

CHAPTER 10

Drawing as an art-based method and reflexive approach in educational leadership study programmes

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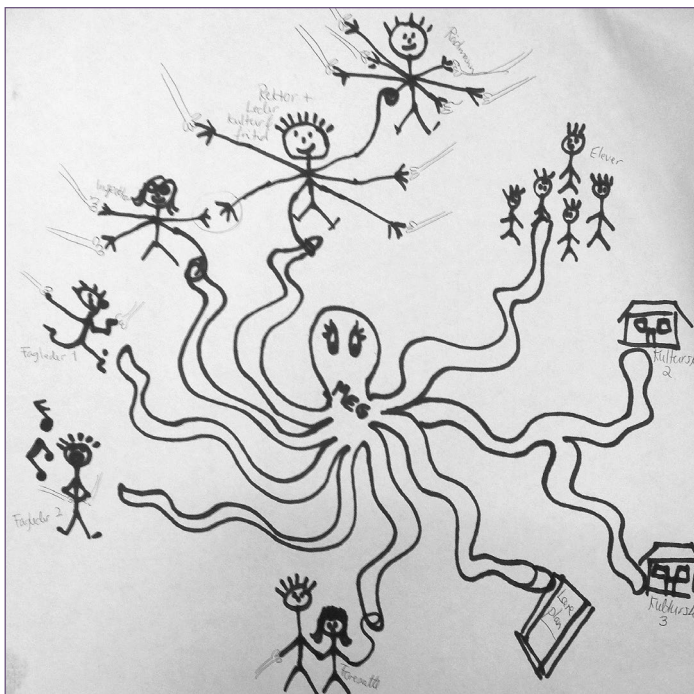


Illustration 10.1 Student's drawing.

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ABSTRACT

The purpose of this chapter is to draw attention to drawing as an art-based method (ABM), particularly to applying drawing as a reflexive approach in educational leadership study programmes. The study on which this chapter draws was carried out in three separate university study programmes in educational leadership, where the majority of students were head teachers or assistant head teachers in Norwegian primary and secondary schools. Empirical qualitative data were generated from a series of drawings made by the students in an art-based research design. Theoretically, the chapter draws on perspectives that connect educational leadership with both art-based research and educational methods within the field of educational leadership. The results indicate that drawing as a reflective tool in educational leadership study programmes may contribute to already-applied reflexive approaches in these programmes. However, there seems to be need for further research on, for instance, preparation for sense-making in ABM processes, ABM as a reflexive tool and the relevance of ABM when connected to educational leadership as a practice field.

INTRODUCTION

This chapter caters to educational leadership practitioners and to those researching or working with one of the many diverse paths within the growing fields of art-based research methods and art and leadership education. Furthermore, the purpose of the study is to discuss how drawing as an art-based educational method may be applied as a reflexive tool in educational leadership study programmes. To provide direction for this paper, I present the following question.

In what way may ABM in educational leadership study programmes help educational leaders explore and extend their capacity to reflect on their leadership practice?

Over the past decade, there has been a perhaps cautiously but still growing amount of scholarly publications exploring the versatile idea of art as part of leadership education, organisational learning, leadership development, learning and management (e.g.: Austin & Devin, 2003; Barry & Hansen, 2008; Barry & Meisiek, 2010a, 2010b; Springborg, 2010; Taylor and Ladkin, 2009;

Irgens, 2014). In this paper, I argue first that drawing, applied in considered and prepared circumstances, may have significant potential as a reflexive tool in educational leadership study programmes. Second, drawing may help educational leaders explore and extend their capacity to reflect and make sense of their leadership practice.

A thorough search of academic and scientific databases finds few publications regarding explicit, interfaced connections between educational leadership study programmes and drawing or ABM. This indicates a significant gap in the existing literature on educational leadership study programmes. In addition, I suggest that drawing as a reflexive tool may serve as an additional educational method, or tool, for training educational leaders in educational leadership study programmes. This qualitative, art-based approach provides the following key findings to answer the research question in this chapter:

- 1 Drawing as an applied educational method in educational leadership study programmes may enable students to make sense of their practice field in a form that may otherwise be suppressed or unarticulated.
- 2 The applicability of drawing in educational leadership study programmes depends largely on the processual stages, including the facilitator's vocational experience, preparation, facilitation and presentation.

