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Work-related learning with the Arts

Developing work skills with the performing and visual arts

A thesis submitted in fulfillment of the
requirements for the award of the degree

Doctorate of Education

University of Wollongong

Claire Manning
BA, MEd

Faculty of Education
2007

Certification

I, Claire Manning, declare that this thesis, submitted in partial fulfilment of the requirement for the award of Doctorate of Education, in the Faculty of Education, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualification at any other university or academic institution.

Claire Manning

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Abstract

In the last decade there has been a trend to incorporate the arts into work-related learning. The purpose of this study was to explore work-related learning utilising the arts to determine the benefits of this approach to learning. This study was designed to investigate how work related learners, predominately adult learners, could benefit from learning with artistic processes.

This study contributes to the body of knowledge and current limited research available on learning with the arts for work related development. Qualitative research was conducted in two arts environments, visual and performing, that offered work-related learning opportunities. This was undertaken using case study design where nine cases provided a snapshot of what was experienced when involved in work-related learning experiences.

An analysis of nine participants' perceptions of learning with the arts was undertaken firstly by exploring the individual learning from the personal, sociocultural and physical perspective using the Contextual Model of Learning developed by Falk and Dierking (2000). Secondly, to discover the potential of learning with the arts for work related skill development an analysis of the participants' reflections describing what was gained in these arts learning environments were analysed using the Employability Skills Framework (DEST, 2002).

Significant benefits for the individual adult learner are explored as a result of this study. For the workplace, this research presented evidence, based on participant perceptions, that employability skills could be developed when learning with the arts. Such skills identified during this study included assistance in the development of communication, initiative and enterprise, teamwork, self-management and lifelong learning skills.

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Chapter 1 - Introduction

Many artists including *the surrealists engendered an opportunity to see the world anew.* (Carr, 2003, p.13)

"The Persistence of a Memory" - Salvador Dali

The arts are a unique medium for learning as the arts can:

destabilise fixed ideas and existing identities; help find new ways of seeing, hearing, thinking and feeling; allow new identifications to be made between people and help us move into a different space where different rules apply: the rules of rhythm, colour, line, form, movement, melody and harmony. And to find from those experiences new ways of experiencing our communities, our neighbours, our society. (Nolan, 1996, p.48)

There are a range of possibilities available to trainers, facilitators, adult educators, teachers and learners when utilising the variety of mediums, perspectives and rules offered by incorporating the arts into learning.

Background and focus

The purpose of this study was to explore arts-based work-related learning by investigating this approach through an individual adult learner perspective. Initial focus explored the individual adult learning experiences from the personal, sociocultural and physical contexts of nine case studies who participated in either performing or visual arts learning for work-related reasons. An exploration was then undertaken to determine whether work-skill development could occur when learning with the arts, to establish what possible benefits there are for workplace learning and training.

This introduction outlines the background and purpose of the study, lists the research questions and presents the theoretical framework, significance and the need for study. It then briefly outlines the research design by explaining who was involved in the process. Finally it provides a definition of the arts, highlights the potential benefits of learning with the arts, and finishes by describing the structure of the thesis.

Motivation for this study was based on the researcher's observations of both successful and not so successful work-related learning in a range of corporate environments since the 1990s. The researcher had worked in coordination, management and consulting training roles for a range of professional services organisations. These roles involved researching changing business needs and the staff training implications, sourcing appropriate training and through ongoing evaluation ensuring business and individual needs were fulfilled through learning undertaken. From observations during more than fifteen years involvement in adult learning, the researcher had developed a belief that learners needed to experience engaging, interactive and novel ways of learning in both their work and personal life.

The researcher had also worked in the arts and participated in a range of arts based learning and recreational events. Arts-based work experiences included manager at the Arthur and Yvonne Boyd Education Centre, Bundanon, New South Wales; assistant to Australian writer and arts philanthropist Barbara Blackman and co-ordination and design of one-off arts-based activities in corporate work environments. These enabled her to observe and experience the learning benefits the arts provided many sectors of society. Based on these beliefs and experience the researcher started this investigation into arts-based learning by participating in the Corporate Performance Course at the National Institute of Dramatic Arts (NIDA) and the Creative Escape, *Through a Looking Brush* visual arts workshop. Her participation confirmed that this was an area of work-related learning was worth investigating further to test assumptions about the arts and what benefits it could provide adult learning environments. Personal experience and knowledge of the arts courses under investigation also assisted the researcher in understanding the different areas discussed during the interviews with study participants and arts learning provider staff.

Some of the benefits of the arts were highlighted on the previous page in the introductory quote by Nolan (1996). The arts have the potential to stimulate creativity and innovative thinking through a variety of different processes and mediums (Nolan, 1996; Boughton, Eisner & Ligtoet, 1996; Jones, 1999; Catterall, 2002; Deasy, 2002; Kerka, 2003). The arts therefore may be able to offer workplaces a variety of ways to tackle new and existing learning challenges.

Creativity, inventiveness and interpersonal skills, such as teamwork and communication, are highly regarded in the workforce today (Brown, 2000; Cross, 2004). Research into multi-arts learning in the USA (Catterall, 2002; Deasy, 2002) identified a variety of skills that could be developed by using the arts as a basis for learning. These skills included creativity and creative thinking; self-confidence; risk-taking; empathy for others, collaboration skills; leadership; higher order thinking skills and ownership of learning (Catterall, 2002; Deasy, 2002). The research into learning with the arts and the need for a greater focus on creativity and innovation in the workplace provided the basis for further research to determine what was available for both individuals and workplaces when incorporating aspects of the arts into workplace learning.

Purpose of the study and research questions

The purpose of this study was to investigate work-related learning utilising the arts and to establish if there were benefits from this approach to learning for adults. The main aim was to determine whether learning with the arts enhanced work-related learning and what work-skills it could help to develop.

The questions developed to investigate this approach include:

1. Do adult learners find it beneficial when work-related learning incorporates the use of the arts?
 - What motivated the participants to learn with the arts?
 - What were the learner expectations and were these expectations met?
 - What were the significant social and physical aspects of learning with the arts?
2. What specific employability skills can be drawn from work-related learning with the arts?

Theoretical framework

The research questions have been developed to assist an examination of a different approach to work-related learning that incorporates the arts. While there is evidence that performing and visual arts, music and creative writing are being incorporated into workplace events and training there is limited research and assessment of the effectiveness into this area of work-related learning.

The researcher identified the two main stakeholders involved as being the adult learner and the accompanying workplace and investigated appropriate frameworks for this investigation. There was a range of literature related to specific areas of the study such as adult learning, work-related learning and arts learning however there were no frameworks that matched the specific needs of this investigation. This enquiry therefore chose two theoretical frameworks appropriate for an investigation into adult learning and work-related learning in arts-based learning environments.

The first framework was chosen to develop an understanding of the learner. The process of learning is not the abstract experience of an individual but it is situated in the context of a person's life and the relationship with other people (Vygotsky, 1997). The quality of learning also depends on the ways it is organised. To explore the participants' experiences of learning with the arts this research utilised the Contextual Model of Learning developed by Falk and Dierking (2000) based on the study of learning in museums and art galleries. The model allowed this research to *accommodate much of the diversity and complexity surrounding learning* (Falk & Dierking, 2000, p.10) and distinguishes three overlapping contexts: personal, sociocultural and physical. Personal context included individual motivation, expectations and interest, as well as prior knowledge and experience. Interaction with the cultural environment and the people such as teachers, learning communities and society on the whole constituted the socio-cultural context of learning. The importance of physical environment of learning such as location, room layout, space arrangements and so on is captured by the notion of physical context.

The second framework chosen assisted in determining whether work-related learning with the arts provided individuals with a platform to build skills identified as necessary

in the workplace. The Employability Skills Framework (DEST, 2002) provided a tool to identify work-skills significant in a variety of Australian workplaces. These skills included communication, teamwork, problem solving, initiative, planning, self-management, lifelong learning and technology (DEST, 2002).

Due to this being an investigation of a new area of work-related learning, it was decided that the two frameworks would focus on the participant observations of the learning undertaken meeting individual expectations and whether this assisted the participant's professional development.

Significance of the study

Research into arts education during school identified how arts-based learning can equip young learners with a range of skills useful for future work roles regardless of the chosen vocation (Catterall, 2002; Deasy, 2002). However there was limited research into whether ongoing learning with the arts assisted the development of adult learner interpersonal and creative skills for workplace application.

The corporate sector regularly reviews approaches to learning and development due to the need to build both individual and organisational capabilities (Senge et al, 2005). Organisations have made limited use of arts-based learning through mainly one-off events or short workshops as a way of finding different approaches to engage and motivate adult learners and build skills. Research into this area of corporate learning will contribute to the information available and understanding of what learning with the arts could offer work-related development.

The study investigated the limited existing literature and incorporated this into the findings of qualitative research into two arts environments offering work-related learning opportunities. There are a range of stakeholders that will benefit from the findings of this study, as it will provide information for arts institutions, workplaces and individuals exploring alternate ways to motivate learning and build work-skills. This study will review whether learning with the arts is beneficial for adults developing these skills. It will also explore which employment skills could benefit from learning with the arts.

Need for the study

Research investigating the area of how adults learn has provided a comprehensive amount of information related to a variety of adult learning situations (Knowles, 1990; Field & Ford, 1995; Foley, 1995; Claxton, 1999; Field, 2000; Jarvis, 2004; Merriam, 2005; Taylor & Furnham, 2005; Merriam, Caffarella & Baumgartner, 2007). However, while there is a great deal of literature on adult learning, lifelong learning and workplace learning, there appears to be still a great deal to do to identify and achieve positive learning outcomes anticipated for all adult learners (Senge, 1992; Field, 2000; Rubenson, 2000).

Existing adult learning approaches are working well for certain adult learners however research indicates that the benefits for a society full of adult learners can only be achieved if everyone has an interest and an opportunity to participate in learning (Senge, 1992; Claxton, 1999; Field, 2000; Rubenson, 2000; Senge et al, 2005). This study is about exploring how the arts and learning with the various arts processes, offered an avenue to develop new approaches to motivate adults to learn.

Workplaces have always formed complex systems of organisational structures and objectives. Add to this the variety of individual employee skills and needs (Senge, 1992; Field & Ford, 1999) and there will always be a need to explore new ways of encouraging organisational and individual learning. The arts have the potential to stimulate creativity and innovative thinking through a variety of different processes and mediums. This study will investigate whether learning with the arts enhances workplace learning and training environments.

The research design was developed to investigate the information and data collected from various sources in an attempt to find answers to the research aim and questions developed for this study.

Research design

This study was a qualitative enquiry using case study design where nine individual adult learning experiences provided a snapshot of what happened during work-related learning which incorporated aspects of the performing and visual arts. The data collection for the nine case studies included a number of sources: semi-structured participant interviews; semi-structured interviews with staff from the arts learning providers; participant reflection of learning; and review of the arts learning provider promotion documentation. Chapter 3 and appendices will provide more detail.

The participants of this study were adult learners who worked in a variety of workplace roles. They were drawn from a demographic group which would be best described as middle class, professional, white collar workers. Workplace roles included human resources manager, learning and development manager, a marketing executive, an accountant, a research analyst, an information technology specialist, a graphic designer, a management consultant and an occupational therapist. Participants were employed in both the public and private sectors and had a range of work and life experiences. The cases chosen for this study were involved in work-related learning conducted in either a performing arts or visual arts learning environment. In Chapters 5 and 6, the analysis chapters, data gathered from interviews with the staff of the arts learning providers, involved in the design and facilitation of the learning under investigation was also incorporated into the research findings to provide additional perspectives on this approach to learning.

Performing arts learning environment

Six participants were involved in the performing arts courses provided by NIDA (National Institute of Dramatic Arts). NIDA's (2003) website described this learning facility as *Australia's national training centre for the arts entertainment industry* and is *known throughout the world as a centre of excellence in actor training*. NIDA is based in New South Wales, however offers courses throughout Australia. For over a decade NIDA has developed a performing arts-based learning program catering to the corporate sector and offered different programs both nationally and at NIDA's main facilities in Sydney.

NIDA (2003) website stated that the

primary objective is to provide executives and business professionals with access to some of the most outstanding acting, voice and movement practitioners in Australia in order to give their public presentations a competitive edge.

The two NIDA learning programs chosen for this research were *Corporate Performance Course* and *Women in Business*. These programs gave participants an opportunity to experience a range of performing arts techniques to assist in developing presentation and communication skills. Practical skills incorporated into both of these programs include understanding all aspects of an individual's physical presence when communicating such as breathing, stance and the opportunity *to see yourself as others see you* (NIDA, 2002). It stressed the importance of the rehearsal process and provided techniques to ensure this was undertaken before all presentations (NIDA, 2002). Information highlighting the importance of always reaching the audience was also provided by these courses (NIDA, 2002). Five of the participants attended *the Corporate Performance Course* and one participant attended the *Women in Business Course*.

Visual arts learning environment

The University of Western Sydney (UWS), like many other Australian universities, provide continuing education programs, where short courses were offered alongside the traditional university study program. In 2004, the UWS Continuing Education Unit offered a new program, *Creative Escape* (2004). This four-day retreat comprised a variety of creative experiences including art lessons, walks, tours and demonstrations. Workshops were designed to meet all levels of experience. There were a variety of courses exposing participants to many visual arts mediums including acrylics, pastels, water colours, oils, paper making, collage, life drawing and botanical illustration. There were also tours of the local artist trails and history of the Hawkesbury area (Creative Escape, 2004). Participants working in the different arts mediums were also encouraged to interact with other groups to get a full experience of the many different aspects of Creative Escape.

While the main target audience for Creative Escape was semi-retired people with an interest in the arts the Creative Escape manager, in discussions with participants booking for this arts retreat, discovered that several participants would be attending for work-related learning reasons. Three of these participants agreed to be involved in this study. Two participants attended the *Through a Looking Brush* collage and reflection workshop where participants would be encouraged to experiment and explore their individual creativity. This workshop incorporated a variety of exercises including *collage, painting, reflective journal, guided visualization and sharing personal stories* (Creative Escape, 2004, p.17). The third Creative Escape participant attended *Contemporary Acrylics* where participants would have *the opportunity to explore a range of subjects while discovering the many possibilities that the acrylic medium can offer* (Creative Escape, 2004, p.5).

Defining the arts

While accepting what the research outlined as the potential benefits from learning with the arts, (Nolan, 1996; Boughton, Eisner & Ligtoet, 1996; Jones, 1999; Catterall, 2002; Deasy, 2002; Kerka, 2003) it appeared that the arts can be defined and understood in a variety of ways, depending on an individual's experience.

When asking the general population to define the arts there is an expectation that there would be a variety of responses and the possibility of some confusion. Miller's (1991, p.108) definition of the arts embraces this complexity:

The arts, we find, form a very curious part of our culture. They are a bit like a religion: in theory they're held in great esteem. They are trotted out on important occasions, people dress up for them, and they're treated with cautious reverence.

