

# **Learning Jam: an evaluation of the use of Arts Based Initiatives to generate polyphonic understanding in Work Based Learning**

## **Abstract**

The purpose of this paper is to conceptualise 'Learning Jam' as a way of organising space, time and people through arts based pedagogies in work based learning. This form of encounter originated in Finland to challenge functional silo mentality by prioritising polyphony. Through the use of a 'kaleidoscopic pedagogy', Arts-Based Initiatives (ABIs) are used to collectively and subjectively reconsider practice. The research design is grounded in one of a series of Learning Jams co-created by practitioners from the field of arts and arts-based consultancy and academics from the field of arts, arts education, innovation and management, learning and development. The focus was on exploring the value of each participants work based learning practice through the lens of an Arts Value Matrix. Rancière's critical theory was used to frame the exploration. The research questions asked; what are the ingredients of this creative, transformative learning space and in what ways can the polyphonic understandings that emerge in it impact on Work-Based Learning? Findings of this study centre around alternative ways of being in a learning setting where we do not defer to the conventional figures of authority, but collectively explore ways of organising, where the main idea is to lean on something-which-is-not-yet. A key research implication is that teaching in this context demands reflexive and dialogical capabilities for those who hold the role of organizing and facilitating spaces for learning and transformation. The main limitation is in stopping short of fully articulating detailed aspects of these capabilities. The originality and value of the practice of Learning Jam is that managers and artists explore the potential of operating as partners to develop new ways of working to realise organisational change and innovation.

**Keywords** – Learning Jam, arts-based initiatives, kaleidoscopic pedagogy, Rancière

## Introduction

This article contributes to the discussion about organising and cultivating collective reflection to create space for reflexivity within organisational settings (Pässilä, Oikarinen, and Harmaakorpi, 2013, Sutherland, 2013). In this study we discuss ‘learning through work’ in the context of the co-creative practices of arts-based initiatives (ABIs) which can be interpreted as any management action using one or more art forms to enable people to undergo an aesthetic experience within an organization or at the intersection between the organization and its external environment, as well as to embed the arts as a business asset (Schiuma, 2011).

In this study we attempt to theorise ABIs in relation to the notion of 'Turning to Learning' and the ‘Learning Jam’ is presented as a case example. This is based on previous studies in work based practice (Pässilä, Oikarinen and Kallio, 2013). Questioning the taken-for-granted is central to practical reflexivity (Cotter, Pässilä and Vince, 2015) and central to the Learning Jam in inviting a more polyphonic orientation to learning through work. We use the polyphonic to denote forms of collective voicing recognised in practice based research (Pässilä and Vince, 2015; Oikarinen, 2014; Adams & Owens, 2015) and do not draw further on Bakhtin’s (1981) conceptualisation. This research has been undertaken as part of the ArtsEqual Project, funded by the Academy of Finland’s Strategic Research Council from its Equality in Society Programme (Project no. 293199)

The idea of the Learning Jam is ‘each one teach one’ in an arts based learning sense, whereby we attempt to translate Rancière’s philosophical theory into practice. He assumes that equality in educational and performative encounters is a starting point not the final outcome (1991, 2010) as do we in the Learning Jam context. Following Bhabha (1995) and Soja, (1996) our objective is to provide an informal third space for dialogue which attempts to span organisational borders, social roles, professional identities and hierarchies. Those who find the Learning Jam and its topics meaningful attend and every body present contributes with her or his intellectual input. The event is not a product of any single educational institution, it is a socially constructed learning situation that emerges from people meeting each other and getting engaged (Lehikoinen, Pässilä and Owens, 2015). The idea came in part from a frustration with the conventional ways in which professionals usually gather to share their knowledge. This is often through heavily administered hierarchically structured formulaic organization of time and place, concerned with gatekeepers inducting others in to existing knowledge rather than participants collaborating to co-create new understandings.