In the next section, I present the central aspects regarding the choice of methodology and then turn to the process of generating data. The third section addresses ethical considerations, followed by what I regard as useful and applicable theory regarding art and leadership. In the fifth section, I present a discussion whose results are included in Section 6. The seventh and final section sums up this chapter by presenting implications and suggestions for further research.

METHODICAL APPROACH

The study discussed in this chapter is based on a qualitative methodological approach, applying art-based methods (ABM) to gain knowledge on the reflexive use of drawing. The focus is on drawing as a complementary supplement to the array of existing methods within educational leadership study programmes, as discussed by Taylor and Ladkin (2009) and Minocha and Reynolds (2013),

for instance. The main research question of the study discussed in this chapter gives direction when choosing and engaging theory in analysis and discussion, leading to the key findings and implications. The particular analytical approach applied and referred to in this chapter is the art-based research method, drawing from Barone and Eisner (2012), which allows the creation and inclusion of art-based work as part of both generating and analysing data.

As stressed by Corbin and Strauss (2008, p. 12), the research question sets the direction when choosing the methodological approach. Significant examples of ABM relevant to this chapter are presented by Klenke (2008), who reviews image-based qualitative research in the study of leadership and concludes that it “can uniquely capture the richness of context that works of art offer the leadership researcher” (p. 263). Moreover, Klenke (2008) refers to Eisner’s (2008) thorough publication on ABM as a research method by describing any alienating aspects of art as forever linked to its conventional paradigm: “art-based research may simply be among one of many systemic studies of phenomena undertaken to advance human understanding, not exactly art and not exactly science” (Klenke, 2008, p. 275). The suggestions set forward by Klenke (2008) which point towards innovative, experimental research, may bridge the gap between art-based research and more well-known approaches within not only qualitative (e.g.: case-studies, ethnographic studies and discourse analysis), but also phenomenological methodology and research.

In this study the preferred methodological approach to the research question is art-based research combined with an overarching methodological qualitative approach, paying close attention to the first, second, third and fourth of Eisner’s (1991, pp. 32-36) six features of qualitative studies: 1st feature – being field focused, 2nd feature – regarding the researcher’s self as an instrument of research, 3rd feature – acknowledging the interpretive nature of research, 4th feature – the use of expressive language (here, the visual language of drawing) and the presence of the researcher’s voice.

GENERATING DATA

This chapter reports on a series of four lectures: of these, three lasted for three hours, and one was a full-day seminar. The overarching theme of all of these lectures was *schools as part of society*, with a particular focus, first and foremost,

on juridical governance, including the Educational Act, regulations, associated statutes and relevant laws. Growing numbers of educational leaders in Norway attend the national educational leader postgraduate study programme (in Norwegian, *Rektorutdanningen*), where part of the curriculum consists of juridical issues, which, in my experience as an educator and researcher, suggest that educational leaders may perceive tasks and responsibilities within the legal area as complex, demanding, labour intensive, frustrating and challenging. Hence, teaching methods need to spur involvement, in addition to offering students relevant reflexive tools.

To add to the available practical teaching methods, drawing and ABM was introduced in this research as a reflexive tool for students, with the aim of broadening their capacity to visually reflect critically on complex aspects experienced in their own practices. The students involved were principals and assistant principals attending the national educational leader postgraduate study programme. In addition, data were generated within groups of students pursuing master's degrees in educational leadership. There were 20 students in the smallest group, and 30 in the largest group. All the students were given several sheets of sturdy 100 gsm white paper with an approximate size of 50 cm by 50 cm. Furthermore, coloured markers, crayons and other drawing tools were at the students' disposal.

The students were encouraged to let go of any inhibitions that occurred and to just draw, depict and visualise themselves within their own educational organisations. Furthermore, they were thoroughly informed that the purpose of the drawing session was to disclose a variety of perspectives on their roles or positions as leaders as a foundation for future individual reflections and group discussions. Any expressive style (symbolic, non-figurative or figurative) was encouraged, except for writing letters or forming letters into words and sentences. A total of 30 minutes was set aside for drawing. After completing the drawing session, the students were asked to mount the drawings on the largest wall of the teaching area.

As the facilitator, I gathered all the students in front of the large wall in the learning space where all the drawings were presented. Then, in random order, the students were asked to share one specific perspective, aspect or detailed experience from their personal drawing. Not wanting to share was also offered

as an option. By letting the students share one only reflection, the students who came later in line could still offer new reflections and nuances. None of the students expressed unwillingness to share their reflections or asked to withdraw from the session. All of the drawings were photographed in order to document the sessions, whilst the majority of the student's comments and reflections were written down as research notes by me.