It appeared that what may make the arts a complex phenomenon is the diversity of areas that can be embraced under the umbrella term of 'the arts'. Some of the more recognisable aspects of the arts include the fine arts, the applied arts and the decorative arts. The fine arts have evolved to include painting, sculpture, architecture, poetry and music (Chilvers & Osborne, 1997). Applied arts relates to well designed and aesthetically pleasing works that are also functional including ceramics, furniture, woodwork, metalwork and textiles (Chilvers & Osborne, 1997). Decorative arts are

defined as the decoration or embellishment of an object that has a practical purpose (Clarke, 2001).

There also appeared to be an ongoing struggle between the formal perception of the arts and a more current view, which attempts to include modern forms of artistic expression such as fashion design, graphic design, film, television and music videos (Australia Council, 2001; Jones, 2001). The diversity of definitions and debate about the many areas that have been associated with the arts also provided an understanding of the way indigenous cultures view the creative elements of human nature (Nachmanovitch, 1990; Senge, Scharmer, Jaworski & Flowers, 2005). For example, Nachmanovitch (1990, p.19) referred to the Balinese who, when questioned about the arts, respond by simply stating - *We have no art. Everything we do is art.*

Benefits of learning with the arts

While debates continue, on how to define and what should be included in the arts there appeared to be some agreement concerning the benefits that the arts can bring to society. As Haynes (1999, p.8) stated:

The arts become identified as an humanity, designed to make us aware of and sensitive to the varieties of human differences as expressed through the arts.

These benefits have been linked to the field of adult learning where Jones (2001) describes the growing role of the arts:

They can celebrate both tradition and change. They link the past to the future. The arts and education in and through the arts, can celebrate traditional values and they can reflect and encourage development. (Jones, 2001, p.9)

This study was concerned with investigating whether and how work-related learners, predominately adult learners, could benefit from learning with artistic processes. School environments had successfully used art processes in non-art education areas to enhance general learning (Kerka, 1997; Catterall, 2002; Deasy, 2002). Kerka (1997) described how both the arts and the humanities offered the individual adult learner new ways of constructing knowledge. The arts and humanities offered alternative paths such as *intuitive, relational, kinaesthetic, visual and aural ways of developing new understandings* however in the current *'learning for earning' climate, the arts and*

humanities are often neglected, despite their intrinsic value and their contribution to learning (Kerka, 1997, p.1).

The arts also offered, through different mediums, opportunities where aspects of real life situations can be presented, distorted, reconstructed and reflected upon (Aspin, 2001). This enabled the individual learner's ongoing knowledge development through areas they related to comfortably as well as being open to new ideas.

Research into, the impact of arts on learning as a whole as opposed to simply looking at arts education as a narrow subject area, was undertaken in the USA in the late 1990s. Findings were outlined in the report *Critical Links: Learning in the Arts and Student Academic and Social Development* (Deasy, 2002). The report findings mainly related to the school education system and how the arts assisted the skill development of students, from young children to adolescents, in many aspects of their schooling. Catterall (2002, p.152) listed some of the *cognitive capacities and motivations to learn* from multi-arts programs to include *creative thinking, achievement motivation, self-confidence, risk taking, empathy for others, self-initiating, ownership of learning, collaboration, leadership, higher order thinking, creativity, engagement and attendance*.

It appears that the skills outlined by Catterall (2002) as potentially beneficial in school education could also be applied to work environments. This study was designed to investigate what generic work-skills are valued by employers and whether there are similarities between these employability skills and skills which may be developed by learning with the arts.

The arts and work-related learning

Through newly evolving relationships between business and arts sectors a variety the arts skills and techniques, including performing and visual arts, music, storytelling and poetry, have been incorporated into work-related learning programs (Beckwith, A, 2003; VanGundy & Naiman, 2003; Arts & Business, 2004; Hall, 2004; Sandle, 2004; Bartelme, 2005; McQueenie, 2005; Osburn & Stock, 2005).

The performing arts had assisted in the development leadership, teamwork communication and management skills (Townsend, 2003; Gibb, 2004; Corsun, Young, McManus & Erdem, 2005; Osburn & Stock, 2005). The visual arts had been used

successfully as *ingredients of inspiration* in training design (Cohen & Jurkovic, 1997, p.2) and provided opportunities to develop problem solving and interpersonal skills (Cohen & Jurkovic, 1997; Fritz, 1999; Hadfield, 2000; VanGundy & Naiman, 2003; Hall, 2004; Bartelme, 2005).

Music has been utilised to encourage improvisation and innovation as well as build management, leadership and teamwork skills (Hadfield, 2000; Zander & Zander, 2000; Muqbil, 2002; Rostron, 2003; VanGundy & Naiman, 2003; Walzer and Salcher, 2003; Harley, 2004). Writers and poets have provided workplaces with creative ways to improve writing skills (Thompson, 1998; Hadfield, 2000; Hall, 2004; Bartelme, 2005). Further details on these examples of work-related learning using the arts will be outlined in Chapter 2.

Limitations

This research into work-related learning with the arts is based on discussions with nine individuals involved in this type of arts learning and perspectives gained from interviews with performing and visual arts learning provider staff. Therefore any results, findings and conclusions drawn would not necessarily be applied to other work-related learning situations designed within areas of the arts. The strength of this study is that it was designed to capture the personal perspectives of the participants and, while this provided a great deal of information on what happened in these arts learning environments, there were some limitations connected to this aspect of the design.

The arts learning undertaken would be best described as short one-off workshops or events and participants did not have an ongoing interaction with the arts learning providers unless they booked into other workshops. Even though in the United Kingdom and North America there have been longer-term relationships with artists and arts institutions, the focus in Australia was predominately still one-off events, courses and workshops.

Limitations included acknowledging that the discussions were based on what the participants felt they learnt and achieved when working with the arts and not intended to evaluate their performance by superiors in their workplaces. However, it is anticipated

that the information gathered would contribute greatly to the limited research available in the specific area of work-related learning with the arts.

Finally, direct observation of the participant interaction during these programs was considered as a data source for this research. However, it was decided by the researcher, and the arts learning provider, managers, that the observation process would have an adverse impact on the learning experience of the participants involved. As Tellis (1997, p.8) stated when describing the risks associated with observation *the researcher could well alter the course of events as part of the group, which may not be helpful to the study.*

Thesis Structure

Chapter 1 provides a summary of all the major aspects of this study and the areas to be covered in this thesis on an investigation of the arts being used in the adult learning area of work-related learning.

Chapter 2 reviews literature related to the two main areas of this study – work-related learning and learning with the arts. It provided some background to work-related learning and some recent trends in the literature. This chapter also outlined details of the Employability Skills Framework (DEST, 2002), which was used to do an analysis of the data to determine whether the arts provided opportunities to build and develop work-skills. Literature that provided a background to learning with the arts in a variety of learning environments was also reviewed in Chapter 2. The review of arts learning literature provided information on the other framework used in this study, The Contextual Model of Learning (Falk & Dierking, 2000).

Chapter 3 explains the research methodology used in this study. It presented the reasons for undertaking qualitative research and the use of the case study approach for the collection of data to explore work-related learning with the performing and visual arts.

Chapter 4 provides an overview of each of the nine cases pivotal to this research. It provided information on the cases who participated in work-related learning in either a performing arts or a visual arts environment. The first part of the research involved collecting data through a variety of sources to obtain details on participant perceptions, motivations and attitudes to personal learning, work-related learning and the arts prior to

undertaking the courses under investigation. Data was also gathered after the arts-based learning to investigate the participants' personal perspectives on what happened and the impact it had on them both professionally and personally.

Chapters 5 and 6, provides a summary of findings of the data analysis using the two frameworks in this study. Chapter 5 outlines the Conceptual Model of Learning (Falk & Dierking, 2000a) framework findings related to the personal, sociocultural and physical aspects of learning with the arts. Chapter 6 outlined the Employability Skills Framework (DEST, 2002) findings on the potential of the arts to develop employability skills.

Chapter 7 provides the final discussion and recommendations for this research. It answered the research questions provided in this introduction chapter, lists the main findings of the study and concluded with recommendations for future research in this area of adult learning.

Chapter 2 – Literature Review

Introduction

The investigation into work-related learning with the arts incorporated a review of literature related to work-related learning and learning with the arts. This chapter will present a summary of literature related to learning in the workplace; an overview of information and research on learning with the arts and the anticipated benefits, from both areas, for the learner.

When describing work-related learning the literature identified two main stakeholders - the individual learner and the workplace that supports the learning. Literature related to the individual learner includes: adult learning, experiential learning, and the impact of emotions on learning. Workplace learning is described through recent trends such as determinants of successful work-related learning, return on investment and creativity in the workplace.

Literature related to learning with the arts and specifically in work-related environments provided limited information. Therefore, learning with the arts is presented with information from the followings areas: defining the arts; benefits the arts provide society; learning in arts institutions; benefits of learning with the arts in non work-related settings; and lastly, the limited information on work-related learning with the arts.

Included are details for the two frameworks used during this study, the Contextual Model of Learning (Falk & Dierking, 2002) and the Employability Skills Framework (DEST, 2002). The Contextual Model of Learning was selected to assist in the investigation of an individual's learning experience when undertaking work-related learning with the arts. The individual learning experiences were observed from the personal, sociocultural and physical contexts outlined in the framework developed by Falk and Dierking (2002)

The Employability Skills Framework (DEST, 2002) was selected as the tool to assist in the analysis of information collected to determine what work-related learning with the arts could contribute to the development of skills desired by workplaces. Further details related to both these frameworks are outlined later in this chapter.

The first section of the literature review provided a summary of the information related to learning undertaken as an adult including work-related learning. It presented research into: the characteristics of adult learners, approaches for encouraging individuals to embrace learning and expectations of workplaces, the other key stakeholder in work-related learning. In addition, it outlined different aspects of work-related learning and some of the recent trends.

Lifelong learning

There has been a variety of literature related to lifelong learning and what needs to be considered when understanding learning throughout the lifespan of an individual (Foley, 1995; Claxton, 1999; Visser, 1999; Field, 2000; Rubenson, 2000; Jarvis, 2004; Merriam, Caffarella & Baumgartner, 2007). According to Foley (1995, p.8) the *personal, interpersonal, institutional, social (economic, political, cultural), and historical perspectives and contexts of learning* need to be incorporated. New concepts have entered the discussions like *learning society*, where individuals are encouraged to take a greater responsibility for creating *an educated society, committed to active citizenship, liberal democracy and equal opportunities* (Edwards, 1997, p.184). Everyone is encouraged to *adopt a learning approach to life* (Edwards, 1997, p.184) and during the past few decades a learning market has developed to provide support for the different learning needs of adults (Edwards, 1997; Jarvis, 2004)

This emphasis on lifelong learning has led to a different way of understanding learning. In the past there has been an assumption that education and learning was a linear process that prepared everyone for life (Visser, 1999). In this linear model, once primary, secondary and tertiary education was completed there was no mandatory need to continue formal learning as individuals contributed to their communities in other ways including work achievements (Visser, 1999; Field, 2000; Jarvis, 2004). However, the recent focus has changed and individuals need to be prepared to undertake learning throughout their lifespan (Visser, 1999; Field, 2000; Jarvis, 2004).

Visser (1999, p.1) described learning as:

a transdisciplinary concept. It relates to such diverse issues and concerns as change and growth; community processes and development; complex adaptation; diversity and emergence; design of systems for knowledge construction; interaction with and building on existing knowledge bases; learning at different levels of organisational complexity; neuroscience; lifespan cognitive development; the connections and distinctions between data information, knowledge and wisdom; technologies for learning; language, cognition and meta-cognition.

Visser's (1999) understanding presented the many complexities related to learning through life. Research in the past decade (Foley, 1995; Rubenson, 2000; Cruikshank, 2003; Merriam et al, 2007) acknowledged that learning takes place in many aspects of life including community responsibilities, personal interests and family commitments however the most significant area of ongoing learning is connected to work and career. Cruikshank (2003) states that in Canada, as in most western economies, the lifelong learning focus has shifted from a range of different areas of development covering all aspects of an individual's life to a focus where the acknowledgement and encouragement of work skill development dominates most aspects of learning through life. There has been growth in recent years *in adults, especially males, pursuing lifelong learning for work-related reasons than for any other reason* (Jarvis, 2004, p.325).

WORK-RELATED LEARNING

The way people work is continually changing and workplaces and workforces need to continually develop and adapt for these changes (Candy & Matthews, 1998; Field & Ford, 1999; Billett, 2001; Fenwick, 2004; Billett, 2004). As workplaces have restructured Fenwick (2004, p.257) argued *that adult education has focused on forming worker identities that elicit individualism, market responsiveness, flexibility and innovation*. While the past three decades have seen an expansion in the variety of different avenues of learning offered to workplaces, learning has always been an integral element of work environments regardless of the vocation (Candy & Matthews, 1998; Billett, 2001).

Work-related learning can be associated with both paid and unpaid work (Brown, 2004; Fenwick, 2004) and Brown (2004, p.244) defined work-related learning as

a broad notion that could encompass all the learning that occurs in relation to work, not just learning 'for' work, but also learning through and about work, both paid and unpaid. This includes form, informal, non-formal and incidental learning associated with work performed in the private or public sector, business, or service agencies as well as worked one in the home, local community and on behalf of the global/local civil society.

Building on Brown's broad definition of work-related learning Fenwick (2005, p.677) also described a variety of ways that learning can be viewed in the workplace by acknowledging that

workplace learning embraces a wide range of engagements both intentional and unintentional, learning resulting from coping with routine and non-routine problems and practices. Learning can produce desirable and undesirable outcomes, and can be experienced at personal, group, or organizational levels. Learning is ongoing but it can be reactive or proactive, producing knowledge about how to act, what to be, what to believe and where to position oneself.

According to Candy & Matthews (1998, p.15) there is no escape for workers from the need for continuing work-based learning for a range of reasons including: ongoing changes in most occupations; increased importance of knowledge in many fields; impact of technology; and geographic and occupation mobility,

Organisations have provided the individual worker with a place to develop and build skills although in many environments access to activities and guidance are not uniformly distributed across those in the workplaces (Billett, 2001, p.20). There has been a change in who is responsible for managing learning and development and that there was a shift in the traditional relations between employers and workers that increasingly emphasise employees' responsibilities for their vocational currency (Billett, 2001, p.19).

According to Foley (1995) and Jarvis (2004) work-related education regularly used a front end loading model. Candy & Matthews (1998, p.14) asserted that *learning was principally reactive or responsive, and skill as a learner was neither highly valued nor explicitly developed*. According to Foley (1995), learning in the workplace was supplied to provide individuals with specific tools, techniques and theories to complete set tasks with timing that suited the needs of the organisation. Assumptions were made

that this learning would be transferable to a range of workplace situations, however the complexities of real work situations were not always met by this theoretical approach to learning (Foley, 1995). While this approach to learning *was appropriate for less technological societies, it is no longer relevant to contemporary society* (Jarvis, 2004, p.39).

A practitioner-centred model was a more appropriate approach to professional education (Foley 1995, p.6). This alternate model provided the learner with complex situations directly relatable to their work and the tools to *think and act* in their *actual work situations* (Foley, 1995, p.6). Skills and knowledge should therefore be immediately applicable back in the work situation (Foley, 1995; Hagar, 2004; Taylor & Furnham, 2005).