In the Learning Jam, ABIs are used to meet the need for a different approach that brings a wide range of professional knowledge and knowing into practice. To understand the potential benefits the Learning Jam form, we use the concept *Arts Value Matrix*, a framework proposed by Schiuma (2011) that identifies different value drivers in an organization that can be generated by using arts-based initiatives. Accordingly, the unit of analysis in this study is the evaluation process undertaken through the frame of the Arts Value Matrix. The matrix suggests that arts based initiatives can have an influence in an organization both on people – on their energetic and emotional states as well as on their attitudes and self-reflection – and on organizational infrastructure

## Turning to Learning: underpinning theory of a polyphonic pedagogy

We use the term ‘Turning to Learning’ to signify the attempt to move beyond the prevalent model of arts use in organisations in which short-term, tool-box solutions in the form of particular methods are applied to complex problems, what Schiuma (2010) calls ‘adapter models’. He flags another model of arts use in organisations in which ‘technical knowledge’ is integrated with ‘emotive knowledge’ when arts are used to engage with ‘the emotive and energetic factors affecting the behaviours of employees and the characteristics of an organisations infrastructure.’ (2011, p. 3.) In this ‘integrator’ model the ecosystem of the organisation is viewed within the wider societal context of sustainability.

We align the activity based nature of Turning to Learning with Melkas and Harmaakorpi’s (2012) concept of practice-based innovation in the Finnish tradition which underlines that a vivid element of practicing innovation is to develop novel approaches, and methods for thinking and acting in a creative and reflective manner in complex situations where organisational members, stakeholders, customers, communities, or citizens are in the midst of action. Arts – especially research-based theatre - in the context of this approach to innovation offers a possibility for exploring social, emotional, and political processes ways of organising and practising, as well as the questioning professional assumptions (Pässilä, 2012). We are interested in conceptualising an innovation process that leans as much to a critically creative form of education – the relational, social, political and philosophical – as it does to the individual, or training and economics (Adams and Owens, 2015). It is for these reasons that we draw on Rancière’s ideas about equality in the educational encounter in ‘*The Ignorant Schoolmaster*’ (1991) and the further development of the concept of intellectual emancipation in relation to the subject of the spectator in ‘*The Emancipated Spectator*’ (2010). This allows us to move beyond debates about pedagogy and androgogy in management (Forrest and Peterson, 2008) and in the context of Work-Based Learning. We do so by focusing not on how people can be taught differently according the degree of life experience they have, but rather how human beings of all ages learn as ‘spect-actors’ (Boal, 1979). In this specific case these are actors from different organisations moving in a continuous cycle between action, interpretation, critical reflection on collective and individual levels.

Rancière (2010) takes issue with assumptions made about the spectator in the Western Hellenic tradition of theatre whereby the individual is taken to be a passive being engaged in watching not ‘doing’, and calls for a theatre where all those present learn from being ‘present’ His point is that the adult spectator, like the student in school, is never passive in the sense of simply sitting and receiving the knowledge transmitted to her by the director or teacher- in our case the facilitator. Instead both facilitator and participant use their life experience and ‘fictionalising of the real’ to make a bridge between what they know and what they do not know. Rancière calls for a form of theatre, like Freire’s (1970/2000) calls for a form of education, which enables rather than actively disables the ability of the spectator to construct: ‘the path from what she already knows to what she does not yet know, but which she can learn as she has learnt the rest’ (Rancière, 2010, p.14).

To create the space safe enough for participants to do this is, an important aim of the Learning Jam. A significant challenge continues to be, for us to resist the conventional pedagogical stance of bridging experts, between our knowledge and the participants’ deficit of understanding. Our aspiration, in Rancière’s words, has been to ‘uncouple’ our ‘mastery’ from our ‘knowledge’; the ignorant school master and dramaturg’s art lies, he suggests, in the ways in which they allow their learners or spectators ‘to venture in to the forest of things and

signs, to say what they have seen and what they think of what they have seen, to verify it and have it verified' (2004, p.14 ) The ignorant director or the teacher does not know what the learner or the spectator should do or know as 'Each will take something different, something unanticipated and unplanned for away for the encounter' (2009, p.14). Key to this is the recognition that participants in the Learning Jam do not learn the experts' knowledge but rather learn something that the experts do not know themselves. The intention is to deliberately shift the locus of the verification of knowledge from single experts to the collective engagement through experience with other participants.