Illustrations 10.1–10.5, are examples of the students' drawings that depict both abstract and concrete expressions and present a multitude of perspectives on educational organisations. In this context, the phrase *educational organisations* refer to the extended organisational context surrounding each school, including parents, pupils, school owners and policy makers on both the regional and the national levels. It may be easy to be seduced by creative images, bedazzled by the richness of expressions and perhaps read too much into these images. Interpretation of the students' drawings, therefore, calls for critical restraint, looking past personal taste to focus on the key questions or problems at hand.

Drawing themselves as part of a larger organisational context enabled the students to articulate a wide array of nuances when orally sharing reflections on their own practice. This corresponds with findings described by Sutherland and Jelinek (2015), who emphasise one significant finding (amongst others):

[...] the dominant learning discussed was around awareness and attention to the subjective aspects of leadership and organizational life. These were aggregated into two categories: relational insights into leadership and the sensual experience of power and responsibility (p. 298).

The further analytical process, therefore, depended on the students' oral presentations and plenary discussions. Opportunities to take notes of meaning-making statements emerged as I listened to and engaged in the students' sharing their experiences. The following illustrations (Illustrations 10.2–10.5) show four selected drawings from the students with my complementary notes.

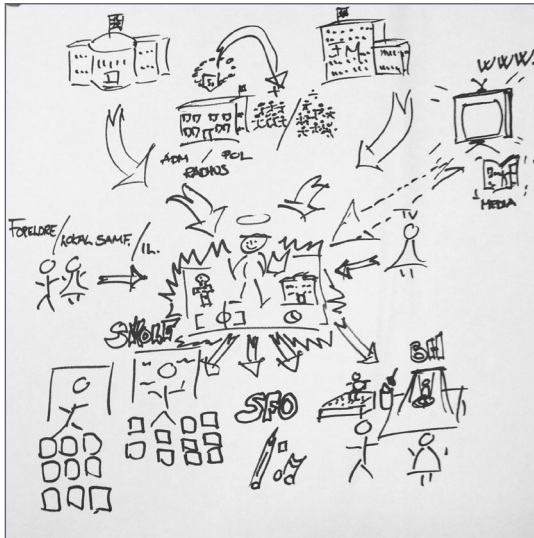


Illustration 10.4 Student's drawing.

- Many levels
- Distance between each level
- Pressure from above
- Influenced by media
- Many tasks are being generated.
- Passing on tasks
- Complexity
- Good overview

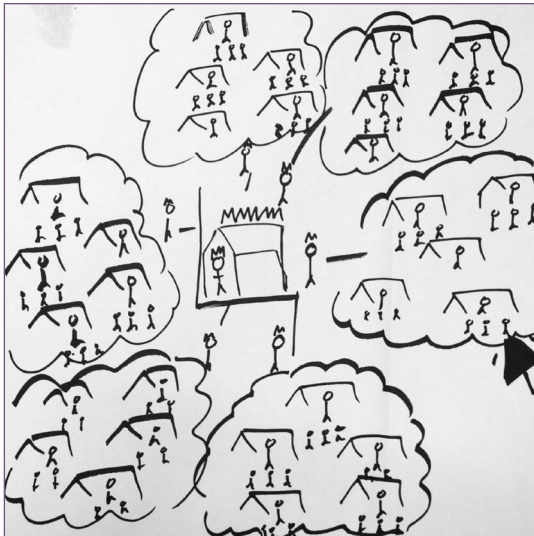


Illustration 10.5 Student's drawing.

- Shady connections
- Many sub-organisational groups
- Lack of detailed overview
- Satellite units
- Principal on the sideline
- Principal on the periphery
- Power within the core
- School owners have the power.

What the entire group of students seemed to agree upon was that the process of drawing, including the completed drawings, helped them perceive themselves from a meta perspective. As a student states: “It might be kind of silly, portraying myself as an octopus, but I sometimes feel like I have lots of arms going in every direction at the same time” (Student 003, 2015).

The analytical process started with visual coding of the drawings, using an interpretive research lens in keeping with the research question at hand (Saldaña, 2009, p. 52). In many ways, this process can be seen as closely related to qualitative analysis in which condensation of meaning constitutes the prior purpose, as discussed by Kvale and Brinkmann (2009, 2011).