For some adult learners this approach to workplace learning was adequate to meet their skill development needs and ensured they were employable (Billett, 2001). However, Senge (1992) and Billett (2001) both argued that with ongoing changes in the way organisations work there is a greater need to investigate what is happening in workplace learning and whether it is meeting the needs of both the individuals and the organisations involved. Changes included continual adaptation to improvements in technology, and the increased need for interpersonal skills alongside or rather than the technical skills of the past (Senge, 1992; Billett, 2001; Senge et al, 2005).

Workplaces form a variety of organisational systems, structures and objectives (Senge, 1992). When also considering the variety of individual employee skills and needs there is an ongoing need to evaluate, review, reflect and also investigate new ways of encouraging organisational and individual learning (Field & Ford, 1999; Taylor & Furnham, 2005).

The rapid pace and degree of change in western economies provided some of the reasons why most workers need to continually learn and update skills in order to be able to adapt into the future (Brown, 2000; Hagar, 2004). Day (1998) and Bentley (2000) stated that continually building individual workers' skills, through both informal and formal learning, appeared to be one of the ways of ensuring that increased client and customer demands are handled efficiently. Workplaces will grow if they encourage employee commitment and capacity to learn throughout an organisation (Senge, 1998).

Finding new ways of promoting a continual learning focus involved utilising a range of approaches to motivate adult learners (Day, 1998; Bentley, 2000). Senge et al (2005) contended that in some areas there needs to be significant changes in the way organisations focus on learning.

As long as our thinking is governed by habit – notably by industrial, “machine age” concepts such as control, predictability, standardization, and “faster is better” – we will continue to re-create institutions as they have been. (Senge et al, 2005, p.9)

Boud (1998) identified a variety of trends related to learning focused on work and vocational aspects of an individual’s skill and knowledge development. The focus in the 1990s involved developing comprehensive understandings about how individuals learn and the best way to motivate adult learners in a variety of situations (Knowles, 1990; Lieb, 1991; Senge, 1992; Brookfield, 1995; Kolb, 1995). In more recent times investigations into work-related learning have been about ensuring the design provided ongoing benefits for both the individual and the organisation (Senge, 1998; Jarvis, 2004; Avirutha, Bui, Goodstone & Reid, 2005; Senge et al 2005; Taylor & Furnham, 2005).

Work-related learner

The more formal approaches to work-related learning draw on the understandings of adult learning (Knowles, 1990; Foley, 1995; Merriam, 2005; Taylor & Furnham, 2005; Merriam et al, 2007) and experiential learning (Kolb, 1995; Jarvis, 2004; Stein, 2004; Taylor & Furnham, 2005). There has also been research into emotional and motivational aspects of adult learning such as the *flow experience* (Csikszentmihalyi, 1996) and fun and enjoyment (Isen & Baron, 1991; Payne & Cooper, 2001; Berk, 2002; Stipek, 2002). These approaches are drawn on as foundations for the development of workplace learning and training initiatives. The following is a summary of the key aspects related to adult learning situations.

Adult learner

Since the 1990s researchers (Knowles 1990; Lieb, 1991; Brookfield, 1995; James, 1999; Merriam, 2001) have developed a range of assumptions that enabled a better understanding of the adult learner. Whether it is *adult basic education, human resource*

development, or continuing professional education, practitioners share the common goal of facilitating adult learning (Merriam, 2005, p.42). However, while Brookfield (1995, p.1) stated that there is no one *universal understanding of adult learning* and Merriam (2005, p.46) critically explained that *there is no generic adult learner irrespective of race, class, gender or other characteristics that can marginalize learners* there did appear to be agreement and similarity when defining characteristics of the adult learner.

There is a mosaic of theories, models, sets of principles, and explanations that, combined, compose the knowledge base of adult learning (Merriam, 2001, p.3).

Researchers emphasised that adult learners hold high expectations that learning will be relevant and useful (Knowles, 1990; Lieb, 1991; Claxton; 1999; Merriam, 2001; Taylor & Furnham, 2005; Merriam et al, 2007). Adults need to be shown respect (Leib, 1991; Jarvis, 2004), have acknowledgement of their individuality (Knowles, 1990; Taylor & Furnham, 2005) and their life experience needs to be viewed as a rich resource for learning (Knowles, 1990; Lieb, 1991; Merriam, 2001; Jarvis, 2004). Adult learners are also portrayed as possessing readiness to learn (Knowles, 1990; Jarvis, 2004; Taylor & Furnham, 2005); required a practical approach to learning (Lieb, 1991; Taylor & Furnham, 2005) and lastly, have motivation to learn (Knowles, 1990; Lieb, 1991; Merriam, 2001; Jarvis, 2004; Taylor & Furnham, 2005). There was debate amongst researchers on the characteristic of adult learners as being autonomous and self-directed (Lieb, 1991; Brookfield; 1995; Claxton, 1999; Merriam, 2001; Merriam et al, 2005). Following are more detailed explanations that need to be considered when analysing adult learning.

Adult learners, before embarking on a new learning endeavour, need to be informed and know why it will be useful or important (Knowles, 1990; Taylor & Furnham, 2005). Lieb (1991, p.1) stated that adult learners *are goal oriented, relevancy oriented* and have *the expectation that learning undertaken will be useful*. Merriam (2001, p.5) described the needs of adult learners as being *closely related to changing social roles*, which is similar to Lieb's (1991, p.1) description where learning needs to be *problem centred* and designed to ensure the *immediate application of knowledge*. Adults appeared to have three *separate learning orientations* (Merriam et al, 2007, p.64) which included *goal oriented, activity oriented and learning oriented*. Adults used education

as either a way of achieving a goal to meet either professional or personal needs; a social interaction by participating in a learning activity or simply seeking knowledge to build general understanding (Merriam et al, 2007).

Brookfield (1995, p.1) stated that adult learners *set their own learning goals*. This is similar to the Knowles (1990, p.57) explanation where adult learners need to have a clear understanding, before investing any time and energy, *of the benefits of learning and the negative consequences of not undertaking a new learning opportunity*. When ensuring adult learners have the skills to reflect on their learning Merriam et al (2007, p. 107) believed one of the roles of adult educators was to *help learners be able to plan, carry out and evaluate their own learning, whether they are learning on their own or in formal learning programs*. As Marsick and Watkins (1999, p.203) explained this area of adult learning emphasised *a negotiated learning process around goals and outcomes for evaluation* enabling adult learners to easily acknowledge what they have gained from a learning experience. Negotiating learning assisted *the learner to have greater freedom to match pacing and choices of learning methods* and align these with their preferences and needs (Marsick & Watkins, 1999, p.203).

An individual's self concept was described as adults having a good understanding of who they are and what decisions they need to make in their day-to-day lives (Knowles, 1990; Taylor & Furnham, 2004). Lieb (1991, p.1) explained that during learning *adults need to be shown respect and need to be allowed to voice their options freely*. Adults therefore *resent and resist situations in which they feel others are imposing their wills on them* (Knowles, 1990, p.58).

Respect for adult learners was based on their expectation of being *treated as equals* because of the *wealth of experience* they bring to the learning environment (Lieb 1991, p.1) and adult educators *treating them as adults* and not regarding themselves as *founts of all knowledge* (Jarvis, 2004, p.145). Knowles (1990, p.59) also described how *adults come into an educational activity with both a great volume and a different quality of experience*.

Adult learners are now more frequently placed at the *centre of educational activities* ensuring there is value placed in *the knowledge that learners have acquired through lived experiences and shifts the focus of processes and activities to the learners*

themselves (Egan, 2005, p 251). Therefore the range of different experiences in a group of adult learners is vast in terms of *reasons for learning, preferred learning style, background, goals and motivation, needs and interests* (Knowles, 1990, p.59). The accumulation of knowledge by adults through a variety of life experiences can be a valuable resource to be drawn upon and incorporated into the design (Lieb, 1991; Merriam, 2001; Jarvis, 2004; Merriam et al, 2007).

It is important to consider that adult learners can have negative experiences when learning, for both personal and professional reasons (Knowles, 1990; Jarvis, 2004; Merriam et al, 2007). Firstly, adult learners have developed their own *mental habits, biases and presuppositions*, some individuals will have a closed mind when presented with *new ideas, fresh perceptions and alternative ways of thinking* (Knowles, 1990, p.59). The other negative element related to strong self-identities built on vast experience involved if a contribution is made during the learning process that is ignored or devalued the reaction of an adult learner could be that they *will perceive this as rejecting not only their experience but rejecting themselves as persons too* (Knowles, 1990, p.60).

Readiness to learn which is similar to *need to know* (Knowles, 1990, p.60) referred to a focus on the timing of when learning is undertaken. It is important to learn a new skill or idea around the time that you need to put this skill or idea into practice (Knowles, 1990; Claxton, 1999; Taylor & Furnham, 2005). Therefore for adult learners, learning design not only incorporates *what and how, but also the when, where and why* (Claxton, 1999, p.205).

Orientation to learning is identified as how adults find it valuable when their learning has a *life-centred orientation* (Knowles, 1990, p.61). The learning design needs to have a practical approach to meet adult needs (Lieb, 1991; Taylor & Furnham, 2005) and present the new knowledge, skills and understandings, *in the context of application to real-life situations*, to ensure the new information is processed efficiently by the learner (Knowles, 1990, p.61).

Motivation is crucial in understanding how adults learn (Knowles, 1990; Jarvis, 2004; Taylor & Furnham, 2005). Motivation to learn is driven by both external and internal factors (Knowles, 1990; Lieb, 1991; Merriam, 2001; Merriam et al, 2007).

Employment-related external motivators included promotions, higher pay and different or better jobs (Knowles, 1990; Lieb, 1991; Jarvis, 2004; Taylor & Furnham, 2005). The internal motivators included increasing self-esteem and job satisfaction as well as developing an improved quality of life by the growing and developing as a member of society (Knowles, 1990; Lieb, 1991; Jarvis, 2004). Merriam et al (2007, p.426) argued that *there is a strong link between the motivation to participate and an adult's life experience and development issues*.

Sources that motivate adult learning included: social relationships where adults undertake learning to meet new people and form new networks and associations; external expectations where there is a need to learn something new or gain qualification to satisfy the needs of a formal authority; social welfare where learning could involve serving others and undertaking community work; personal advancement such as job promotion and increasing vocational qualifications and escape and stimulation when a change in routine or need for further stimulation in one's life is also a motivating source for ongoing learning (Lieb, 1991; Jarvis, 2004). Lieb (1991, p.2) also listed as a motivator, *cognitive interest* and how some adults *learn for the sake of learning* as they have *inquiring minds* and continually *seek knowledge* to fulfill their ongoing curiosity.

There are also barriers to motivation for ongoing, life-long learning which included negative past learning experiences, lack of opportunities, limited resources, lack of time and programs that do not embrace the principles that encourage and support adult learners (Knowles, 1990; Lieb, 1991; Field, 2000; Jarvis, 2004; Taylor & Furnham, 2005).

Lieb (1991) and Merriam (2001) described adult learners as autonomous and self-directed learners. However, Brookfield (1995) and Leach (2005) believed that this self-directed approach to learning is true for some adult learners but not for all. Brookfield (1995, p.1) argued that as studies into self-directed learning were *conducted mostly with middle class subjects* this was not representative of all adults required to learn. According to Brookfield (1995, p.1) *important questions remain regarding our understanding of self-direction as a defining concept for adult learning*. Self-directed learning *was more of an ideal than a reality* was the explanation given by Leach (2005, p.567) and therefore it should be *something to be aimed for rather than assumed; a goal*

for, rather than a characteristic of, adult learners. There was a growing understanding (Claxton, 1999, p.193) that reflection and self-direction depend on complex composites of learning skills and qualities that themselves have to be learnt.

These concerns raised related to assumptions about adult learners, (Brookfield, 1995; Claxton, 1999; Leach, 2005) need to be considered as research contends (Field, 2000; Senge, 1992) that the benefits for a society full of adult learners can only be achieved if everyone has an interest, the skills and an opportunity to participate in learning. Adult learners therefore *need to know how to take on the role of being their own learning organiser and learning coach* (Claxton, 1999, p.195)

Experiential learning (Field, 1995; Kolb, 1995; Jarvis, 2004; Stein, 2004) has provided workplaces with a framework for developing interactive learning environments where adults participated fully in the learning and training to build new skills.

Experiential learner

In the development of learning for adults an experiential focus has offered a range of options, however there has been an ongoing debate on how experiential learning should be defined (Henry, 1989; Beard & Wilson, 2002). There is agreement on what experiential learning does not involve:

It is definitely not the mere memorizing of abstract theoretical knowledge, especially if taught by traditional formal methods of instruction such as lecturing and reading from books. Indeed it is extreme disaffection with these traditional modes of teaching and learning that seems to unite exponents of experiential learning. (Henry, 1989, p.28)

In developing an understanding of what is involved in experiential learning Beard & Wilson (2002, p.1) described it as:

a client-focused, supported approach to individual, group and organizational development, which engages the young or adult learner, using elements of action, reflection and transfer.

Researchers have presented a range of experientially based techniques used in customising learning by understanding and incorporating the experience of the adults involved (Warner-Weil & McGill, 1989; Healey & Jenkins, 2000; Jarvis, 2004).

Experiential learning was used in many learning environments (Healey & Jenkins, 2000) and involves a process of experience, reflection, integration and conceptualisation

and then application, either in the form of thought or action (Boyatzis, Cowen & Kolb, 1995; Foley, 1995; Jarvis, 2005). It ensures the involvement of the whole person *through thoughts, feelings and physical activities* (Beard & Wilson 2002, p.2).

Foley (1995, p.39) stated that the way people adapt to the world is through learning and learning should be considered a *social, interactive and dialectical process* and involves the *grasping and transformation of information* (Foley, 1995, p.39). Learning works best in cycles and is acknowledged to be developmental, with three main stages: *acquisition, specialisation and integration* (Foley, 1995, p.39).

Henry (1996, p.30) grouped experiential learning activities into the following categories: *independent learning; personal development; social change; non-traditional learning; prior learning; work experience; learning by doing; and problem-based learning*. This categorisation highlights the complex understandings of experiential learning as well as showing how some of the areas, such as prior learning and work experience, overlap with Knowles's (1990) understanding of adult learning.

Understanding how adults learn (Knowles, 1990; Lieb, 1991; Merriam, 2001) and the aspects of experiential learning (Boyatzis, Cowen & Kolb, 1994) increased the effectiveness of learning (Jarvis, 2004). This awareness ensures that the needs of the individual are acknowledged and incorporated into the design and facilitation of learning. An experiential approach to learning encourages the learner to be fully engaged, and ongoing research such as the work done by Csikszentmihalyi (Falk & Dierking, 2002, p.24) found that learners *stress that what keeps them involved in these demanding activities is an inherent quality of experience*. Csikszentmihalyi (1996, p.1) calls *this common experiential quality the flow experience*.