Ranciere argues that 'the real must be fictionalised in order to be thought 'while pointing out that this is not about 'claiming that everything is fiction' nor 'a thesis on the reality or unreality of things', nor 'a matter of claiming that 'history' is only made up of stories that we tell ourselves' (2004, pp. 38-39). He draws instead a parallel between the 'logic of stories' and individual and collective agency stating that "Politics and art, like forms of knowledge, construct 'fictions', that is to say material rearrangements of signs and images, relationships between what is seen and what is said, between what is done and what can be done" (2004, p.39.) One of the key methods used in the Learning Jam is 'aesthetic distancing' (Pässilä, 2012). The shift from 'as is' to 'as if' is key to the form of aesthetic distancing where drama conventions such as storytelling are used as de-familiarising devices to create fictions through which reflection is realised by looking at the ordinary and commonplace with new eyes, making the familiar look strange, and the strange familiar, a form of productive alienation. Ranciere argues that this allows for a re-configuration of the map of the sensible to [...] open up space for deviations, modify the speeds, the trajectories and the ways which groups of people adhere to a condition react to situations, recognise their image (Rancière, 2004, p.39). Part of the Learning Jam activity is for us as practitioners to monitor our own power in this practice. We do this by observing and feeding back to each other, working through notes and visual records we make in the midst of action, inviting others to act as critical friends and challenge our assumptions; for example in pointing to our failure on many occasions to enable participants to discuss the way we are discussing issues.

In summary the Learning Jam as part of the move of Turning to Learning is concerned with creating spaces where participants feel secure enough to collectively co-construct knowledge through a process in which they can fictionalise the real and in so doing articulate and test their own point of view against those of others. The aim is not to settle conflicting voices in order to achieve resolution, but to engage in the model of creativity itself, allowing participants take the step from bystander to actor through voicing their own imaginative conjectures. The valuing of polyphony, criticality and participation are at the heart of the Learning Jam.

#### *Understanding the value of arts-based working: The Arts Value Matrix*

To understand the value of arts-based working in the organizational context, we use the Arts Value Matrix (Schiuma, 2011), which represents the different value drivers that can be generated with arts based initiatives. We draw on this as a key part of the Turning to Learning approach. It translates the benefits of ABIs into organizational language and communicates the reasons why they are adopted. However any imposition of ABIs without buy-in from organisational actors is highly unlikely to allow for polyphony, democratic education pedagogies operating through practices forged in equality are needed alongside.

The matrix suggests arts-based working has effects both on people and on organizational infrastructure with varying effects and intensities. As all the nine value drivers (see following table 1) emphasize the importance of emotional and energetic dynamics, it carries a suggestion of an organization as a techno-human system where the emotive and rational minds are intertwined and equally important. (Schiuma, 2011.) Schiuma defines emotional and energetic dynamics as multi-level processes that can be intentionally designed to spark, develop maintain and drive emotions and energy in organisations. Change in this context is linked to how organizations co-create understanding.

(Table 1) illustrates The Arts Value Matrix and its nine value drivers (Schiuma, 2011 pp.100-151).

<p><b>Investment</b></p> <p><i>To increase the value of organisational assets</i></p>	<p><b>Networking</b></p> <p><i>To create organisational relation capital</i></p>	<p><b>Transformation</b></p> <p><i>To deploy particular management strategies (means) to drive organisational change</i></p>
<p><b>Reputation</b></p> <p><i>To raise organisations profile and image</i></p>	<p><b>Environment</b></p> <p><i>To create an engaging atmosphere</i></p>	<p><b>Learning and development</b></p> <p><i>To develop the soft skills of employees (and managers too)</i></p>
<p><b>Entertainment</b></p> <p><i>To release adrenalin and to create pleasant aesthetic experience</i></p>	<p><b>Galvanising</b></p> <p><i>To provoke a mood change or tension for action</i></p>	<p><b>Inspiration</b></p> <p><i>To promote self-reflection and meta-understanding → can drive mind set and behavioural changes</i></p>

Table 1. The Arts Value Matrix and its nine value drivers.

