Dewey (non-aggrandizing concept of art)	Method/process	Workshop where dolls are created to form the foundation of reflection
Willmott, H. C. (1994) Management education, provocations to a debate. *Management Learning,* 25(1),105-136.	UK	Theoretical	N/A	1994	Management Learning	Critical theory	Method	N/A
Wills, S. (1994), "2001: A research odyssey - Teaching different types of learning", *The Journal of Management Development,* vol. 13, no. 1, pp. 60.	UK	Empirical, primary data	N/A	1994	Journal of management development	Transformative learning, constructivism	Process	Semi-structured interviews

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Appendix D Example of letter to panel members

Dear Samantha

I'm currently doing a PhD at Cranfield School of Management, and your paper on sensual methodology has been very influential on the development of my project. I would like your recommendations for a literature review of the field of *facilitation of meta-level learning in management education using arts-based methods*.

Below is a list of the literature that I've found so far through database search, reference comparing, recommendations, and luck/synchronicity. If you have titles to add, do let me know.

My review question is: *What conditions facilitate meta-level learning in managerial development and in art-based learning, and how do these conditions compare?*

By meta-level learning I refer to kinds of learning at a level that place limits on what can be learned at a lower level, e.g. as double-loop learning to single-loop learning, accommodation to assimilation, deep learning to surface learning, etc.

Hope you have time to look through the list and give me some further recommendations for reading. Your help is much appreciated.

Cheers Claus Springborg

List of papers organized in five categories
1. Meta-level learning and art
2. Meta-level learning and management education
3. Art and management education
4. Books
5. Special issues on art and business

Meta-level learning and art

1. Backenroth, O., Epstein, S. and Miller, H. (2006), "Bringing the Text to Life and Into Our Lives: Jewish Education and the Arts", *Religious Education,* vol. 101, no. 4, pp. 467-480.
2. Barbera, L.E. (2009) Palpable Pedagogy: Expressive Arts, Leadership, and Change in Social Justice Teacher Education (An Ethnographic/Auto-Ethnographic Study of the Classroom Culture of an Arts-Based Teacher Education Course), Ph.D. Dissertation, Antioch University. 255 pp
3. Barry, D. and Meisiek, S. (2010) Seeing More and Seeing Differently: Sensemaking, Mindfulness, and the Workarts, *Organization Studies* 31(11): 1505-1530
4. Carroll, K. L. (2006), "Development and Learning in Art: Moving in the Direction of a Holistic Paradigm for Art Education", *Visual Arts Research,* vol. 32, pp. 16-28.
5. Chia, R. (2003), "From knowledge-creation to the perfecting of action: Tao, Basho and pure experience as the ultimate ground of knowing", *Human Relations,* vol. 56, no. 8, pp. 953-981.
6. Davenport, D. (2006), "Building a Dance Composition Course: An Act of Creativity", *Journal of Dance Education: Official Publication of the National Dance Education Organization,* vol. 6, no. 1, pp. 25-32.
7. Deaver, S. P. (2009), *Reflective visual journaling during art therapy and counseling internships*ProQuest Information & Learning, US.
8. Giguere, M. (2011), "Dancing thoughts: an examination of children's cognition and creative process in dance", *Research in Dance Education,* vol. 12, no. 1, pp. 5-28.
9. Giguere, M. (2007), *The mind in motion: An examination of children's cognition within the creative process in dance*ProQuest Information & Learning, US.
10. Hawke, D. (1993), "Phenomenography as a research approach in art education", *Australian Art Education,* vol. 17, no. 1, pp. 7-13.
11. James, A. (2007), "Reflection revisited: perceptions of reflective practice in fashion learning and teaching", *Art, Design & Communication in Higher Education,* vol. 5, no. 3, pp. 179-196.
12. Johnston, E. and Kortens, A. (2010), "Appreciative Surprise", *Journal of Corporate Citizenship,* , no. 37, pp. 55-68.
13. Kleiman, P. (2008), "Towards transformation: conceptions of creativity in higher education", *Innovations in Education and Teaching International,* vol. 45, no. 3, pp. 209-217.
14. Martin, P. (2002), "Challenging the perceptions of adult learners in fine art", .
15. Seeley, C. & Reason, P. (2008) Expressions of energy: An epistemology of presentational knowing, In Liamputtong, P. & Rumbold, J. (eds.) *Knowing Differently: Arts-Based & Collaborative Research*, Nova Science Publishers, Inc.
16. Shreeve, A. (2010), "A phenomenographic study of the relationship between professional practice and teaching your practice to others", *Studies in Higher Education,* vol. 35, no. 6, pp. 691-703.
17. Taylor, S. S. (2008) Theatrical performance as unfreezing: Ties that bind at the Academy of Management, in *Journal of management inquiry* 17(4): 398-406
18. Taylor, S.S. (2002). Overcoming aesthetic muteness: Researching organizational members' aesthetic experience. *Human Relations, 55(7),* 821-840.
19. Valentine & Ivey (2009) Sustaining Ambiguity and Fostering Openness in the (Design) Learning Environment, *Art, Design & Communication in Higher Education* 7(3)

20. vann, J. R. (2000), "Metaphorical Mapping: The Arts in Graduate Theological Education", *Teaching Theology and Religion,* vol. 3, no. 2, pp. 103-107.
21. Warren, S. (2008). Empirical Challenges in Organizational Aesthetics Research: Towards a Sensual Methodology, *Organization Studies* 29: 559-580
22. Wallace, W. S. (2008), *Portraits: Discovering art as a transformative learning process at mid-life*ProQuest Information & Learning, US.