Csikszentmihalyi (1998) investigated what makes an ideal learning environment along with an experiential approach was the incorporation of emotional elements that embrace fun, enjoyment and other positive emotions in the learning process. He argued that with a more educated workforce it is important to recognise that impediments to learning today may not be cognitive but more to do with motivation to learn and as Csikszentmihalyi (1996, p.1) stated *it is not that students cannot learn, it is that they do not wish to*.

Encouraging educators to invest more time in stimulating learners to enjoy the learning experience rather than concentrating mostly on content, by designing learning to simply be a process for information transfer was vital according to Csikszentmihalyi (1996). A combination of the clear goals, unambiguous feedback, well-matched skills and challenges assisted the learner to become fully involved in the learning activity (Falk & Dierking, 2000). The learner is unaware of the passing of time because they are involved in an exhilarating experience, physically, emotionally and cognitively (Csikszentmihalyi, 1996). Involvement in the pleasurable experience of flow ensures a positive attitude toward learning and ongoing participation in this type of rewarding experience (Csikszentmihalyi, 1996; Falk & Dierking, 2000).

Flow learning provided: meaningful challenges empowering learners to be in control of their own learning; mechanisms to provide clear feedback that does not threaten egos or make individuals feel anxious about making mistakes or misunderstanding directions; and a combination of both mental experiences and *involvement of all the senses* (Falk & Dierking, 2000, p.25). The challenges of the activity must match or be attainable by the skills of the individual or group (Csikszentmihalyi, 1996). If the challenges *are greater than the skills levels, anxiety results; if the skills are greater than the challenges, the result is boredom* (Falk & Dierking, 2000, p.24).

Learners who experience flow and enjoy the learning, maintain curiosity and interest in different aspects of their world and continue to be motivated to become involved in learning opportunities as they arise, or search out further knowledge related to their interests and goals (Csikszentmihalyi, 1996).

The impact of emotions, including enjoyment in the learning process, was one of the elements of the flow experience identified as important (Csikszentmihalyi, 1996). Other research has investigated the role of emotions in learning and the following summary outlines both the positive and negative outcomes.

Emotions and learning

Researchers (Gross, 1991; Jensen, 1994; Krone and Morgan, 2000; Payne and Cooper, 2001; Moon, 2002) have looked into the role of emotions in learning. Emotions have an impact on what people remember from both negative and positive learning experiences

as the *highest highs* and *lowest lows* are remembered in lots of detail and these heightened emotions assist the memory process (Jensen 1994, p.34). Krone and Morgan (2000) shared views on the impact of emotion and memory and found in the development of skills linked to significant emotional responses, learners were assisted in coding information for future recall, which is important in the learning process. Therefore traditional views of learning interaction, where students are kept under control and emotions are suppressed, are not allowing for memorable learning by engaging *positive emotions in the learner* (Jensen, 1994, p.35). Emotions, both positive and negative, assist individuals to learn from experience and then respond in the most effective way (Krone & Morgan, 2000).

While learning under negative emotions can appear to be functional in the short-term, due to heightened ability to recall, it is typically dysfunctional in the long-term (Payne & Cooper, 2001; Moon, 2002). The negative emotions of fear and humiliation have been significant during the early learning experiences of many people (Gross, 1991; Moon, 2002) and often not helpful. Individuals have learnt not to like learning and have developed many misconceptions about learning to justify their views (Gross, 1991). Myths that project learning as a boring, unenjoyable, passive and a routine experience similar to schooling, perpetuated an individual's negative views about learning (Gross, 1991).

However positive emotions including excitement and enjoyment have the opposite impact on the learning process (Payne & Cooper, 2001). The reinforcing effect of positive emotions on learning motivated *mastery of the environment*; increased problem-solving capacity; offered assistance to a learner to maximize *attention and processing capacity* and heightened the ability to integrate new information with in *existing stores of experience* (Payne & Cooper, 2001, p.245-246).

It is interesting to note that in the current focus on the importance of lifelong learning that positive emotions, such as enjoyment and excitement during the learning process have a strong reinforcing influence for continuing learning. These emotions can help develop an ongoing commitment and enthusiasm for most learning-related activities (Stipek, 2002).

Enjoyment and learning

Enjoyment and laughter are some of the emotional areas that brain researchers have investigated (Jensen, 1994), and found biochemical reactions in the brain when a person was laughing. Some of these biochemical reactions increase the brain's alertness and memory, which are also important to the learning process (Jensen, 1994). Laughter was found to reduce stress (Jensen, 1994; Breeze, Dawson & Khazhinsky, 2002) and as James (1999) explained, an understanding of sources of stress and finding ways to overcome it is important to effective adult learning. There was also evidence suggesting that humour had increased employee performance as well as stress reduction (Jensen, 1994; Breeze, Dawson & Khazhinsky, 2002).

Investigations into workplaces in the health care system identified benefits of laughter such as *reducing anxiety; builds trust in groups; can change judgmental cultures into supportive cultures* (Payne & Cooper, 2001, p.120).

While there are positive aspects for incorporating enjoyment into learning there is still a reluctance to do so (Amory, 1999; Clayton, 2002; Goodman, 2002; Cotton, 2004). The incorporation of fun into learning has become a taboo due to myths surrounding humour and learning including: humour as frivolous; participants not taking the trainers and the content seriously; and humour just equates to joke telling (Goodman, 2002). However, Goodman (2002, p.3) found that humour can *capture, free and hold attention* which assisted individuals in learning by freeing their mind of all distractions and helping them better retain and incorporate the new information being shared. Better social connections such as dissolving barriers in professor/student relationships and instantly engaging students were also benefits of incorporating humour (Berk, 2003).

Humour and fun can offer a learning situation an aspect of novelty (Visser, 1999). A novel approach can also assist a new learning environment by moving away from the perceived understanding of the traditional *repetitious patterns of behaviour inherent in so many of our education systems* (Visser, 1999, p.12).

Learning environments like museums have investigated ways of making learning fun. Perry (2002a) outlined elements that create a fun learning environment by understanding the concept of play and the impact it had on learning. Play supported learning positively in research into how families interact within museum environments

where Diamond (1996, p.1) found in the Lawrence Hall of Science that *people who played more also seemed to spend more time at exhibits and appeared to get to know them better*. The research suggested that, due to extended play interaction periods, people had a deeper involvement with the exhibits and therefore learning potential was increased (Diamond, 1996). Play is acknowledged as a productive learning approach for children *to rehearse and exercise skills in a safer environment* and young learners *learn in a 'natural' way and often carry out an activity just for fun* (Beard and Wilson, 2002, p.70). Children enjoy themselves during play and it normally happens in a non-threatening and safe environment. The learning process for children is a total process where *learning, play, work and leisure* are not separated and happen all at once (Beard & Wilson, 2002, p.71).

There is debate over the how play can impact adult learning (Diamond, 1996; Beard & Wilson, 2002). Beard and Wilson (2002) argued that adults incorporating elements of play could start to view learning as positively as children do (Beard & Wilson, 2002). *Play is pleasurable, spontaneous and voluntary* and therefore may have something refreshing to offer adult learning (Diamond, 1996, p.4). Beard and Wilson (2002) identified a potential problem when integrating play into adult learning. Beard and Wilson (2002) found that it could sometimes be considered to create frivolous distractions to the learning process. Bruner (1972) contended that play can be used as a different means of acquiring information and can provide a flexible, creative and innovative way of focusing on new information. Developing learning opportunities with a playful focus creates a less risky environment and minimises anxiety in non-confident learners (Bruner, 1972).

Investigations into the relationship between play and learning suggested the following ideas:

play provides both adults and children with experiences on which to build later learning; play promotes flexibility and possibly creativity in problem solving, which may or may not lead to more successful problem solving; and play can relieve factors that inhibit learning, such as stress. (Diamond, 1996, p.5)

The relationship between student enjoyment and learning in experiential learning environments was investigated by Blunsdon, Reed and McNeil (2003). This research was undertaken to study the benefits of an enjoyable learning experience and whether

there are any problems with this approach to learning. The researchers confirmed that they wanted to find out if the students enjoyed the experience and *learned the subject matter* as opposed to attending *an entertaining experience that produces no learning* (Blunsdon, et al. 2003, p.44). The research questions were therefore designed to determine whether those students who confirmed that they had had an enjoyable learning experience believed that they had also learnt more from the experience because it was enjoyable and the responses were as follows:

- *enjoyment increases both perceptions of learning and positive outcomes;*
- *enjoyment has a stronger effect on outcomes than it does on learning;*
- *the association between liking and learning is strong – the more enjoyable an educational experience, the more students perceive it as increasing their learning.*

(Blunsdon et al (2003, p.51)

The study also found that from a learner's perspective, *enjoyment played a significant role when assessing the success of both the learning experience and the learning outcomes* (Blunsdon, et al. 2003, p.53).

Understandings, in recent years, of what learning involved have moved from a narrow focus of learning being simply an information transfer from expert to novice, to being more comprehensive, multi-dimensional, interactive and experiential design to meet the needs of the many different learning styles that exist (Foley, 1995; Claxton; 1999; Caudron, 2000; Jarvis 2004).

Many fun learning experiences involved the new technologies that are now available (Prensky, 1998; Amory, 1999; Clayton, 2002). Learners have had positive interactions with different types of learning technology and confirmed that new technologies offered new and enjoyable ways to explore information (Amory, 1999). This type of learning design offered participants *faster speed; multiple activities, graphics, games, random access and active engagement* (Prensky, 1998, p.11).

Enjoyment and work-related learning

There was evidence that fun and enjoyment did have a role to play in the learning process however, investigations into incorporating elements of fun in workplace training and learning programs suggested there are both benefits and problems (Becker,

1998; Prensky, 1998; Caudron, 2000; Clayton, 2002; Brennan, 2003; Tapp, 2007). When incorporated appropriately, fun can ensure a memorable experience as it can heighten morale by leaving the participants with a feel-good sensation. If learning was remembered fondly learners will recall better what they learnt during the training (Caudron, 2000; Clayton, 2002; Tapp, 2007). To motivate behavioural change the learners needed to be engaged emotionally (Caudron, 2000). Learning in workplaces is often about sharing information and providing a variety of ways to interact including fun that can be useful for training participants (Caudron, 2000). The incorporation of fun and games in safety training (Tapp, 2007) ensured involvement of both the mind and body of the learner; entrusted learners to create knowledge, not just store it; and enabled learning through teamwork.

Work-related learning that incorporated fun and enjoyment included experiential learning (Becker, 2000; Caudron, 2000; Beckett and Hager, 2002; Tapp, 2007). However, this type of learning has not always been as successful as anticipated (Becker, 1998; Brennan, 2003; Tapp, 2007). Fun learning experiences can sometimes be memorable for all the wrong reasons (Becker, 1998).

As Becker (1998, p.78) found, *trainers love experiential-learning exercises. Trainees hate them.* Learning theories that support experiential learning and active learning are solid (Becker, 1998; Beckett & Hagar, 2002; Tapp, 2007), so why do experiential exercises, such as role plays, not always provide a positive learning experience?

Becker (1998, p.79) found that one of the main reasons was that learners were put *on the spot* and situations were created where learners did not feel comfortable taking risks during the role play because their attempts at this type of learning could be perceived as foolish. There was often little time to prepare, the scenarios offered did not seem real and therefore activities ended up providing little enjoyment (Becker, 1998). The memory of this type of training does not involve reflecting on the new skills learnt but the negative experience of another failed role play for those involved (Becker, 1998). He also argued that while *games can also be great tools for reinforcing learning in a fun, exciting environment* they can backfire, highlighting inequalities among learners and creating winners and losers where again the negative aspects are remembered and the intended learning reflection is often missed.

There was a high chance of failure when designing programs that incorporated fun into learning as an afterthought or ice breaker (Becker, 1998; Brennan, 2003; Tapp, 2007). Other risks included decreased learning as participants try to not look too foolish amongst their peers or superiors; withdrawal, antagonism and sabotage if learners feel humiliated and decide to take revenge; and long-term negative attitudes where learning objectives are not achieved and the learners are reluctant to participate in future learning programs (Becker, 1998). As Becker (1998, p.83) states, *a bad training experience can be worse than no training at all.*

All workers need to continually learn how to adapt to workplace changes (Brown, 2000). Outlined above is an understanding of the individual adult learner and what they bring and expect from learning. It indicated the benefits and problems associated with designing learning that incorporated the emotional aspects in creating learning that was engaging, enjoyable and productive. Ensuring the needs of the individual learners are in the forefront of learning design was critical in the ongoing motivation of workplace learners (Senge, 1992; Field, 2000). An understanding of adult learners and the success of experientially-designed experiences provided benefits for all stakeholders involved – the individual, the employer, the workplace, the clients and society (Senge, 1992; Field, 2000).

Workplaces and learning

Learning and training designed to meet the different needs of the adult learner often involved more resources and therefore organisations need to know that they are getting value for money when planning and investing in employee development (Billett, 2001). The current focus on work-related learning appears to acknowledge both the needs of the individual and the organisation in the changing landscape of local and global economies (DEST, 2002).

In Australia, employers, policy-makers and researchers (Kearns, 2001; DEST, 2002; Dawe, 2003b; Sanguinetti, Waterhouse & Maunders, 2004) have developed a growing interest in the many layers of work-related learning. The needs of all the stakeholders are taken into consideration for decisions related to investment, policy and research and Sanguinetti et al. (2004) presented a range of terms that are now identified with this area

of learning including: generic skills, employability skills, life skills, key competencies, skills and attributes and lifelong learning skills.

Employability Skills Framework

Building on the research done in the past few decades around the needs of adult learners and investigations into the changing and growing needs of workplaces, there has been policy development undertaken and a framework designed outlining the main skills that assist employability. (Kearns, 2001; DEST, 2002; Sanguinetti et al. 2004).

The Employability Skills Framework, developed by the Australian Government's federal Department of Education, Science and Training (DEST, 2002) provided all stakeholders with a way of understanding workforce needs and a shared understanding of how workers' skills, knowledge, experience and attribute contributed to productivity and service (Kearns, 2001; DEST, 2002; Sanguinetti et al. 2004). This framework also provided ways of identifying which areas need to be developed in both workforces and individual workers (Kearns, 2001; DEST, 2002; Sanguinetti et al. 2004).

The Employability Skills Framework (DEST, 2002) was developed through an investigation that collected information related to the following areas:

- new and changing skills required by industry;
- consistent definitions of what is meant by employability skills;
- agreed outline of employability skills including assessment, certification and reporting standards; and
- industry input – reaction to findings, case studies, focus groups.

The Employability Skills Framework (DEST, 2002) incorporated the above industry investigation combined with information gathered in the 1990s from overseas and Australian research into changing workforce requirements (Kearns, 2001). The DEST (2002) research, into key skills for work, included information from economies similar to Australia's such as those of the United Kingdom, USA, New Zealand (Kearns, 2001, p.15):

- ***Core Skills (United Kingdom)*** – communication, personal – improving own learning and performance and working with others, numeracy, problem solving, information technology and modern foreign language.
- ***Workplace Know-How (USA)*** – information, foundation – basic and thinking skills and personal qualities, resources, interpersonal, technology and systems.