Table 10.1 Coding of interpretive notes from drawing presentations.

Code generated from the drawings and oral presentations	Student's statement written by the researcher	Condensed categories using art-based methods
I haven't got enough hands.	It might be kind of silly, portraying myself as an octopus, but I sometimes feel like I have lots of arms going in every direction at the same time.	Seeing oneself as strained but still capable Not overwhelmed Challenges
Less detailed overview	There are so many participants ... schools, departments, levels of power. ... I find it hard to keep track of how everything connects.	Admitting inadequacy Courage Struggle Organisational awareness Challenges
I am noticed! People see me!	Yes, there are many actors in my organisation, but I am still highly recognisable. I'm there. I stand out!	Organisational awareness Pride Self-awareness Possibilities

This table shows the connections between the researcher's initial open coding based on interpretations of the students' drawings (Illustrations 10.2–10.5) and the students' articulated experiences while discussing and commenting on each other's drawings.

ETHICAL CONSIDERATIONS

Having taught arts and craft subjects in vocational study programmes in secondary schools for a decade, I choose to draw from my own experience as an

artist, relating to what Eisner (1991, pp. 33-34) describes as using oneself as an instrument of research. Relating to previous experience, I foresaw that the students might be sceptical about the general idea of drawing if they linked it to a lack of personal artistic talent. Consequently, the students were allowed to withdraw from the exercise if they felt uncomfortable, but at the same time, they were fervently encouraged to participate.

In addition, I supervised the students' handling of technical issues if they so desired. Nevertheless, careful preparations could not disguise that my choice of method and art-based approaches was deeply connected to techniques that I had mastered and with which I was comfortable. Therefore, I recognised that the students should be allowed to withdraw from the entire experiment if desired and that an alternative method should be provided. This was communicated to the students, emphasising that they could choose to stand back, and instead submit written reflexive notes as an alternative.

Whilst doing qualitative studies, acknowledging the researcher's involvement and bias may allow the benefit from the researcher's experience and pre-knowledge of (in this case) drawing, as underlined by Toma (2000) and Eisner (1991). In addition, Katz-Buonincontro and Phillips (2011, p. 278) suggest that exposing students to the idea of risk-taking through engaging in creative activities beyond their comfort zones can lead to new ways of perceiving their everyday practice as leaders. To establish trust and mutual respect while leading the students into unknown territory, all the oral statements and drawings included in this study were anonymised and stripped of personal or recognisable characteristics. Furthermore, the collected original drawings on paper were destroyed after being photographed and saved on an encrypted server.

ART AND EDUCATIONAL LEADERSHIP

Within the growing theoretical intersection of leadership and art, there is an increasing number of scholarly publications unifying the concepts of art and education related to ABM. However, most may be described as "experimenting with leadership development using art-based approaches" and have taken place within the business community and unfortunately very little amongst educational leadership (Katz-Buonincontro & Phillips, 2011, p. 288). Still, I regard theory relating to the business community (e.g.: Schiuma, 2011) as

being also relevant and useful when studying educational study programmes as the research scope.

When applying the term *art* in this paper, I draw from etymology and suggest that it is imperative to be aware of the diverse interpretations and connotations of art across languages and cultures, as discussed by Dehlin and Hagerup (2017). For example, in the Norwegian language, *art* is referred to as *kunst*, which has direct roots in the German language and refers to a person possessing a certain knowledge (*Kunnen*). When the context is art, knowledge or *Kunnen*, *art* may refer to a person's creative skills and imagination (Caprona, 2013, p. 599). In English, *art* derives from the Latin term *artem* or *ars*. The word's origins may also be traced back to the Old English *earth*, referring to something that is created with imagination and skill, that is beautiful or that expresses important ideas or feelings (Merriam-Webster, 2016). The term *art* recurs throughout this chapter on ABM realised by drawing as a reflexive approach but does not exclude craft as people imagine what to express through art. Moreover, ABM recognises the importance of how to express the lived experience of educational leadership and acknowledges the function of drawing utensils, paper and crayons, in addition to facing the challenge of manoeuvring them as reflexive tools.