Meta-level learning and management education

1. Argyris, C. & Schön, D.A. (1978) *Organizational learning: A theory of action perspective*, London: Addison-Wesley Publishing Company
2. Brown, R. B. and Mccartney, S. (1994), "Learning about Knowing, Knowing about Learning - Management Education on a Part-Time Mba", *Educational & Training Technology International,* vol. 31, no. 4, pp. 254-267.
3. Dey, P. and Steyaert, C. (2007), "The Troubadours of Knowledge: Passion and Invention in Management Education", *Organization,* vol. 14, no. 3, pp. 437.
4. Elkins, S. L. (2003), "Transformational Learning in Leadership and Management Positions", *Human Resource Development Quarterly,* vol. 14, no. 3, pp. 351.
5. George, J. P. (2004), *Mapping the leadership journey: Identifying and connecting personal interpretations and meaning assigned to transformative learning events and exploring their implications for leadership development* (unpublished Ph.D. thesis), University of Idaho, United States -- Idaho.
6. Gray, D. E. (2007), "Facilitating management learning - Developing critical reflection through reflective tools", *Management Learning,* vol. 38, no. 5, pp. 495-517.
7. Hall, M. (. L. (2001), *Deep learning: A case-study exploration of current practices and organizational supports that encourage this mode of learning in leaders* (unpublished Ph.D. thesis), The Fielding Institute, United States -- California.
8. Harback, H. F. (2000), *Executive development: Examining critical reflective learning in the performance of a chief executive officer* (unpublished Ed.D. thesis), The Pennsylvania State University, United States -- Pennsylvania.
9. Learmonth, M. (2007), "Critical Management Education in Action: Personal Tales of Management Unlearning", *Academy of Management Learning & Education,* vol. 6, no. 1, pp. 109.
10. Niri, M. B., Mehrizi, M. H. R. and Atashgah, R. H. (2009), "Let's Learn Unlearning: How Top Managers Conceive and Implement Knowledge Active Forgetting", *Electronic Journal of Knowledge Management,* , pp. 604-14.
11. Nystrom, P. C. and Starbuck, W. H. (1984), "To Avoid Organizational Crises, Unlearn", *Organizational dynamics,* vol. 12, no. 4, pp. 53
12. Quinn, B. and Wennes, G. (2008), "Mind-sets, mirrors and mid-career education", *The International Journal of Public Sector Management,* vol. 21, no. 4, pp. 353.
13. Reynolds, M. (1999), "Critical reflection and management education: Rehabilitating less hierarchical approaches", *Journal of Management Education,* vol. 23, no. 5, pp. 537.
14. Reynolds, M. (1999), "Grasping the nettle: Possibilities and pitfalls of a critical management pedagogy", *British Journal of Management,* vol. 10, no. 2, pp. 171.

15. Reynolds, M. (1998), "Reflection and critical reflection in management learning", *Management Learning,* vol. 29, no. 2, pp. 183.
16. Sambrook, S. and Stewart, J. (2008), "Developing critical reflection in professional focused doctorates: a facilitator's perspective", *Journal of European Industrial Training,* vol. 32, no. 5, pp. 359.
17. Schon, D. A. (1975), "Deutero-Learning in Organizations - Learning for Increased Effectiveness", *Organizational dynamics,* vol. 4, no. 1, pp. 2.
18. Visser, M. (2007) Deutero-learning in organizations: A review and a reformulation, *Academy of Management Review*, 32(2): 659–667
19. Wills, S. (1994), "2001: A research odyssey - Teaching different types of learning", *The Journal of Management Development,* vol. 13, no. 1, pp. 60.
20. Pavlovich (2010) Educating for conscious awareness, Journal of Management, Spirituality & Religion; 7(3): 193-208