- ***Essential Skills (New Zealand)*** – *information, communication, self-management, work and study, numeracy, problem solving, decision-making, and information.*
- ***Key Competencies from Mayer Report, 1992 (Australia)*** – *collecting, analyzing and organising information; communicating ideas and information; planning and organising activities; working with others and in teams; using mathematical ideas and techniques, solving problems and using technology.*

As outlined, many of the work-related skills identified are common to all these western economies. Information, interpersonal and technology skills are the main areas and this was supported by the Department of Education, Science and Training (DEST, 2002) findings. Employability skills (DEST, 2002, p.3) are defined as:

skills required not only to gain employment, but also to progress within an enterprise so as to achieve one's potential and contribute successfully to enterprise strategic directions.

The DEST (2002, p.7-9) developed the Employability Skills Framework, with two main categories. Firstly, there are the personal attributes that contribute to overall employability and include the following areas: *loyalty, commitment, honesty and integrity, enthusiasm, reliability, personal presentation, commonsense, positive self-esteem, sense of humour, balanced attitude to work and home life, ability to deal with pressure, motivation, and adaptability.* The second area outlined in this framework (DEST, 2002, p.7-9) included the skills that need to be developed to ensure ongoing employability. The eight skills include: *communication, teamwork, problem-solving, initiative and enterprise, planning and organizing, self-management, lifelong learning and technology.* Each of the eight skills has a range of elements that were identified by employers surveyed to provide a more comprehensive understanding of what is involved in each of the skill areas. The Employability Skills Framework (DEST, 2002) skills and elements are outlined in Appendix 1.

Learning in the Workplace

The development of the Employability Skills Framework (DEST, 2002) is one of the major areas of research into work-related learning in recent years and other trends related to this study included:

- determinants of successful work-related learning;
- return on investment;
- creativity.

Determinants of successful work-related learning

Dawe (2003b) contended that for a long time workplaces have been environments where both formal and informal learning happens. The introduction of the concepts such as lifelong learning, learning society and learning organisations highlight the variety of learning that is now recognised in workplaces (Dawe, 2003b). The complexity and variety of understandings of learning in the workplace include: external and internal training; formal and informal training; in-service training; off-the-job and on-the-job training; off-site and on-site training; structured and unstructured training; informal learning; incidental learning and non-training learning (Dawe, 2003b).

Dawe's research (2003a, 2003b) provided information related to the changing practices in Australian organisations as well as providing details of what makes a successful work-related learning environment. The best practices presented by Dawe (2003a, 2003b) as fundamental to training and learning success in Australia included a *culture that supports learning, mechanisms that link training to the business strategy* and *linking training to workplace change* (Dawe 2003a, p.1).

Dawe (2003a, p.2) stated that Australian organisations were moving from a *traditional training culture* that involves skill and knowledge-building achieved by providing *accredited and structured training for qualifications* to a learning culture. Learning culture is defined as

the existence of a set of attitudes, values and practices within an organisation which support and encourage a continuous process of learning for the organisation and members. (Johnston and Hawke, 2002, p.9)

Organisations with a learning culture provided formal training programs, however a strong learning culture also acknowledged that learning in the workplace is a continual process (Senge, 1992; Field, 2000; Johnston & Hawke, 2002; Senge et al, 2005). Work environments offered a diversity of learning opportunities and while aspects of the learning offered might have been hard to evaluate the acknowledgement of its existence was beneficial to all work-related learning stakeholders (Dawe, 2003a). Developing a learning culture within an organisation should:

*promote more communicative, collaborative work environments;
increase learning opportunities; increase decision making
opportunities for employees; develop systems and structures that*

support learning and establish partnerships and associations with a range of external stakeholders to introduce new ideas and increase learning opportunities. (Johnston and Hawke, 2002, p.9)

Senge (1992) described the following five disciplines as being essential in creating a successful learning environment. These disciplines had some similarities to Johnston and Hawke's (2002) findings and included *systems thinking, personal mastery, mental models, building shared vision and team learning* (Senge, 1992, p.376).

There was agreement by researchers (Senge, 1992; Johnston & Hawke, 2002; Dawe, 2003a; Brown, 2004) in the area of work-related learning where learning outcomes met the needs of the organisation, the individual and the changing workplace environments. Dawe's (2003a) investigation provided a list of trends related to these changes and they included:

increasing diversity of training approaches; decentralising training; developing generic skills; sourcing formal training from within the organisation itself; adopting accredited training; responding to the needs of individuals; increasing the use of informal training and evaluating training. (Dawe, 2003a, p.8)

Other trends in work-related learning include return on investment and the increased acknowledgement of the benefits of creativity and innovation in the workplace.

Return on investment (ROI)

When suggesting a different focus to work-related learning, such as using the arts, there needs to be an awareness of the importance organisations place on ensuring a return on investment (Di Bella & Nevis, 1997; McDonald, 1998; Phillips, Stone & Phillips, 2001; Curtis & Ringholt, 2002; Gibb, 2002; Billett, 2004; Smith & Billett, 2005).

Investigations (McDonald, 1998; Phillips et al, 2001; Gibb, 2002) into assessing and evaluating work-related learning investments suggested a variety of problems as the following literature outlines.

While some organisations still view training and development budgets as an expense rather than an investment, recent research (Curtis & Ringholt, 2002, p.32) into return of investment (ROI) on work-related learning found the following:

- *Financial and other returns from well-designed training programs are substantial. The ROI for training ranged from 30% to 7000%.*
- *Even though estimated ROI varies substantially, depending on the training program, there is remarkable consistency in the positive ROI achieved by training.*
- *Whether training involves new inductees or senior managers, findings supported significant financial returns generated through training.*

In the past there was limited comprehensive research into the costs and benefits related to work-related learning. McDonald (1998, p.108) described how work-related learning educators *have not traditionally been concerned about cost, nor have they been paid to be* and in the past

the prime concern was with educational benefits, normally defined in the individual sense, and normally in isolation from the broader issues of work-effectiveness and societal context. (McDonald, 1998, p.108)

For over ten years this primary focus on the educational benefits has changed and all work-related learning stakeholders, in an attempt to design better systems, are directed and pressured to do more with less, as cost factors play a growing role when developing and supporting learning initiatives in the workplace (McDonald, 1998; Phillips et al, 2001).

Learning has become more integrated into the business strategy and therefore the increased need to assess and evaluate effectiveness (Ketter, 2006; Phillips et al, 2001). When developing ways to evaluate the cost effectiveness of work-related learning there has been a need for greater awareness of both outcomes and benefits expected from the learning and of what was actually achieved (Di Bella & Nevis, 1997; McDonald, 1998; Smith & Billett, 2005). There should be outcomes related to increased *effectiveness and productivity* of employees for the organisation, and for the individual learner *personal and social benefits* (McDonald, 1998, p.110-111).

The growing emphasis on measuring outcomes to provide information to demonstrate the cost effectiveness of work-related learning and training presented problems around what was measured and how it was measured (McDonald, 1998; Gibb, 2002; Senge,

2005). There was the *danger of trying to measure benefits by concentrating on easily-measurable outcomes* and not assessing more complex learning because they are *often the most difficult to measure* (McDonald, 1998, p.111).

Calculation of costs related to return on investment that created difficulties for workplaces when justifying learning investment. From the information McDonald (1998) gathered there were several aspects of cost calculation that need to be considered. Costs related to learning are based on a variety of assumptions and some of those include:

- *Costs are not objective – the calculation of costs is a subjective activity, with the results dependent on the assumptions made,*
- *Costs are not always financial,*
- *Costs and their associated benefits always take place within a defined time scale,*
- *Opportunity costs are not always what they seem – the real cost of the time of those involved in training, for example, will be affected by whether they would otherwise be idle, whether there is temporary over-manning, or whether the costs can be assumed to be low for other reasons* (McDonald, 1998, p.112).

Gibb (2002, p.114) agreed and found that there were difficulties in *developing hard measures which evaluate learning and development objectively* and there was therefore an over reliance on simpler *quasi-scientific* used to measure and analyse ROI and cost benefits.

There is more research needed to increase the amount of information on the cost effectiveness of work-related learning for all stakeholders (Di Bella & Nevis, 1997; McDonald, 1998; Gibb, 2002; Smith & Billett, 2005; Senge et al, 2005). The main three areas of focus identified included: how learning and training is assessed and evaluated and if it is effective; what the greatest costs are related to work-related learning; and *how sensitive costs and benefits are to changes in particular aspects of the learning design* (McDonald, 1998, p.114).

Ongoing assessment of work-related learning ensures that the changing needs of all stakeholders are considered. Brennan (2003, p.23) identified that the growing complexity of developing skills in changing workplaces required the development of learning that offered *speed, flexibility and value*. Therefore tailoring learning solutions that meet the needs of the adult learner using *interactive, participant-centred and*

objective driven activities also need to incorporate the needs of busy workplaces by ensuring learning and training is *fast-paced, cost effective and* offers organisations adequate ROI (Brennan, 2003, p.23). Alongside the acknowledgment of the importance of learning in the workplace that built skills, motivated learning and was a good business investment there has also been a growing emphasis in creativity in the workplace. Creativity that encouraged and embraced innovative strategies and the commercial advantage this offered both organisations and individuals. As recent commentators have expressed (Florida, 2002; Snell, 2005) there was a growing focus on the value of creative communities and higher educational qualifications incorporating aspects of the creative arts.

Creativity

Florida (2002, p.4) contended that human creativity is becoming a *key factor in our economy and society* including work. Creativity is increasingly being valued and cultivated and many organisations are experiencing economic benefits and some competitive advantages from this creative and innovative focus (DiBella & Nevis, 1997; Eskildsen, Dahlgaard & Norgaard, 1999; Florida, 2002). Florida (2002, p.5) described creativity as *the ability to create meaningful new forms* and recognising that creating new ideas has been a successful model used to develop business and work approaches for centuries. Snell (2005, p.1) suggested that *graduates looking for employment must be able to differentiate themselves in some way and what has currency at the moment is creativity*.

Creativity is regarded as an important skill for workplace environments today (Bentley, 2000; Kilby, 2001). Creativity in the workplace has been a growing area of development and debate in recent years (Boyatzis, Cowen & Kolb 1995; Sreenivas, 1997; Bentley, 2000; Kilby, 2001).

Bentley (2000, p.17) highlighted that *creativity is an imperative for all. It is part of the toolkit for thriving in our new surroundings*. The *new surroundings* that Bentley (2000, p.17) referred to were, the rapid changes occurring in many advanced industrial societies where knowledge has become an important source for economic productivity. *The creative use of knowledge is a central feature of the ability to thrive in the new*

environment, and is becoming one of the defining tests of individual and organisational success (Bentley, 2000, p.17).

Creativity has a variety of understandings including Guntern (1998, p.28) who referred to human creativity as the ability to generate new ideas which have *uniqueness, functional adequacy, formal-esthetic perfection and value for society.*

Characteristics which define creative problem-solvers include the ability and capacity to:

formulate new problems, rather than depending on others to define; transfer what one learns across different contexts; recognise that learning is incremental and involves making mistakes; and focus on goals (Bentley, 2000, p.18)

Future aspects of professional education and what is involved in learning amongst adults included: flexibility; variety; participation; creativity; recognition of diversity in ways of knowing; stimulating motivation and desire; diversity in the ways people learn and recognition of a learner's individuality (Boyatzis et al., 1995; Gardner, 1999; Kilby, 2001). A recognition of creativity as an asset to both the individual and the workplace was described by Kilby (2001, p.1) as

every human being is born with the potential to be creative – imaginative, ingenious, innovative, inventive, original, resourceful and unique. Creativity is natural, developmental, and lifelong. The only barriers to it in organizations are contentment, fear and jealousy.

A common theme in all discussions about creativity in the workplace is the importance of providing an environment where creative people can test ideas there was a need for support both when they succeed and when they fail. The learning opportunities that come through failure may create long-term success for workplaces (Sreenivas, 1997; Bentley, 2000; Kilby, 2001). Florida (2002, p.22) agreed that *creativity requires a supportive environment* and this led to the formation of creative communities over the centuries. For example, in the early nineteenth century, artists, writers and musicians were attracted to areas of major world cities like New York, Paris and London that *celebrated creativity and diversity* (Florida, 2002, p.41). In recent decades *many cities around the world tried to turn themselves into the next 'Silicon Somewhere'* after the success of new technologies in areas like Silicon Valley, California and Seattle, Washington (Florida, 2002, p.xv).

Communities, where industries value and depend upon creativity to form successful networks, recognized what creativity provided business and acknowledged the potential economic benefits (Florida, 2002).

An investigation into learning and creativity found differences between adults and children (Cropley, 2001; Senge et al, 2005). Society's role in relation to creativity was to allow for the *production of novelty* and a *readiness to diverge, defy conventional opinion, or expose oneself to the possibility of being wrong* (Cropley, 2001, p.65). He described this as the *courage to create*, and this need for courage to take a risk could explain the variety of ways adults respond to creativity and how factors such as *social norms, career patterns and life roles* prevent adults being comfortable with creativity (Cropley, 2001, p.93).

Exposure to and learning with the arts in the workplace context could increase an adult learners confidence to take risks and embrace creativity in both professional and personal learning environments.

LEARNING WITH THE ARTS

The arts offer different ways to view the world and generate ideas as outlined in the introduction. Identified as a unique medium for learning Nolan (1996) contended that the arts were able to encourage different ways to experience the world through a range of different rules and arts mediums that assisted in disrupting existing understandings. The arts push boundaries and can teach people about *aesthetics, ambiguity, diversity, chaos, change, courage and complexity* (VanGundy & Naiman, 2003, p.57).

In Chapter 1 the arts were defined and their benefits are understood in a variety of ways. The arts have the potential to stimulate creativity and innovative thinking through a variety of different processes and mediums (Boughton, Eisner & Ligtvoet, 1996; Nolan, 1996; Jones, 1999; Catterall, 2002; Kerka, 2003). The arts build awareness in understanding human differences (Haynes, 1999); *celebrate both tradition and change* (Jones, 2001, p.9); provide alternate paths such as *intuitive, relational, kinesthetic, visual and aural ways of developing new understandings* (Kerka, 1997, p.1); and can assist individuals to distort, reconstruct and reflect upon real life situations to develop

new understandings (Aspin, 2001). The arts therefore may be able to offer workplaces a variety of methods and resources to tackle new and existing learning challenges.

Benefits the arts provide society

The arts have provided a wide range of educational opportunities to a variety of environments including community arts and health care. Similar to the review of arts education in schools during the 1990s, there have also been investigations into community arts-based programs and what they offered communities and the broader societal context (Williams, 1996; Matarasso, 1997; Mills & Brown, 2004). Following are examples of the opportunities provided by the incorporation of the arts into public projects, found through a variety of investigations.

Research into the social impact of arts participation in the United Kingdom was undertaken (Matarasso, 1997) and found that the arts provided an alternate and effective way of developing an individual's personal abilities including confidence and skill attainment. This assisted in the improvement of interpersonal skills and employability. As well as individual improvement opportunities, the community benefited outlined in *Use or Ornament? The social impact of participant in the arts* (Matarasso, 1997, p.VI) included:

social cohesion by developing networks and understanding; social change which can be seen, evaluated and planned; injects elements of creativity into organisational planning; community development strategy that is flexible, responsive and cost-effective as well as strengthening cultural life.