More recent literature on the connection of art and leadership (e.g.: Barry & Meisiek, 2010a; Adler, 2008; Springborg, 2010) and on art and leadership education (e.g.: Guthrie & Callahan 2016; Kerr & Darsø 2008; Taylor & Ladkin, 2014) may provide convenient stepping stones towards relevant, illuminating discussions on the characteristics of art and how art may develop or, for that matter, not develop reflexive approaches within leadership education. Barry and Meisiek (2010a) argue that establishing a contemporary art-related discourse will prove helpful by forming a basis for understanding art and then identifying what role art can play in the development of organisations and leadership education. Moreover, such a discourse could lead to much-needed and, so far, less unarticulated and used research perspectives by including artists (e.g. painters, print-makers, dancers and sculptors). Furthermore, Barry and Meisiek (2010a) state that:

We believe the art of leadership is currently on the wrong train, pulled by an outmode engine that is gradually running out of steam. Instead, we suggest that

leaders, leadership researchers, and leadership writers start qualifying their use of art in light of contemporary art discourse, and with this, begin to conceptually decouple art and craft in the interest of strengthening both (p. 334).

Professional fine art artists and contemporary crafters, though, seldom publish academic, peer-reviewed papers to any significant extent. Academic scholars may benefit from instead engaging in the contemporary discourses written in art magazines, such as *Billedkunst (Visual arts)*, *Kunstkritikk (Art critique)*, *Art forum*, *October*, *Art news* and *Norwegian crafts*. Ladkin and Taylor (2010) join theorists discussing art and leadership education, stating that leadership art (p. 240) “[...] is about creating new ways of understanding the world that embrace its inherent complexity”. This includes “the capacity to hold paradoxes, tensions and outright contradictions at the same time” (Ladkin & Taylor, 2010, p. 240).

The latter is of importance in this chapter, in which art is approached as a reflexive tool with the aim to enhance students’ capacity to reflect *critically* on their leadership practice since art includes both the “pleasant and unpleasant” (Ladkin & Taylor, 2010, p. 240). Drawing on Ladkin and Taylor (2010), I find it relevant to view art as capable of simultaneously holding together several potent paradoxes, and moreover, notions of paradoxes are important to notice when introducing ABM in educational leadership study programmes. Accordingly, Jagodzinski and Wallin (2013) point to the acknowledgement of ethical considerations in ABM when aiming to portray the image of thought.

The phrase *educational leadership study programmes* used in this chapter refers to continuing or postgraduate education aimed at providing theoretical and practical perspectives and knowledge on leadership, management and organisation to students working within the multifaceted practice field of educational leadership. In my experience as an educator in educational leadership study programmes, there appears to be a lack of alternative approaches for practical and empirical examples of how to reflect, think, perform and act as educational leaders. However, there is growing interest in practice-oriented methods. For instance, in being *open to learning conversations*, students may rehearse conversation strategies with one another, as elaborated by Robinson (2014). In addition, other practical approaches, such as coaching (Aas, 2016) and legal issues (Grongstad, 2014; Hall, 2016), are adding new perspectives to the growing

theoretical field of educational leadership. However, the artistic and creative dimension of educational leadership may still be viewed as uncharted territory. Although not focusing specifically on educational leadership, Barry (2008) is rather spot on when stating:

We have so many pushes, pulls, and turns in the field of management and organization: scientific ones, positivist and not-so-positive ones, cultural, discursive, critical, postmodern and post postmodern ones. Now I think we may be in for yet another – an artful one (p. 31).

In addition to Barry (2008), Katz-Buonincontro and Phillips (2011) point out that, there has been little scholarly attention to problem-solving skills in leadership education and, in my own experience, art-based ones. Hence, I suggest that art-based educational methods must be allowed time to develop, especially in the context of educational leadership.

Additionally, I refer to Becker (2008) and question his view of art worlds as indisputably connected to fine art. However, Becker (2008) does address some crucial elements from which ABM practitioners can benefit by taking them into consideration when facilitating educational leadership study programmes. Becker (2008) emphasises the time-consuming conditions related to making and working with art. Not only is there a time to create the actual art work, but just as important, there is the time to prepare for the process of doing art-based work as a collective activity (Becker, 2008, pp. 2-7). Preparing a desirable workspace, tools, direction and purpose, therefore, should not be ignored in order to secure the potential of art-based activity as part of ABM. Furthermore, Becker (2008) addresses the significance of change within art worlds and suggests that art worlds as they might have been perceived in the past are no longer sufficient: “New worlds come into existence, old ones disappear. No art-world can protect itself fully or for long against the impulses for change, whether they arise from external sources or internal tensions” (p. 300). Becker’s (2008) ideas might not be directly transferable to educational leadership study programmes but still prove relevant when viewed as a foundation for further practical perspectives developed through more direct and reflexive art approaches to educational leadership study programmes.