Art and management education

1. Adolphson, D.L. and Baker, W.H., (2005), *Four Levels of Learning: a Framework for Preparing Managers and Leaders*, Academy of Management.
2. Bathurst, R., Sayers, J. and Monin, N. (2008), "Finding beauty in the banal: An exploration of service work in the artful classroom", *Journal of Management & Organization,* vol. 14, no. 5, pp. 521-534.
3. Beirne, M. and Knight, S. (2007), "From community theatre to critical management studies: A dramatic contribution to reflective learning?", *Management Learning,* vol. 38, no. 5, pp. 591-611.
4. Bredin, J. (1991), "Close Encounter of the Mental Kind", *Industry Week,* vol. 240, no. 2, pp. 36.
5. Buswick, T. (2005), "Seeing your audience through an actor's eyes: an interview with George Stalk", *The Journal of business strategy,* vol. 26, no. 5, pp. 22.
6. Cowan, D. A. (2007), "Artistic Undertones of Humanistic Leadership Education", *Journal of Management Education,* vol. 31, no. 2, pp. 156.
7. Gabriel, Y. and Connell, N. A. D. (2010), "Co-creating stories: Collaborative experiments in storytelling", *Management Learning,* vol. 41, no. 5, pp. 507-523.
8. Grose, T. K. (1999), "Romeo, Romeo, where art thy profit margins?", *U.S.News & World Report,* vol. 126, no. 16, pp. 53.
9. Kerr, C. and Darsø, L. (2008), "Re-conceiving the artful in management development and education", *Journal of Management & Organization,* vol. 14, no. 5, pp. 474-481.
10. Kerr, C. and Lloyd, C. (2008), "Pedagogical learnings for management education: Developing creativity and innovation", *Journal of Management and Organization,* vol. 14, no. 5, pp. 486.
11. Kester, E. D. D. Y. (2007) "How to use art for art's sake", *Financial Times,* Dec 3, pp. 2.
12. Mockler, R. J. (2002), "Using the Arts to Acquire and Enhance Management Skills", *Journal of Management Education,* vol. 26, no. 5, pp. 574-585.
13. Nissley (2002) Moving HRD beyond "paint by numbers": aesthetic epistemology and arts-based learning in management education, *Learning at the Top. Symposium,* (2002), 26: 19-26
14. Nissley, N. (2010), "Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business", *Journal of Business Strategy,* vol. 31, no. 4, pp. 8-20.

15. Reason, P. (2007), "Education for Ecology: Science, Aesthetics, Spirit and Ceremony", *Management Learning,* vol. 38, no. 1, pp. 27-44.
16. Schmidt, L. (2005), *Narrative technique as a tool for perspective transformation in management development*ProQuest Information & Learning, US.
17. Schmidt-Wilk, J., Heaton, D. P. and Steingard, D. (2000), "Higher Education for Higher Consciousness: Maharishi University of Management as a Model for Spirituality in Management Education", *Journal of Management Education,* vol. 24, no. 5, pp. 580-611.
18. Schumpeter (2011) Business: The art of management, *The Economist,* vol. 398, no. 8721, pp. 76.
19. Starkey, K. and Tempest, S. (2009), "The winter of our discontent: The design challenge for business schools", *Academy of Management Learning & Education,* vol. 8, no. 4, pp. 576-586.
20. Springborg, C. (2010) Leadership as Art – Leaders Coming to Their Senses, *Leadership* 6(3): 243-258
21. Taylor, S. S. and Ladkin, D. (2009), "Understanding Arts-Based Methods in Managerial Development", *Academy of Management Learning & Education,* vol. 8, no. 1, pp. 55-69.
22. Tung, R. L. (2006), "Of arts, leadership, management education, and management research: A commentary on Nancy Adler's "The arts & leadership: Now that we can do anything, what will we do?"", *Academy of Management Learning & Education,* vol. 5, no. 4, pp. 505-511.
23. Viteles, M. S. (1959), ""Human relations" and the "humanities" in the education of business leaders: Evaluation of a program of humanistic studies for executives", *Personnel Psychology,* vol. 12, pp. 1-28.
24. Wicks, P.G., Rippin, A. (2010) Art as experience: An inquiry into art and leadership using dolls and doll-making. *Leadership* 6(3): 259-278

Books
1. Austin, R. and Devin, L. (2004) *Artful making.* Oxford: Oxford University Press
2. Arnheim, R. (1969) *Visual thinking*, California: University of California Press
3. Arnheim, R. (1954) *Art and visual perception: A psychology of the creative eye*, Berkeley: University of Chicago Press
4. Bohm, D. (2000) *On Creativity*, New York: Routledge
5. Darsø, L (2011) *Innovationspædagogik – kunsten at fremelske innovationskompetence,* Copenhagen: Samfundslitteratur
6. Dewey (1934/1958) *Art as experience,* New York: Capricorn Books
7. Eisner, E.W. (2002) *The arts and the creation of mind*, New Heaven: Yale University Press
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6. 2010 Journal of Business Strategy - Arts-based learning for business 31(4)
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8. 2011 Journal of Management Development 30(3)

Literature search
The majority of the above literature was found through the following database searches in three areas:
1. Meta-level learning and art (string I & II)
2. Meta-level learning and managerial development (string I & III)
3. Art and managerial development (string II & III)

- String I (names for meta-level learning): double-loop OR triple-loop OR deutero OR "higher order learning" OR phenomenography OR "deep learning" OR "transformational learning" OR "transformative learning" OR unlearning OR "critical reflection" OR "abductive logic" OR "troublesome knowledge" OR "threshold concepts" OR "critical reflexivity" OR presencing OR "mindful learning" OR (accommodation AND piaget)
- String II (art-based methods): art OR arts OR artistic OR artist OR aesthetic OR symbol* OR art-based OR arts-based
- String III (names for managerial development): "managerial development" OR "management education" OR "management development" OR "managerial education"