### **Research Design: Case Example of Learning Jam**

This study follows the interactive ethnodrama category of RBT, which is a form of qualitative research (Mieczakowski, 2001; Saldaña, 2003; Rossiter et al. 2008). As authors of this article we hold double roles as practitioners instigating the Learning Jam and researchers of it. We aware that if viewed from a positivist, scientific research paradigm this will already have set many alarm bells ringing about issues of ‘objectivity’, ‘reliability’, and ‘external validity’. The absence of a predetermined research question and plan with clear methodological criteria and mechanisms to ensure internal and external validity and reliability of findings would be considered a major weakness within a positivist paradigm, but in contrast can be seen as strength rather than a limitation in the paradigm within which we are working. In this the unpredictable, complex and shifting interactions involved in generating understandings negated ‘...the practice of planning research strategies in advance’ (Kinchloe and Berry 2004, p.3). This does not mean that we adopted an ‘anything goes’ model of research. The study is a

rigorous inquiry informed and ‘...characterized by thoughtful decisions about design strategies, including methods’ (Lincoln 2002, p. 330) and data collection and interpretation. For example autoethnographic reflection was captured in sketchbook notes which were shared together with our own research diaries. Organised professional discussions also formed a part of our data collection and analysis which also included visual data of video, photography, collective drawing.

Ethical concerns are always important in RBT as a form of research that is not about participants, but with them. Following conventional institutional approval consent was obtained from participants through a detailed verbal introduction to the research based nature of Learning Jam and ethical approval obtained from all participants. Consent was given to the use of photographs, video, audio and autoethnographic reflections of all authors. Further steps have been taken by removing facial features on photographs.

We draw on Nicholson (2005) who suggests that the uncertainties that often characterise research settings in drama interventions should lead us to continually reflect on and challenge our values and beliefs. She highlights the, ‘...the ethical promises and pitfalls associated with social intervention’ (Nicholson 2005, p.163) in drama in professional contexts where notions of transformation and change are at play. She points to the danger of the practitioner imposing his or her ‘vision of a good life’ on the participants- albeit with the best of intentions, and advocates, “a commitment to openness, in which practitioners recognise that their role is not to give participants a voice-with all the hierarchical implications that phrase evokes- but to create spaces and places that allow the participants’ voices to be heard. (Nicholson, 2005, p.163)

Creativity in practice is an enduring theme throughout the study; practice with all its specificities and cultural nuances, its implication of agency and collaboration, is a medium through which creativity is not only produced but which determines the forms of practice and, sometimes, its distortions and elaborations. Practice is an important concept here, since much of our research, our theoretical explorations, our creative experiences, occur in and through practice; moreover, practices that arise from social interactions and collaborations are our main concern.

We now report on the development of the Learning Jams. To date Learning Jams have been organized in Finland, Denmark and UK. Table 2 illustrates themes and with whom it was organized. In this article we focus on the Learning Jam event held in Copenhagen.

Theme	Where	With whom
Arts-based Initiatives and what this means in practice	Lahti, Finland, March 2014	60 participants; managers from business and public organisations, artists, art educators, researchers, consultants from Finland
Coaching knowledge and arts-based approaches in organisational context	Lahti, Finland May 2014	10 participants: researchers, coaching expert, artists, managers from Finland
Transformation and arts-based initiatives	Copenhagen, Denmark August 2014	40 participants: artists, art pedagogies, consultants, researchers, managers from Finland, Denmark, Sweden, UK, German, Italy and USA
Reflexivity: arts in organisation	Liverpool, UK, Tate, March 2015	25 participants: artists, art pedagogies, art-based consultants, researchers, managers from UK, Finland, Denmark, Sweden, Norway.