Opportunities for individual and community development were also found in Australia (Williams, 1996). The arts allowed individuals to develop personal, social and political awareness through the development of interpersonal skills such as communication and understanding and provided a range of benefits for communities including: expressing community culture; developing human and social capital; building and rebuilding communities; and transforming minds, organisations and society. In recent years Williams (1996) had found a growing interest in what the arts offered even though these benefits were hard to quantify. According to Williams (1996, p.29) existing

economic frameworks are unable to measure the dollar value of social cohesion, count the monetary returns from people realising their potential or the productivity gains associated with self-determination.

Mills and Brown (2004) conducted a comprehensive investigation into the community arts in Australia and outlined the connections between the arts and wellbeing. Mills and Brown (2004, p.9) contended that engaging in *artistic activities is one way in which* individuals can reevaluate their individual *perceived realities and collective habits of thinking and acting*. The benefits of engaging in arts learning exposed *communities and decision-makers to previously unimaginable ideas, which challenge people's values and can lead to personal growth, lifelong learning and change* (Mills & Brown, 2004, p.9).

Case studies outlined in the *Arts and Wellbeing* report (Mills & Brown, 2004) were divided according to a range of themes and provided information on specific arts projects related to each theme, including: health; public housing; rural revitalization; community strengthening; social inclusion and cultural diversity. Each of the case studies used a range of artistic mediums in the development and implementation of their programs and projects (Mills & Brown, 2004).

One of the health case studies, *Victorian Health Promotion Foundation (VicHealth)*, incorporated a range of artforms including: *theatre; film; music; dance; circus; drama; sculpture; photography and writing* during programs, projects, workshops and festivals over the three years of the *Mental Health Promotion Plan, 1999-2002* (Mills & Brown, 2004, p.17). Some of the positive outcomes of this VicHealth case study included: *developing positive relationships; gaining public recognition; connecting families and diverse communities; economic participation and meaningful engagement* (Mills & Brown, 2004, p.18).

Graham-Pole (2000) in *Illness and The Art of Creative Self-Expression* presented examples of the successful use of arts in health care environments to assist both children and adults to deal with their illnesses through creative approaches to learn about what is happening physically and emotionally.

Another way the arts have been incorporated into the healthcare system included how artists have worked with medical students in non-traditional arts learning settings (Steward and Charon, 2002). The art classes are conducted at museums and art galleries where medical students sketch the sculptures. These art classes were conducted to assist

in developing a greater understanding of the human form and therefore have benefited the medical students in their study of human anatomy (Steward & Charon, 2002).

Pearson (2001, p.1) presented details on how art appreciation courses have also been incorporated into trainee doctor learning to assist in developing better patient diagnosis skills.

After only two hours spent studying a classical painting and being questioned on what they saw, students' diagnosis skills improved.

The literature outlining the benefits the arts provide society was focused in healthcare sector or community based. Thinesse-Demel (2001a) presented a comprehensive picture of the diversity of learning experiences that were successfully developed in arts learning environments such as museums and art galleries throughout Europe. The European examples outlined by Thinesse-Demel (2001a, p.231) included:

...long-term unemployed people finding a new self-consciousness by using the museum; re-integration of women (back into the workforce) after their family-period; rehabilitation of prisoners to learn to live a normal life; rehabilitation of psychiatric patients by using the museum as a bridge to their everyday-life-contexts, foreign language learning programmes, and apprentice-workshops.

The research undertaken in Europe reported by Thinesse-Demel (2001) demonstrated that there was plenty of potential for museums and galleries to play an important role in adult learning. This arts-based approach to learning allowed people from many different backgrounds to have valuable experiences in stimulating and safe learning environments.

Learning in arts institutions

The importance of education as a purpose of museums cannot be underestimated. Museums do not necessarily make us feel comfortable; they challenge and surprise us with things we might not like. (Smith, 2001 in Thinesse-Demel, 2001, p.48)

Museums have often been *considered a storehouse of treasures* (O'Brien & Candlin, 2001, p.176) however these arts institutions have also had, for the last few centuries, a focus on providing learning opportunities. Henry Cole in the late nineteenth century directed public art education at The South Kensington Museum, which is known today as the Victoria and Albert Museum, London, England (O'Brien & Candlin, 2001).

Cole's initiative had a vocational element by aiming to develop an understanding of art and design, for the working classes, in an attempt to maintain Britain's leading focus on manufacturing and trade (O'Brien & Candlin, 2001). O'Brien & Candlin (2001) argued that to some degree museums during the eighteenth and nineteenth centuries had more of an adult learning focus than some arts institutions do today.

Education still plays a significant role in museums and galleries in countries like Britain, USA and Australia, especially the formal schools programs but also acknowledging the informal learning that takes place for day-to-day visitors (Cross, 2004). However, according to Hooper-Greenhill (1994) there seems to be a growing focus on heavily marketed, entertainment-related and tourism approaches to attracting greater audiences to museums, which in some cases happens to the detriment of improving and developing education programs.

According to O'Brien & Candlin (2001) most arts institutions depend on substantial amounts of public funding; governments also play a role in determining the direction of educational development. Some recent themes here have included a welfare agenda where institutions are encouraged to develop learning opportunities for disadvantaged groups in the community (Lahav, 2001). Museums are also being directed to provide learning spaces for adult learners who are intimidated by more formal places of learning but need to be encouraged to become involved in the lifelong learning agenda of governments in western economies (Lahav, 2001; O'Brien & Candlin, 2001; Kelly, 2002).

Museums and galleries have acknowledged the new broad focus of learning for all that they now have to offer (Lahav, 2001; O'Brien & Candlin, 2001; Kelly, 2002; Cross, 2004). They are investigating new ways in which they can assist individuals, of all ages, to become more involved in their learning communities (Hooper-Greenhill, 1994). Learning programs today, as well as involving the traditional audiences of schools and arts students, also involve families and adult learners with limited learning experience. Education in these institutions highlighted the value of the learning process involved whether it is formal and informal in nature (Hooper-Greenhill, 1994; Perry, 2002b).

As outlined, European arts institutions have also played a key role in developing a variety of learning process as that museums and galleries could provide. In the *Socrates*

Project – Education as a Tool for Museums (Thinesse-Demel, 2001a) a European Commission report outlined investigations into what arts institutions were doing in Europe to meet both welfare and adult learning needs and how they could support each other in developing these new initiatives. Many authors in the *Socrates Project – Education as a Tool for Museums* (Thinesse-Demel, 2001a) agreed that museums already offer a variety of learning opportunities for learners of all ages and backgrounds. There are projects with a welfare focus such as reteaching life skills to individuals with mental illness in a social history museum environment and adult learning programs where foreign language skills are taught in a museum context with increased success rates compared to traditional classroom language courses (Thinesse-Demel, 2001a).

Arts institutions have existing understandings of the broad range of learning approaches that can support the ever-changing needs of a society and have experimented over the years with different educational approaches. Today they still attempt to meet the challenges of the diverse range of learners that visit these institutions every day (Thinesse-Demel, 2001a; McQueenie, 2005).

Arts institutions may be able to build on the experience they have established over the last few centuries and offer learning opportunities to a variety of audiences, and as McQueenie (2005, p.3) stated:

The social, political, economic environment is more complex than it has ever been. The greatest demand from those who need to navigate this complexity is not for art or finished cultural product but creativity itself – and it is the creative sector to which the economic and social sectors are turning to supply it. The culture organisations that will survive and flourish in this new world are the ones who can navigate the complexity and who can lead others through it – who can think and act with confident imagination. The need that is common in both social service delivery and economic development is in finding new, efficient and creative ways of working.

Falk and Dierking (2002) have undertaken extensive research on learning undertaken in museum environments. Their research has investigated the learning contexts for both children and adults and, based on their findings they have developed the Contextual Model of Learning (Falk & Dierking, 2002).

The Contextual Model of Learning

Arts institutions support many types of learning for all members of society. Individual informal learning takes place alongside formal learning designed for school groups and tertiary arts students. One of the learning models used in arts institutions is based on the research done by Falk and Dierking (2002), in museums, during the last few decades. The framework known as the *Contextual Model of Learning* draws on a model that highlights the personal, the sociocultural and the physical context of the learning environment (Falk & Dierking, 2002). These three contexts overlap and create a complex understanding of free choice learning.

To characterise the learning process in a museum, Falk and Dierking (2002, p.2) make three simple statements to clarify what is meant by the personal, the sociocultural and the physical contexts they have developed:

- *Learning begins with the individual.*
- *Learning involves others.*
- *Learning takes place somewhere.*

To understand these three contexts there are eleven factors that embrace the levels of complexity that the above statements fail to show. Falk and Dierking list four factors that related to the *personal context*. These include *motivation and expectations* where *people have experiences for many reasons and possess pre-determined expectations for what those experiences will hold* (Falk & Dierking, 2002, p.2). A strong relationship exists between the expectations and motivation of an individual when learning. There is a positive reaction to learning, increased motivation, if expectations are fulfilled and a negative reaction to learning if expectations are not met (Falk & Dierking, 2002).

The next two factors included in the *personal context* (Falk & Dierking, 2002) included *interest* and *prior knowledge and experience*. This is where the learner self-selects based on their existing knowledge and interests. Knowledge, experience and interest are fundamental factors in individual learning. The last factor under *personal context* is *choice and control* and this factor is easily managed in a museum environment. Individuals are able to take control of their learning as they interact with the information being provided in the museum learning space. If something does not meet their

expectations, motivate their interest or link into their prior knowledge or experience they can move and search for another exhibit that better meets their needs.

Falk and Dierking (2002) described three factors that related to the *sociocultural context* of learning in museums, which are based on the understanding that *humans are inherently social creatures* (Falk & Dierking, 2002, p.3). These factors included *within group sociocultural mediation*; *facilitated mediation by others*; and *culture*. These factors draw on the knowledge that even when learning individually there is still interaction with social or peer groups, including the family group, the school group or the tour group. Group interaction with individuals other than peers, included teachers, museum staff and tour guides who also provided perspectives to add to the learning experience. For Falk and Dierking (2002) the *culture* factor related to learning in museums identified with the meaning of learning in society and how that related to learning in the museum environment. Developing a familiarity with museums and how they operate as a learning institution and also within society as a whole assists the individual in their learning endeavours.

Falk and Dierking (2002) outlined the *physical context* factors to include *advance preparation, setting, design, and subsequent reinforcing events and experiences*. These four factors involve creating a learning environment where individuals find the surroundings familiar and feel comfortable within the setting. Falk and Dierking (2002) believed that this comfort enhanced the learning experience and encouraged learners to revisit the space to build on their learning over time.

Benefits of learning with the arts

Research into the impact and benefits of arts was undertaken in the USA in the late 1990s and findings were outlined in the *Critical Links: Learning in the Arts and Student Academic and Social Development Report* (Deasy, 2002). Catterall (2002), one of the report authors, outlined a variety of skills that learning through the arts appeared to develop or strengthen. Catterall, (2002, p.152) listed some of the *cognitive capacities and motivations to learning* from multi-arts programs and these included skills such as: achievement motivation; attendance; creativity and creative thinking; collaboration

skills; engagement; empathy for others; higher order thinking skills; leadership; ownership of learning; risk-taking; self-confidence and self-initiating.

From research into creativity, education and work Galligan (2001, p.7) contended that

education in the arts and humanities always has been important to both America's arts and culture and its competitiveness in the global economy.

A complete education that included the incorporation of the humanities and the arts was *even more critical today* because it assisted in the development of skills that included *the ability to think creatively, to communicate effectively, and to work collaboratively* (Galligan, 2001, p.7).

For Zander and Zander (2000, p.3) the arts provided a range of ways to make people think and feel differently including the understanding that *art is about rearranging us, creating surprising juxtapositions, emotional openings, startling presences, and flight path to the eternal*. They contended that *historically artists have been employed by leading institutions to bring emotional truth to established principles* (Zander & Zander, 2000, p.3)

There was evidence that work-related skills that can be developed in arts environments (Galligan, 2001; Jones, 2005). Adult education incorporating aspects of aesthetic and arts education have been used as *teaching methods in areas like health, political education, human resource development and management training* (Jones, 2005, p48). Management skills including *allocation of time, money, space, and staff; communicating skills in conveying meaning; problem-solving discipline in completing an artistic activity and new thinking in developing new art* can be developed during visual and performing arts education (Galligan, 2001, p.16). Galligan (2001, p.42) also described how different interactions in a variety of arts education environments provides learners with the ability to embrace *multiple perspectives and ways of seeing that foster greater understanding of self and others*.

The arts and work-related learning

Today poets, performers, painters and creative artists of many genres can be found helping companies meet their organisational learning needs by sharing their skills and perspectives with executive, managers and employees.
(Bartelme, 2005, p.8)

Historically in the United Kingdom, North America and Australia the relationships between arts institutions and the business sector have been predominately based around philanthropy, sponsorship and social investment (Arts & Business, 2004; Bartelme, 2005; AbaF, 2006). However, recently new relationships have evolved where *people in the art world have begun to share their expertise in creativity and high performance with the leaders of business* (Bartelme, 2005, p.7-8). These new business and arts relationships are built on arts organisations and communities providing insights and techniques into the creative process to assist in developing innovative solutions to business challenges (Beckwith, A, 2003; VanGundy & Naiman, 2003; Arts & Business, 2004; Buswick, Creamer & Pinard, 2004; Hall, 2004; Sandle, 2004; Bartelme, 2005; McQueenie, 2005; Osburn & Stock, 2005).

Research in the United Kingdom and United State of America (Hadfield, 2000; Beckwith, A, 2003; VanGundy & Naiman, 2003; Arts & Business, 2004; Hall, 2004; Sandle, 2004; Bartelme, 2005; Osburn & Stock, 2005) outlined how the arts are now being incorporated into work-related learning. Recent research outlined information where a range of different of arts techniques have been incorporated into workplace training and development and presented findings related to specific arts disciplines such as performing arts, visual arts, music and creative writing. (Hadfield, 2000; Beckwith, 2003; VanGundy & Naiman, 2003; Bartelme, 2005; Hall, 2005)

The performing arts have provided companies with opportunities to develop communication, teamwork, leadership and organisational skills (Townsend, 2003; Gibb, 2004; Corsun, Young, McManus & Erdem; 2005; Osburn & Stock, 2005). Visual artists have inspired and offered organisations skill development in creative problem solving and interpersonal skill development (Cohen & Jurkovic, 1997; Fritz, 1999; Hadfield, 2000; VanGundy & Naiman, 2003; Bartelme, 2005; Hall, 2005). The incorporation of music had been used in these new arts and business relationships to build teamwork, improvisation and creativity skills (Hadfield, 2000; Zander & Zander,

2000; Muqbil, 2002; VanGundy & Naiman, 2003; Walzer and Salcher 2003; Harley, 2004; Rostron, 2003). Improvement of writing skills and development of storytelling techniques involved arts learning with writers and poets (Thompson, 1998; Hadfield, 2000; Hall, 2005; Bartelme, 2005).