The lack of empirical examples and studies on art as part of leadership education is also highlighted by both Mack (2013) and Adler (2008), who direct attention to the risks that may be encountered when introducing art to leadership studies. However, both Mack (2013) and Sutherland and Jelinek (2015) are among theorists who provide relevant, practical examples from their own educational practice. One such example is published by Mack (2013), who refers to what is called the touchstone artefact exercise:

Artistic experimentation has been used by CCL (Center for Creative Leadership) to provide participants with opportunities to create a touchstone (an object) that is both personal and symbolic of their unique program experiences. The touchstone process culminates with participants sharing, through the medium of storytelling, the meaningfulness of the touchstone to their own leadership development (Mack, 2013, p. 290).

Based on Adler (2008, p. 487), applying drawing as way of performing ABM may be interpreted as more of cross-fertilisation between art and pedagogical methods than cross-fertilisation between art and leadership. What Adler (2008) refers to when using the term cross-fertilisation emerges as an aspiration in much of ABM theory, whilst the lack of focused, careful research on ABM reveals the need for further comprehensive, systematic experimentation with various practical approaches linked to the field of ABM. An additional relevant example of art in leadership education is given by Sutherland and Jelinek (2015), who present a series of exercises in which leadership students closely observed the interactions between a choir and its conductor. These sessions were organised like master classes lead by a facilitator, and each master-class student was given the opportunity to volunteer to conduct the choir. The master class then continued by engaging the volunteer participant-conductors in conversation, reflecting on their leadership practice through questions, feedback, and seeking advice and discussion with the group (Sutherland & Jelinek, 2015, p. 294).

When engaging relevant theory regarding art as a future-oriented foundation before developing leadership education, I also draw from theory primarily written with the education of artists in mind. Highly relevant insight may emerge from approaching art teachers' reflections on various aspects of teaching art

students how to become artists (e.g. Emery 2002; Hardy, 2009). Approaching the arts as a professional arena (or a field of practice) by considering the theory of both art education and art practices may strengthen the foundation for designing what Austin and Devin (2003) label as artful making in an organisational context and Adler (2008) describes as cross-fertilisation.

DISCUSSION

From the students with whom I worked during the drawing sessions, it became quite clear that they experienced the entire process of drawing followed by the oral reflection as useful, increasing their awareness of what Adler (2008, p. 490) describes as *turbulence*, *complexity* and *chaos* as recognisable content within educational organisations. However difficult to describe orally or in writing, the students' engagement in drawing expressed that they also found ways of reflecting on areas within their practice distinguished by challenging aspects, such as *turbulence*, *complexity* and *chaos*. Dwelling on the latter, I suggest that valuable insights through reflection may be gained from ABMs in education leadership when seeking applicable, useful reflexive tools that may be transferred to educational leadership study programmes to create an arena where art, artefacts and work exceed their borders, drawing attention to the expression *workarts* set forward by Barry and Meisiek (2010b, p. 1506). By *workarts*, Barry and Meisiek refer to arts-based initiatives in organizations (p. 1505).

Insight into art worlds through *workarts* may help educational leaders explore the practices of art and creativity and experiment with how these practices may be used to develop reflexive methods and learning approaches within educational leadership study programmes. Here, I refer to learning and educational practices that "can drive the enhancement of management mind-sets and support the evolution of traditional models and activities" (Schiuma, 2011, p. 89)

Art itself may not serve as a brand-new solution to the need to find useful reflexive tools in educational leadership study programmes. However, art may serve as a complement to existing practices. Additionally, I see relevance in referring to one of Leonardo da Vinci's main endeavours, who in the words of art historian Pevsner (1940), sought to "raise painting from a manual skill to a science" according to da Vinci's "principio della scienta della pittura" (p. 30). In the study discussed in this paper, drawing may be perceived not only as

a trainable, manual skill but equally as a way of engaging the hands and the brain in a cogenerative dialogue in which the entire human being may mediate and share an expressive experience. In my view, the aim to raise practices, such as leadership, from *skills* to *academic disciplines* or *art* is far from new, however underrepresented in the scope of research focusing on how to educate educational leaders.