Table 2. Themes of Learning Jam

The third Learning Jam was organized at Copenhagen Business School Studio on 27 August 2014. The agreed theme was ‘transformation’, a common term in today's organizations’ vocabulary, yet the idea is extremely old. It is closely related to *translation* that conveys a meaning of new understandings and bridging knowledge (Owens, 2014). Understanding of the concept was to be generated between people from different fields, through the participants own experiences and the theoretical framework of The Arts Value Matrix (Schiuma, 2011). In contrast to conventional ways of conveying professional knowledge the author of ABI’s, theory builder Giovanni Schiuma was not leading a seminar or presenting through lecture; instead he was invited to share his ideas as and when seemed appropriate, aware that his voice was being deliberately situated as one amongst many others valued in the discussion.

The Learning Jam had two parts; a) The Arts Value Matrix (Schiuma, 2011) was explored through professional reflection and then b) pre-text (Owens, 2001) - based on Japanese mythology - provided a dramatic staging for people to explore The Arts Value Matrix in midst of acting and playing.

*At the first part (a) with professional lens*

Our own experiences (related to values of art in business) led each of us to identify with particular segments of The Arts Value Matrix (Schiuma, 2011). The choice of individual’s identification was considered through the metaphor of the lens (following Rancière 2010, relationship between performer and audience). We each had our own professional glass lens (actual lens, see Photo 1) as an invitation to investigate the role of the arts in the organizations (Schiuma, 2011). The benefit of this lay in allowing individuals through dialogue with others to ‘map’ their positions in the matrix.



Photo 1. Discussions through professional lens

An example of this discussion and playing-out was when the matrix was marked on the floor with papers illustrating each section. We chose our place within matrix reflecting on what we believed we are doing in work with artistic approaches and shared thoughts with other participants nearby us. The benefit of this was in allowing for reflection of our own ‘being with’ each other, when practising our own practice, drawing on Rancière reconceptualization of the teacher-student relationship (1991).

This enabled us to identify and reflect on our own place in the matrix and to generate ideas further with colleagues in similar situations. With the help of own lenses we reflected; worldviews, histories, professional and personal backgrounds; in the core of transformation lies the understanding of different perspectives – polyphony in the practice based innovation sense (Pässilä and Vince, forthcoming 2015; Pässilä and Oikarinen, 2014; Adams & Owens, 2015). For example, we created ‘allowing lenses’, ‘intimate and emotional’ lenses, ‘sparkly and light’ lenses and ‘identity shaker’ lenses. The notion of lenses remained in the discussion throughout the whole day allowing connections and ‘not-connections’ to be made between our personal and professional lives and the subjects emerging through the pre-text process; ‘to venture in to the forest of things and signs, to say what they have seen and what they think of what they have seen, to verify it and have it verified’ (Rancière, 2004,p.14).

*At the second part (b) with Pre-text lens*

We then shifted to more metaphorical dimension of distancing by process drama (Owens, 2001) which developed gradually from the narrative parts performed by one of the authors as drama practitioner into a series of varied group size tasks exploring a problematic related to the story; the pre-text invoked the ancient atmosphere of Japanese mythology, this provided an aesthetic distancing (Rancière, 2004) for people to be curious and drawn into discussions beyond words and playing. The benefit of this was in creating a third space (Bhabha, 1995; Soja, 1996) for critical reflection (Pässilä and Vince, forthcoming 2015).



The first starting point of the pre-text was to explore the idea of transformation through the notion of making the invisible visible (Adams and Owens, 2015). Participants were invited to consider what this meant, what connections it evoked in each of them. The Pre-text also invited movement on different levels and layers simultaneously – for example the story layer, individual's own experiences and reflection, the theme at hand – and enrichment of individual thinking from the multifold material. The benefit of this was in allowing for bodily dialogues where people had to play a scene that appeared to exist beyond time, in another reality in the setting of the Japanese Mythology were vivid ingredient of discussions (see Photo2). This benefit was in allowing participants to experience embodied forms of knowing as distinct from dominant verbal forms (Adams and Owens, 2015).