Performing arts

The findings related to what the performing arts offered work-related learning were similar to those outlined by investigations into children learning with the arts during school (Catterall, 2002; Deasy, 2002). Hadfield (2000) found that the performing arts offered skill development to all levels of an organisation including the individual, the team/department and the organizational management. The individual in a performing arts environment had the potential to develop skills such as self awareness; awareness of others and a stronger understanding on non-verbal communication; interview, presentation and coaching skills; managing stress and relaxation techniques (Hadfield, 2000). Performing arts learning could assist teams and departments through team building, effective communication, giving and receiving feedback and understanding and working with diversity (Hadfield, 2000; Bartelme, 2005). On an organisational and management level there were opportunities to develop leadership skills; finding and sharing company visions and assistance with cultural change (Hadfield, 2000; Bartelme, 2005). Following are specific examples, as well as limited research into the effectiveness, of this approach to work-related learning.

In recent years Shakespeare had provided valuable lessons for business management teams as performing arts organisations developed executive programs in the United Kingdom, United States of America and Australia that incorporated aspects of these traditional texts (Townsend, 2003). These performing arts courses are designed to strengthen both leadership and management skills through the use of a variety of plays by Shakespeare, *the telling of stories adds a human element and emotions to management and leadership theory* (Townsend, 2003, p.14).

Engineering organisations have incorporated elements of performing arts into customised training designed to build communication and social skills, of highly skilled employees with a more technical background, to strengthen their interpersonal skills for both internal and external customer interactions (Osburn & Stock, 2005). Research

into this arts and business learning relationship revealed that performers and technical staff had three common areas of understanding. Both groups *practiced collective problem-solving under pressure*; understood the *value of lifelong learning* and thirdly, acknowledged their similarities as well as their differences (Osburn & Stock, 2005, p.36). These understandings were a helpful foundation for partnerships during the learning challenges related to skill transfer between these two distinct disciplines (Osburn & Stock, 2005).

Management skill development that utilised the performing arts had involved the incorporation of improvisational theatre also known as forum theatre (Beckwith, 2003; Gibb, 2004; Corsun et al, 2005). Investigating the effectiveness of improvisational theatre Gibb (2004) first identified areas of change in management. Identifying more innovative ways of tackling organisational management training was outlined by explaining how management in the past was more structured and managers specified how tasks should be organised; established routines; assumed predictable environments; relied on knowledge that was explicit, structured and linear and provided a top down approach to learning (Brown & Duguid, 2000; Gibb, 2004). However, in recent years management has changed to become more flexible which involved an exploration of the different ways tasks can be achieved; spontaneity; improvisation; responding to a changing environment; knowledge that is tacit and seen as web-like; the generation of bottom-up learning and responding to invention (Brown & Duguid, 2000; Gibb, 2004). The performing arts had provided skills and techniques that assisted with the adaptation of this significant change in managing a team, department or organisation (Gibb, 2004).

Improvisational theatre had been found to encourage managers to develop an understanding of how they personally perceive and react to events, *practice alternate behaviours, overcome biases and expand their repertoire of managerial skills* (Corsun et al., 2005, p.298). The use of improvisational theatre was also an effective as a means of building other management skills as it assisted in the exploration of problems and developing solutions (Gibb, 2004). However while encouraging creative problem solving and providing a place where managers could think and feel differently to explore a range of solutions there were challenges in the learning not entailing the more complex management issues in short one-off management courses (Gibb, 2004).

To ensure performing arts-based learning offers organisations a comprehensive approach to building work skills there needs to be an awareness of the limitations (Gibb, 2004; Osburn & Stock, 2005). Four suggestions for maximizing the impact of art-based learning were suggested as important and included that the learning firstly, *did not follow a script* and may need to be *customised moment to moment*; secondly, avoided being *touchy feely unless it connected the dots*; thirdly, *did not prescribe* but *did demonstrate* and lastly, needed to be *intensive and specific* and *not judgemental* (Osburn & Stock, 2005, p.37-38).

While the above examples illustrated potential benefits and challenges related to what the performing arts offered work-related learning there are also examples of the benefits offered by visual arts and music.

Visual Arts

Successful use of visual art masterpieces in their training design was undertaken in the late 1990s (Cohen & Jurkovic, 1997). While there was *no magic formula* they found *that certain principles and techniques from the arts can be used successfully to transform the experience and outcome of learning* (Cohen & Jurkovic, 1997, p.2). The *ingredients of inspiration* they use to guide their design include surprise, fun and drama and they find that the arts, if used appropriately, assist them in developing powerful learning experiences for their clients (Cohen & Jurkovic, 1997, p.2).

Fritz (1999) outlined lessons from visual artists that assisted managers and these included: developing an understanding of structural tension through the visual arts; taking time to move away and reflect before proceeding with the next course of action; using corrective adjustments to learn and keeping the eye moving to ensure one sees the whole picture. While there have been several discussions about the similarities between the artist and the manager (Fritz, 1999; Hadfield, 2000; VanGundy & Naiman, 2003; Bartelme, 2005; Osburn & Stock, 2005) there had been less research into the effectiveness of utilising the visual arts in workplace settings.

In the early stages of art-based training Hadfield (2000, p.23) believed that the *visual arts had been neglected as an essential component of any educational and learning system*. In recent years while there had been acknowledgement that the visual arts could

be a powerful tool for change (Hall, 2004; Bartelme, 2005) there were still only a few specific examples.

The literature available provided examples where companies did not just use their extensive art collections for decorative purposes but also incorporate the artworks, and where possible the artists, into arts-based training to nurture and support creativity and innovation (Hadfield, 2000; Bartelme, 2005). Business executives and managers have participated in short visual arts courses where they are exposed to drawing, painting, paper sculpture and collage to gain exposure to creative processes (Hadfield, 2000; Hall, 2004; Bartelme, 2005). Visual arts approaches were designed to provide *inspiring, uplifting, memorable and fun* opportunities to *explore creativity in a safe environment while building confidence* (Hall, 2004, p.2).

Assisting management in the creation of company focus and vision was identified as an area that could benefit from the support of both performing artists and visual artists (Hadfield 2000; Bartelme, 2005). Visual artists have worked *with senior corporate boards to create physical models that express vision and map out the future* (Bartelme, 2005, p.9). Picturing the future appeared to be common focus of visual arts learning and Hall (2004, p.2) explained how London Borough of Croydon *used in-house creativity development techniques* where managers *draw a picture of how they want the organisation to be* in the future and share it with their teams.

While there was limited information related to the incorporation of visual arts, using music for arts-based training in workplace settings was popular (Gibb, 2004).

Music

Music appeared to be provide different approaches for the development of leadership, communication, team building and improvisation skills (Hadfield, 2000; Zander & Zander, 2000; Muqbil, 2002; Beckwith, 2003; Rostron, 2003; VanGundy & Naiman, 2003; Walzer and Salcher, 2003; Hall, 2004; Harley, 2004; Bartelme, 2005).

Benjamin Zander, a celebrated American conductor, had spent the last few decades travelling the world sharing his leadership insights with senior management teams (Zander & Zander, 2000; Harley, 2004). Zander and Zander (2000, p.162) described

how he had tried to change the metaphor related to business relationships through describing leadership as a *relationship* that brings *possibility to others and to the world*. By using music as a tool Zander (Harley, 2004, p.1) invited business leaders to view their role differently by moving away from a sports coach model where, to win more, one had to *bash the enemy* and *destroy the opposition*, to a model where an organisation was a symphony and leaders were encouraged to *hear all the voices and make sure they are all heard*, inspiring and motivating teams and employees through improved communication skills.

Walzer and Salcher (2003, p.67) described how management can also learn to solve business problems through music:

Classical music is a metaphor for classical management. Strict hierarchies, rules, limits. Jazz on the other hand with its elements of jamming, improvisation and changing leadership, with its need to understand and bring in cultural differences offers a wide range of possibilities to create innovation from limits.

Rostron (2003, p.1) stated that *music provides a highly effective multi-dimensional framework for teaching a number of business skills*. It can help develop listening skills, encourage attention to detail and assist in solving problems by offering different ways of looking at the structure and nature of a situation using music as a model (Rostron, 2003).

Team building was another skill where involving the musical arts can have a positive impact (Muqbil, 2002; Beckwith, 2003; Hall, 2004; Bartelme, 2005). For example, Human Rhythms, a drumming group based in Australia, have taken music from just being a source of entertainment to being a powerful tool that assists in motivating individuals to increase team interaction and communication skills in an attempt to improve productivity (Muqbil, 2002). Percussion and drumming appeared to be a common area where music was incorporated into arts-based training for team building and creativity (Muqbil, 2002; Beckwith, 2003; Hall, 2004; Bartelme, 2005). The orchestral environment, as well as building leadership and communication skills, had also been used for teambuilding as organisations have used the *orchestra's unique work process* as a way of demonstrating *high performance teamwork* (Bartelme, 2005, p.10)

While the performing, visual and musical arts are the main areas identified as arts-based training there are also other areas of the arts that identify the variety available when investigating creative approaches to work-related learning.

Creative writing – storytelling and poetry

Improving writing skills was another area of arts-based training. Storytelling techniques provided frameworks for developing effective ways to communicate and inspiring presentations (Thompson, 1998). As Hadfield (2000, p.20) explained

The ancient art of storytelling and the power of mythology and fable have transcendental qualities that reach far beyond the cognitive, left brain logical approach.

Hall (2004) explained how writers and poets have trained staff how to use language economically and creatively to improve writing and critiquing capabilities. Arts and Business (2004) explained how poets join organisations not to teach workers to write poetry but to improve writing skills as poets are experts in distilling language and ensuring clarity. Poets have also been engaged to help *senior managers understand their corporate contexts and develop narratives that articulate a sense of mission and direction* (Bartelme, 2005, p.9).

The above are examples of the use of the arts in work-related learning situations. As the different areas of arts-based training in the workplace grows, assessing the benefits of learning and what it actually can offer both individuals and workplaces had begun. The design of this research will be part of the ongoing evaluation and investigation into this type of learning and identify the benefits and limitations of work-related learning that utilises the different arts disciplines in developing skills and knowledge.

Conclusion

As the world moves into the age of uncertainty, nations, communities and individuals need all the learning power they can get (Claxton, 1999, p.331). However the rhetoric about lifelong learning for all and workplaces embracing creativity and innovation to ensure ongoing business success does not always match what actually happens for everyone (Senge et al, 2005). There continually needs to be a broader understanding of learning (Claxton, 1999; Senge et al, 2005). While some educational platforms still focus on *content over process, ability over engagement and teach over self-discovery*

the future needs to offer learners more (Claxton, 1999, p.331). Research and discussion in the last few decades has offered adult learners

a richer way of thinking about learning, one which includes feeling and imagination, intuition and experience, external tools and cultural milieu, as well as the effort to understand.
Claxton (1999, p.331)

This review of literature provided information related to the two main areas of this study: work-related learning and learning with the arts. It presented recent trends in work-related learning and a general overview of learning with the arts.

The literature relevant to work-related learning provided details on the two distinct stakeholders: the individual learner and the learning workplace. There sometimes appeared to be a tension between these two stakeholders. The individual learner needs to be continually motivated to learn, build skills and knowledge in order to maintain productivity, client service and meet the changing needs of work environments. On the other hand the learning workplace needed to ensure that it had a productive workforce through ongoing learning and development, however this must be achieved in a cost effective way. It appeared that workplaces needed to ensure current workforce skills were maintained while anticipating changing needs and manage learning to accommodate new skill requirements for the future. The tension had arose with the expectation of workers, by workplaces, to manage and maintain their own learn agendas and assumptions that employees had the skills to do this successfully.

There appeared to be some consistencies within the literature related to both the needs of the adult learner and learning with the arts. Adult learners were motivated by learning that was practical, engaging, experiential, enjoyable, offered social interactions, a variety of experiences and took into account individual needs, learning style and expectations. Literature related to an arts-based approach to learning also highlighted learning that offered a range of social interactions that were engaging, practical and enjoyable. Diverse audiences involved in learning with the arts were offered variety that accommodated different styles and met individual needs and expectations.

Learning with the arts within community projects appeared to provide opportunities to develop interpersonal and communication skills; increase personal, social and political awareness and increased ability and confidence in ongoing skill attainment. Ongoing research into learning with the arts during formal education outlined skills such as creative thinking, ownership of learning, collaboration, leadership and initiative. The growing area of arts-based training in workplaces also listed building these social and problem solving skills as aspects of the learning they offered. This literature provided details on how this area of work-related learning was becoming more popular in the United Kingdom and North America. It outlined how the focus was moving away from a philanthropic or sponsorship approach and developing more structured ways of meeting the professional development needs of adult learners. Alongside the growing demand, assessing the effectiveness of work-related learning with the arts had begun to discover what this type of learning offered individuals and organisations.

Chapter 3 - Methodology

Chapter 3 will outline how the research was designed to collect the information required to broaden the understanding of whether the arts could contribute to the development of skills and knowledge needed in work environments through capturing the perspectives of adult learners who participated in visual or performing arts learning.

RESEARCH DESIGN

This was a qualitative enquiry using case study design. Nine cases provided a snapshot of what was experienced when adult learners participated in work-related learning which utilised aspects of the performing or visual arts. The case studies included a variety of data sources such as: semi-structured participant interviews; semi-structured interviews with key people from the arts learning providers; participant reflection on learning experiences and a review of documents from the arts learning experience.

The participants in this study represented adult learners in the following workplace roles. Participants' occupations included: human resource manager, learning and development manager; a marketing executive, an accountant, a research analyst, an information technology specialist, a graphic designer, a consultant and an occupational therapist. As discussed earlier participants were from the similar demographic group which was described as professional, middle class, white collar workers. Participants interviewed were employed in both the public and private sectors and have a range of work and life experiences. The cases chosen for this study were involved in work-related learning conducted in either a performing arts or visual arts learning environment.

Research frameworks

To develop an understanding of these two arts learning environments, and of the experiences of the research participants, two frameworks were used to analyse the data collected, the Contextual Model of Learning (Falk & Dierking, 2000) and the Employability Skills Framework (DEST, 2002). The Contextual Model of Learning developed by Falk & Dierking (2000), assisted in the composition of the semi-structured interview schedules to include questions that investigated the personal, social and physical aspects of individual learning. This model was also used by the researcher to analyse the data collected as a way to identify common areas experienced by the research participants in these arts learning environments. The Employability Skills Framework developed by the Commonwealth Department of Education, Science and Training (DEST) in 2002, was also used by the researcher to analyse data collected to determine what work-skills might be developed during work-related learning with the arts.

The contextual model of learning

For the purpose of this study the culture of learning in the workplace was observed through three different lenses - the personal, the sociocultural and the physical. The Contextual Model of Learning, developed by Falk and Dierking (2000) provided a framework for this research that assisted in developing an understanding of learning within these three contexts. According to Falk and Dierking (2000), when developing productive strategies these three contexts overlap and create a complex and comprehensive understanding of learning.