Turning to the many various art forms and ways of expressing oneself may also entail the acceptance of risk, alongside the unpredictable and uncontrollable. According to Adler (2008), Katz-Buonincontro and Phillips (2011) and Mack (2013), taking a plunge into processes whose aim is to unleash the artful capabilities within people requires courage to embrace the undetected and the unknown. According to Katz-Buonincontro and Phillips, it is possible to argue that for the undetected and unknown to be discovered, universities and educational leadership education programmes should show more innovative courage when choosing educational methods: “Despite the current press to improve school leadership, little scholarly attention focuses on how university educational leadership preparation programmes can build leaders’ problem-solving abilities” (Katz-Buonincontro & Phillips, 2011, p. 269). In the study referred to in this chapter, drawing as a reflexive tool could also be viewed as an approach to problem solving abilities, when reflecting on a subject and developing new ways of expressing experience connected to a particular subject. Like Katz-Buonincontro and Phillips (2011), the study referred to explored drawing as part of ABMs that could be useful as a reflexive tool, enhancing educational leaders’ ability to solve practice-oriented challenges in educational leadership study programmes. This quality is highly relevant when analysing how the students discussed in this paper, by facing their own inhibitions and lack of art-based experience, gained access to a strange, new range of expressive tools and, thus, reflexive tools. Drawing and exhibiting these reflexive art works challenged the comfort zones of nearly all the students, also exemplified by Sutherland (2013, p. 33). When starting to draw, the students seemed to be slightly uncomfortable with entering such an unfamiliar arena. They had to re-connect with drawing, as an activity which they might have left behind as children in primary school.

Facing their own inhibitions connected to the idea of revealing their personal experiences using drawing, markers and paper as the chosen medium, the

students were forced into a state of mind that required relational and emotional courage, an issue that is also addressed by Ladkin and Taylor (2010, p. 239). Emotional courage suggests that the students might have had to overcome thoughts about aspiring to create and display work based on artistic talent or quality. Again, the role of facilitator became important here to reassure the students about the key purpose of drawing related to the current context. The students also had to mobilise three additional sources of courage, eminently described by Adler (2008): “[...] the courage to see reality as it actually is, and not as others would have us see it – the courage to envision previously unimagined and unimaginable possibilities – and the courage to inspire others to bring possibility back to reality” (p. 496). Here, Adler establishes connections to Darsø (2004), who, in turn, built on German conceptual artist Joseph Beuys, who advocated that “art should play a wider role in shaping the content of our daily lives” (Darsø, 2004, p. 185). Following this statement, leadership may be regarded as part of everyday life. Leadership as part of everyday life is further underlined by Ladkin and Taylor (2010), who suggest what educational leaders might learn from professional artists: “truly inspirational artists always take risks in creating art which disturbs, soothes, or challenges” (p. 239).

New reflexive tools arising from art-based approaches are also characterised as facilitated meta-levels of learning, as explained by Springborg (2012). In his paper (2012), Springborg underscores that leaders who submit to or engage in ABM may be characterised as leaders who remain true to their senses. Moreover, in a previous paper, Springborg (2010) suggests a simple model that I regard as complementary when dealing with the concepts of reflexive tools. In this model, Springborg (2010) suggests that combining art and leadership (here, related to the drawing session referred to in this paper) may prepare for sense-making, which may strengthen the background needed to make decisions, again enabling leaders to take considered actions (p. 246).

In my opinion, Adler (2008) suggests that whatever breadth and diversity art may offer to leadership, art may also pose a tricky outcome as known borders are exceeded, and new approaches to leadership are laid open. The ability to take on new approaches and basically do whatever one desires requires a thoughtful, critical approach to art, a field saturated with new and unknown opportunities. Integrating art and ABM as part of leadership education might not necessarily

be entirely beneficial if the understandings of art conveyed are similar to the more established concepts of art; then how art is perceived may fall within what Becker (2008) refers to as the art worlds. Springborg (2010) further discusses the matter of interpreting or understanding what art is:

Borrowing from the category of institutional definitions of art [...], we can say that for something to become art it is necessary that it is embedded in a setting where others recognize it and appreciate it as art. Without an audience with the necessary skills of art appreciation, the leader artist will have poor conditions for developing his/her art. (p. 257)

Educating educational leaders so that they by themselves can develop an understanding of how to engage in ABM to develop reflexive tools may not be sustainable or helpful. According to Springborg (2008), art as part of leadership should be regarded as a collective matter, in which both the leaders and those led should aim for a shared view of what art is in their context.