Photo 2. Bodily dialogues

The pre-text based drama developed gradually from the narrative parts performed by practitioner as storyteller - facilitator whose teaching was focused on encouraging 'the path from what she already knows to what she does not yet know, but which she can learn as she has learnt the rest' (Rancière, 2004, p.14) and into small group tasks exploring a problematic related to the story.

### **Findings: What was learnt – analysis of Learning Jam**

At this stage of the whole study we are looking to our practice, to pedagogy, to the literature, very much at a stage of co-development, systematically exploring what is possible, testing the theories we sense are relevant, looking for congruence, alignment, points of rupture, recognising the significant challenge in realizing high-level development that can lead to transformation, recognizing more readily the low level development in the Arts Value Matrix. The key characteristic of transformation is the creation of a new culture including new values that are translated into day-to-day actions. We are interested in the kinds of energy it is claimed that ABIs at this level provide, (Schiuma, 2011), for example; as a prompt for change and organizational renewal, as cathartic release or as a manipulative management strategy.

We have learnt that establishing a sense of equality through negotiated participative working methods, using emotional dynamics to realize an intensity of working, is by no means assured.

At the end of the Learning Jam all of the participants were challenged by an invited critical friend (expert in the application of arts in organisational contexts) to discuss the different value drivers in an organization that can and can not be generated by using ABI's. This knowledge helped us to discuss critically whether an organization can gain benefits when implementing them and so begin to ascertain why and when they are adopted and when it is best not to adopt them. Furthermore, we came to the conclusion that with the framework of the Arts Value Matrix, ABIs can be managed in a way that they become aligned with organizational development needs and wants. That ABI's are like any other learning methods and so can be used to constructively and collectively shape or to manipulate.

Pre-text based drama as a framework to explore the Arts Value Matrix made it possible for some people to move on different levels or layers simultaneously – for example the story layer, one's own experiences and reflection, the theme at hand, the purpose of arts-based learning action – and to enrich one's thinking from the multi-fold material. For example one theatre artist shared her experience with a visual artist and was then joined by a very experienced arts business practitioner who gave her over view and were then joined by a senior R&D Manager who joined the discussion illustrating how applications had been and could be and could not be made in his organisation. The momentum of story line with the help of narratives, analogies and metaphors provided a background to reflect very complex and perplexed issues, for example the link they were invited to physically express about their understanding of the relationship between past, present and future. In this 'Each will take something different, something unanticipated and unplanned for away for the encounter' (Rancièrè, 2009, p.14).

The next table (3) is an extract from the full transcription which illustrates questions and comments that emerged from the pre-text based process drama which were enacted as simple group discussions and bodily performances. These were not pre-formulated questions designed to lead to pre-determined outcomes, they were instead questions that 'came-out' of the interdependent interaction generated by the art form.

<b>Questions or comments raised during Learning Jam</b>	<b>Authors interpretations from participants comments and linking of these to theory</b>	<b>Ingredients of Learning Jam</b>
<p>How do the past and the future affect one's behaviour?</p>	<p>To understand my story as a part of our story; to make sense of world around us; to make sense of own action; to talk about – this links to <b>Rancièrè (1991)</b> through storytelling to make sense of the relationship between 'teacher' and 'student'</p> <p>To make the concrete abstract thought, interpret and reflect, in this case on individual perceived relationships between past present and future – this links to <b>Rancièrè (2010)</b> : with the parallel relationship between 'performer' and 'audience', to create space for interpretation and reflection.</p> <p>To be willing to take a look at the larger picture in one's actions (to make distance to the familiar stories related the courses of events in one's life – to accept the stories being always relative – this links to <b>Schiurma's (2011)</b> 'adapter models' and <b>Rancièrè's (2004)</b> politics of aesthetics</p>	<p><b>Understanding possibilities:</b></p> <p>Narrative understanding – interpretation in dialogue</p> <p>Embodied action abstract and concrete, particular and the universal</p> <p>Aesthetic distance whereby the familiar becomes strange and can be read anew. The paradox of moving away from in order to get nearer to the perplexed</p>
<p>Time is also about unexpected moments that can grow into great opportunities.</p>	<p>To face unknown, to deal with unsure actions, to make sense of change and to talk about it – this links to <b>Schiurma's (2011)</b> different type of knowledge generation and how 'technical knowledge' is integrated with 'emotive knowledge' through narratives</p> <p>Change happens in the midst of action, it is inconvenient and often awkward and can literally be 're-flex-ive' - this links to <b>Schiurma's (2011)</b> 'integrator' model when the ecosystem of the organisation is also viewed within a wider societal context</p> <p>To deal with the need for control in life and to challenge it – this links to <b>Melkas and Harmaakorpi's (2012)</b> idea of interpretative dimension of innovation and RBT (<b>Pässilä, 2012</b>) as a pedagogical path to identifying assumptions</p>	<p><b>Transforming:</b></p> <p>'Fictionalising the real'</p> <p>To be 're-flex-ive i.e. automatic' and to see if we can change our 'knee-jerk' reflex response having thought through, felt through metaphor how this is like and not like the way we are with others, how we make choices for example</p> <p>Identifying assumptions</p>

Table 3. Analysis of questions emerged in Learning Jam

During the Pre-text participants took on fictional roles in order to step in and out of a dramatic situation to reflect on the questions asked. For example; “When is it time to seize the moment? What kind of explanations and reasoning can be found underneath the decisions made in that kind of moments? What to choose and why? When working with different people, how to appreciate and be open to the unique points of view of each?”

This sharing was “kaleidoscopic” in its nature in the attempt to provide an open space and possibility for participants to enter the discussion at self-determined points, encouraging connections to be made and the imagination to flow, to look to each other for validation not the leaders of the various encounters and so attempt to uncouple mastery from knowledge (Ranciere, 2009, p. 14) highlighting the need not to know what learner should do or know.

### **Conclusions: kaleidoscopic pedagogy**



Photo 3. Fictionalising the real

The main ingredients of the third space (Bhabha 1995, Soja, 1996) glimpsed through the Learning Jam are forms of socially engaged practice with pedagogical functions that value, doing and acting alongside knowledge and knowing, participation as a means to transformation, imagination as a way to understand possibilities. However this does not happen all of the time, for example doing and acting can quickly be uncoupled from knowledge and knowing. Rather than trying to settle conflicting voices in order to achieve resolution, emphasis is placed on engaging in the mode of creativity itself, allowing learners take the step from bystander to actor through voicing their own imaginative conjectures in dialogue with those of others; but what this leads to in an organisational setting is unclear.

The Arts Value Matrix informed by the theory of Rancière (1991, 2004; 2010) can be used to frame examples of the practice and theory of Turning to Learning currently being developed in this respect. For example a key claim in of the practitioners understanding of ABIs was that it allowed for a reformulation of practices and perceptions, whereby a blurring took place ‘of the boundary between those who act and those who look; between individuals and members of a collective body’ (Rancière, 2010, p.17).

This example (see Photo 3) is presented to give a glimpse of how a space for learning was created where participants could fictionalise the real and through this, articulate and test their own point of view against those of others and in so doing make time to think through their assumptions before voicing them again. As co-players in Learning Jam the intention was to use arts based pedagogy that, in Rancière’s words, might ‘reconfigure the map of the sensible’ through processes that ‘open up space for deviations, modify the speeds, the trajectories and the ways which groups of people adhere to a condition react to situations,’ (2004, p.39).

We identify agency and imagination as the fundamental constituents this model of arts based pedagogy in which engagement is key: resolution is not the aim. That diverse or opposing participants in a collaborative process can give voice to their imaginative conjectures is a sufficient goal in itself. However we continue to be challenged by the notion of creating a space where we can talk about ‘how’ we are talking, and the degree to which we achieved this was limited if indeed we did allow for it at all.