I assume that art may offer new approaches when educating educational leaders as ABM practitioners recognise that sufficient time and an artful presence must be obtained before involving students. Dealing theoretically and practically with art forms, arts education and art as exploratory perspectives can provide insight into new ways of reflecting on educational leadership and furthermore how art may add value to educational leadership as a field of practice. As presented in this paper, art may serve a worthwhile purpose even when the contextual platform deviates from traditional art worlds, and transcend to educational leadership practices and pedagogical learning situations.

RESULTS

This chapter explores how drawing as a reflexive tool may enhance teaching methods in educational leadership study programmes. Two major points related to this question are revealed.

- 1 Drawing as an applied educational method in educational leadership study programmes may enable students to make sense of their practice field in a form that might otherwise be suppressed or unarticulated.

- 2 The applicability of drawing as a reflexive tool in educational leadership study programmes depends largely on the processual stages, including the facilitator's vocational experience, preparation, facilitation and presentation.

The phrase *relational insight* surfaced in my interpretive mind while listening to the study groups reflect orally on their drawings and later while I took notes and later coded them. All the students in the three study groups activated their drawings as metaphorical springboards, which enabled them to discover and formulate new perspectives of themselves as leaders, reflecting on, describing and clarifying the many different aspects of their own organisational contexts. In addition, the various relational links between the organisations' diverse participants were visualised and thereby made comprehensible through an explanatory process strengthened by complementary details and reflexive comprehensiveness.

IMPLICATIONS FOR FURTHER RESEARCH

This study suggests that further research should focus on how ABM in educational leadership study programmes may help educational leaders explore and extend their capacity to reflect on their leadership practice. Equally important, my findings support a focus on how the educators of educational leaders may expand and vary their teaching methods. These implications are further affirmed by Jagodzinski and Wallin (2013), who state that it is important to attempt to introduce ABM into leadership education and that it is inevitable that "[...] we aim to evoke new problems for the field of arts-based research" (p. 4). To address these problems, Jagodzinski and Wallin (2013) expand the scope of possible new research areas by suggesting that "contemporary arts-based research requires the fabrication of a new ethics" (p. 4).

Drawing the chapter to a conclusion, I suggest two major concepts that may benefit from further research:

- 1 In what way may ABM as an interventional educational method in educational leadership study programmes enable students to express awareness of their practice field in a form that may otherwise be suppressed or unarticulated?

- 2 How can educators prepare for practical and reflexive approaches involving ABM in educational leadership study programmes (including the processual stages, preparation, facilitation, presentation and evaluation)?

One of the most significant insights gained from the drawing session was (unsurprisingly) that the entire session depended on meticulous preparation. Moreover, it was necessary to take practical measurements, make sure that all the provided tools were available and fit for their purpose, to set aside sufficient time, give clear guidelines and maintain an attentive presence and supervision of the students throughout the process, which Becker points out as a key necessity when preparing for collective arts activities (2008, pp. 2-7). In addition, facilitating exhibition space was crucial to present each drawing so that it became accessible to the group, which, in turn, granted status and value to each student's effort.

The organisational world, including educational leadership and the education of such leaders, displays many different logics that may often appear as incoherent. Even assuming that any activity may have an artful dimension, therefore, does not mean that ABM is the proper approach in any given situation. In addition, ABM comes across as highly divergent in ideology, method and context, which obliges ABM practitioners to work ahead and prepare for much-needed practice-oriented research on the matter. A solution may be achieved by initiating and doing research to help establish a useful framework to discover how ABMs as reflexive tools may be integrated into educational leadership study programmes.

Like the organisational world, the academic world has always accepted the significance of the scientific mind, and now, the academic world may gradually move towards recognition of what Davies (2012) refer to, when stating that human beings are an artful species. Opportunities deriving from art seem to be multifarious but require both relational and rational courage, driven by perseverance and manifested in research recognising artistic risk as an opportunity, not a threat. The most important finding in this chapter reveals that substantial amounts of varied research are necessary to gain more detailed, practical knowledge on ways to implement and conduct ABM and on the nature of learning outcomes when using ABM as a reflexive tool in educational leadership study programmes.

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