The notion of transformation – as one relevant value driver of The Arts Value Matrix - was explored through various angles during Learning Jam. Instead of focusing in finding solid answers, the inspiration was to find through different voices, questions that had not yet been asked. This resonates with a metaphor providing insight in to the Learning Jam, that of the kaleidoscope, an optic toy that contains mirrors and colourful little objects such as beads and glass chips. As one looks into one end, light entering the other creates a colourful pattern. The toy can be rotated, which makes the little objects move and form new patterns of turning to learning (Owens, 2014). The following Image (1) is the metaphor, which tries to make sense of what were and are the ingredients that are expressed in the kaleidoscopic model.

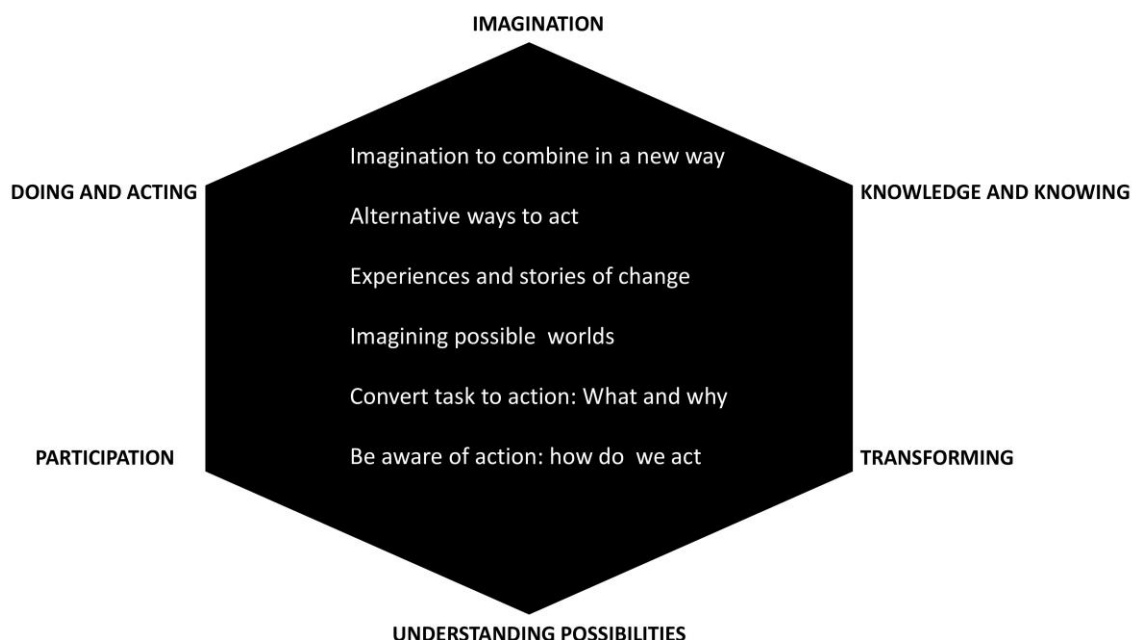


Image 1. Kaleidoscope as pedagogical philosophy

The Kaleidoscope metaphor is based on pedagogical philosophy: something influential yet unexpected emerging from a meeting of people with different backgrounds when the learning is

shaped in the course of the Learning Jam by little ‘turns’, like provocative discussion topics, in different directions, towards multiple destinations. The metaphor is informed by our interpretation of Rancière (2010). The kaleidoscope lens with its shifting collection of small coloured beads figuratively suggests mutability and carries with it the notion of constant change and variation. We place emphasis is on how participants learnt from the experience of recognizing other voices from a variety of positions and viewpoints (Owens, 2014). The fundamental nature of kaleidoscopic pedagogy is that it is polyphonic.

To conclude, the Learning Jam as a kaleidoscopic pedagogical path of ABIs is more about a disposition or set of dispositions about knowledge, ownership, status and power than a novel way of organising inputs. The idea of the model is to formulate the questions that need to be asked locally by those who are taking part, rather than proceeding with rational logically driven generic solutions. Learning Jam offers the possibility of a culture of work based learning founded with equality, engagement and participation as starting points, not destinations, but the path is by no means unproblematic.

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