The factors that relate to the *personal context* included motivation and expectations; interest, prior knowledge and experience, and choice and control (Falk & Dierking, 2002). The *sociocultural context* of learning relates to the understanding that *humans are inherently social creatures* (Falk & Dierking, 2002, p.2). These include learning within group, facilitated mediation by others and cultural overlays. *Physical context* incorporated the factors of advance preparation, setting, design, and subsequent reinforcing events and experiences (Falk & Dierking, 2002, p. 2). These factors involve creating a familiar learning environment where individuals felt comfortable. This comfort enhanced the learning experience and encouraged learners to revisit the space

to build on their learning over time. Table 3.1 outlined both the contexts and factors in the Contextual Model of Learning.

Table 3.1 : The Context Model of Learning – adapted from Falk & Dierking (2000)

The employability skills framework

The other framework used in the analysis process was the Employability Skills Framework (DEST, 2002). According to DEST employability skills (2002, p.3) can be defined as:

skills required not only to gain employment, but also to progress within an enterprise so as to achieve one's potential and contribute successfully to enterprise strategic directions.

Developed in Australia, by the Commonwealth Department of Education, Science and Training (DEST) in 2002 the Employability Skills Framework identified two main categories. Firstly, this framework outlined the skills that need to be developed to ensure ongoing employability. The eight skills include: communication, teamwork, problem-solving, initiative and enterprise, planning and organizing, self-management, lifelong learning and technology. Each of the eight skills had a range of elements that were identified by employers surveyed for the report and provided a more comprehensive understanding of what is involved in each of the skill areas. Secondly, there are the personal attributes that contribute to overall employability and these included the following: loyalty; commitment; honesty and integrity; enthusiasm; reliability; personal presentation; commonsense; positive self-esteem; sense of humour; balanced attitude to work and home life; ability to deal with pressure; motivation; and

adaptability. Table 3.2 outlines in detail the Employability Skills Framework (DEST, 2002).

Table 3.2: Workplace Skills and Attributes adapted from the Employability Skills Framework (DEST, 2002)

The Employability Skills Framework developed by the Australian Commonwealth Department of Education, Science and Training (DEST) in 2002, assisted this researcher in analysing the data collected to determine what work skill development might exist in work-related learning undertaken in arts environments.

Rationale for Qualitative Research

A qualitative approach to research offered the researcher a variety of tools to investigate the complexity of human experiences (Bogdan & Bilken, 1998; Lee, 2000; Berg, 2001; Flick, 2002). The researcher's goal was to develop a better understanding of a specific situation as *they seek to grasp the processes by which people construct meaning and to describe what those meanings are* (Bogdan & Bilken, 1998, p.38). An investigation of literature in Chapter 2, found limited information on how the arts are being used in a range of work-related and there was little evaluation of this approach to adult learning. Consequently, this investigation was designed to collect information to assist in developing an understanding of what is happening in this area of learning, what are the advantages and disadvantages that need to be considered when developing work-related models that utilise different aspects of the arts.

Qualitative research methods, specifically the use of semi-structured interviews, assisted the researcher in undertaking ongoing dialogue with the research participants and arts learning providers in collecting information for analysis. The researcher built relationships of trust as those involved in the research process shared their experiences over time. Bogdan & Bilken (1998) stated that a qualitative approach to research allowed for more flexibility in the design and the opportunity for the process and understanding to evolve along the way. Flexibility was important because there was limited research to draw on when investigating the arts learning environments from a work-related learning perspective. It offered the researcher the opportunity to adapt to the changing needs of the participants and the arts learning providers while maintaining a structure that offered some consistency in the data collection process.

This research was developed to capture the expectations, motivations, perceptions, emotions and attitudes of individuals when undertaking work-related learning with the arts. Qualitative methods such as interviewing and reflection offered the research process a way to capture the ideas of participants who undertook this type of learning to increase their work effectiveness.

The arts dimension of this research offered an opportunity to highlight some of the parallels between qualitative research and the visual arts as stated by Eisner (2001). With extensive experience in research of the visual arts Eisner (2001) explained that

both artists and qualitative researchers look at a situation from a variety of perspectives *because in doing so they draw attention to particulars ... slow down perception and invite exploration* (Eisner, 2001, p.136). Artists try to represent the situation being observed from a different, unique or fresh focus and attempt to present aspects of our world in a variety of ways, aspects of the world that may not have been observed in the past (Eisner, 2001).

Communication, according to Eisner (2001), is also a common element of the work undertaken by both artists and qualitative researchers and related well to what this study's methodology had attempted to do. According to Eisner (2001, p. 136) both offered different *forms of communication that are intended to do more than tell, but to show, that is, to convey a sense of feeling of person or place.*

Eisner (2001, p.136) confirmed in his discussion about the parallels between qualitative research and the arts that both practitioners are *focused on cases*. Researchers, as observed by Eisner (2001), take a person, a place, or an event and attempt to try to discover the many different attributes of the case. Both the artist and the researcher look past the obvious aspects of the case to discover what else might be involved (Eisner, 2001).

Case Study Design

This research used the case study method to develop a description of what the arts offered work-related learning. Tellis (1997, p.3) contended that case study research *can be seen to satisfy the three tenets of qualitative method – describing, understanding and explaining*. This study concentrated on providing an understanding of the participants' involved in developing work knowledge and skills in arts environments.

The literature on case study research (Yin, 1994; Bogdan & Biklen, 1998; Cohen, Manion & Morrison, 2000) outlined the advantages of this method, which included aspects such as recognising the complex features of any social situation and provided an opportunity for the researcher to investigate large of amounts of data and material connected to each case. It is suggested that information needed to create a full understanding of the cases under investigation is to be obtained by speaking to the different people involved. Robson (1993, p.157) stated that the case study permitted researchers to approach a study *in a variety of ways, ranging from loose and*

unstructured to tight and heavily prestructured. According to Yin (1994), information can be gained from many sources and through a variety of methods. Through comprehensive data collection different themes emerge, some anticipated and more importantly, some unexpected discoveries as well (Yin, 1994).

However, Bassey (1999, p.23) stated it is important to remember that *case study data, paradoxically, is strong in reality but difficult to organize. In contrast other research is often weak in reality but susceptible to ready organisation.* Therefore, case studies need to be designed well to ensure that the strength and substance of the data collected is maintained. Creswell (1998, p.95) instructed the case study researcher to continually refocus on *the major objective or intent of the study.* In this study the major objective was to investigate what the arts had to offer the learning undertaken for work-related reasons. The study was designed to discover what happened when individuals participated in learning with the arts. That is, what did individuals find valuable in an arts learning environment for their personal and professional development? In this study the practice of reviewing the research process throughout the design and data collection processes assisted in organising the data in a concise way when reporting findings and recommendations to a variety of readers (Creswell, 1998).

A qualitative case study approach assisted the researcher in investigating what was involved in work-related learning that utilised different aspects of the arts such as learning with the performing arts to develop communication skills, and learning with the visual arts to reflect and develop individual creativity for both personal and professional reasons. This research method was deemed appropriate as it enabled the researcher to describe what was happening, who was involved, where it was taking place and provided a comprehensive picture of how this approach to work-related learning was undertaken by both participants and providers.

Research period and method

The data collection for the performing arts cases was undertaken during 2003 and 2004. Invitations were extended to participants enrolled in the monthly NIDA programs conducted during August, September and October, 2003. Six participants accepted the invitation and volunteered to be involved in this research. Five of the research participants were enrolled in the NIDA *Corporate Performance Course* and one of the

research participants was enrolled in the NIDA *Women in Business Course*. Details of these two courses will be outlined later in Chapter 4. Three participants attended courses in August and two participants attended in September. One participant who was booked for the August 2003, Corporate Performance Course postponed his attendance till March 2004, however he agreed to still be involved in the research and interviews were conducted in the same time frames as for the other research participants. Due to health reasons, one of the August 2003 participants withdrew from the research after completing two of the three interviews. The details of the two interviews completed by this participant have been included in the research findings.

The second arts learning environment was investigated in June, 2004. The University of Western Sydney, Continuing Education Unit developed an arts learning experience called *Creative Escape* which offered three- and four-day visual arts workshops. *Creative Escape* was designed for adults interested in a creative experience and offered a variety of lessons with different artists, walks, tours and demonstrations to an audience with a range of experience. While *Creative Escape* was not designed specifically to be a course offered to organisations as a work-related learning opportunity, some of the participants were supported financially by their employers to attend this program. The Manager of the *Creative Escape* program distributed invitations to the participants supported by their workplaces, asking if they would be involved in this study, and three participants agreed.

Therefore, this study involved a total of nine cases. Each case is identified as an individual who undertook work-related learning that incorporated either the performing arts with NIDA or the visual arts with Creative Escape. Six volunteers were involved in the NIDA Corporate Program and three volunteers were involved in the Creative Escape Program. Various data collection techniques were used to obtain the information to investigate the nine cases.

Data Collection Techniques

A range of data collection techniques should be employed in case study research (Robson, 1993). Yin (1994) stated that it is important to have multiple sources of evidence in case study research as this assists in establishing the validity and reliability

of analysis undertaken from the data collected. The data for the case studies chosen for this investigation were developed using a variety of sources, which included:

1. three semi-structured interviews with participants;
2. interviews with arts learning providers - semi-structured interviews with staff at the arts learning providers;
3. participant reflection of learning experience;
4. review of documents from the arts learning programs

Following are details of each of the data collection techniques used in this research.

Semi-structured interviews with the participants

Semi-structured interviews were chosen for a variety of reasons, as the main source of data collection. They were included for their ability to capture the variety of thoughts and perspectives related to the learning situation. The interviewees were prompted with a variety of questions, which encouraged them to share their individual ideas and experiences. They were asked to tell stories about both their work and personal learning experiences and their experiences with the arts. Yin (1994, p.85) states, that *interviews are an essential source of case study evidence because most case studies are about human affairs*.

The interviews enabled the data to be collected at different times. The arts learning participants were interviewed at three separate times prior to and after the learning experience (pre-course, post-course 1 week, post-course 4-6 months). This gave the participants the opportunity to elaborate on their experience with the work-related learning investigated by this study. The pre-course interviews were conducted face-to-face and lasted approximately 30 minutes. The second one-week post interview was conducted by telephone and lasted 10-15 minutes and the final interview was also conducted face-to-face and also went for approximately 30 minutes.

The face-to-face interviews were conducted at the participants' workplaces to ensure that interviewees felt comfortable in familiar surroundings and therefore more confident in sharing their personal perspectives. Time or lack of time was a factor that needed to be considered when inviting people to participate in this research. Another advantage of conducting the interviews at the participants' workplace was that their time was used in the most effective way and took them away from their work for a minimum amount of time.

As outlined in Chapter 1 the research questions were as follows:

3. Do adult learners find it beneficial when work-related learning incorporates the use of the arts?
 - What motivated the participants to learn with the arts?
 - What were the learner expectations and were these expectations met?
 - What were the significant social and physical aspects of learning with the arts?
4. What specific employability skills can be drawn from work-related learning with the arts?

The interview questions did not involve a linear process however all informed the research findings. Question 1 and the sub questions informed the development of the interview questions. The interview questions were designed to encourage participants to share their experience in a range of ways in attempt to capture their motivations, expectations and their preferences for the social and physical elements of different learning environments. Question 2 was not used to inform the interview question design directly however analysis of participant responses did contribute to developing answers to this aspect of the research investigation.

Pre-course

In the pre-course interviews, the participants were asked to share their experiences and understandings of learning, work-related learning and the arts. They were asked what motivated them during work-related learning and why they had decided to attend the arts learning experience at NIDA or Creative Escape. They discussed their expectations for the course and other learning experiences and shared the positive and negative aspects of learning with workplace colleagues.

The interviews were conducted in a semi-structured format and recorded on audio-tape. Following are the questions used during the pre-course interviews:

1. What are some of the workplace learning programs you've participated in during the last 6 months?
2. Why are you doing this learning program and which parts of this type of learning attracted or interested you? What do you expect to learn from this workshop?
3. How would you define workplace learning?
4. How would you describe your workplace learning experiences?
5. What are some of your expectations when participating in learning?
6. What do you find helps motivate you to learn?

7. How do you feel when you're in a new learning situation?
8. What are some of the positive aspects of learning in a group of workplace colleagues?
9. What are some of the negative aspects of learning in a group of workplace colleagues?
10. What aspects of where a workplace learning program is held/located do you think are important? (How would you describe an ideal learning environment?)
11. How would you explain your understanding of the arts? What experiences have you had and how do you feel about the arts?
12. What roles do the arts play in our society?
13. What areas of the arts have you engaged in recently?

1 week post

The second set of participant questions were designed to capture initial thoughts about learning with the arts shortly after participation. The participants were asked to reflect on the learning, to share insights about the value of this style of learning and identify any problems related to this approach to work-related learning. The following questions were used during the second interview:

1. How would you describe your experience last week?
2. What were the most valuable elements?
3. What were the least valuable elements?
4. What new thing/s did you discover about yourself during this learning?
5. Did you feel actively involved throughout the course? (If not what percentage of time do you think was worthwhile to your development needs?)
6. What comments did you have about the learning context/environment?
7. What other comments do you have?

4-6 months post

The third and last interview was designed to capture longer-term perspectives on the arts learning experience. During this interview the participants reflected on the arts learning experience and shared applications of skills and techniques back in the workplace, and also their life away from work. They discussed whether this type of learning had motivated them to undertake further learning opportunities and whether future learning would involve any aspects of the arts. The following questions were used during the third interviews:

1. What elements of the arts learning experience have had an impact on you during the last few months?
2. What specific skills from the arts learning experience have you used back in the workplace?
3. In what ways have your ideas changed about learning in general?

4. In many of the pre-course interviews the idea of fun and learning was often mentioned.
 - a. How would you define or describe what fun means to you in any learning situation?
 - b. Is fun important to you during workplace learning experiences?
 - c. What examples do you have to highlight this?
5. Has your understanding of workplace learning changed or altered since completing the course? What specific examples do you have?
6. What have you thought about or done differently in the workplace since developing your skills at the arts learning course? Do you now see your interactions in a new light?
7. In what ways has this course impacted on your life in general?
8. In what ways have your ideas and attitudes changed about 'the arts' since completing this course that utilised performing or visual arts techniques and philosophy?
9. Have you participated in or visited any 'arts' events (music, visuals arts, plays) or museums in the last six months? Describe some of your experiences?

Interviews with arts learning providers

Interviews were also conducted with the arts learning provider staff and captured information from the people who designed, developed, promoted and facilitated learning that involved an area of the arts. The interviews were conducted with three staff members at NIDA including the manager, the coordinator and one of the tutors. The manager and one of the tutors participated in the *Creative Escape* arts learning provider staff interviews. Following are the questions used for the managers/coordinators and tutors from both NIDA and Creative Escape.

Arts learning provider - manager/coordinator interview questions

1. What are some of the reasons you offer learning programs to workplaces?
2. How long has the program been running?
3. What makes these learning programs distinctive/different?
4. What are the main strengths of this type of workplace learning program? (This could be your philosophy and/or based on client feedback over the years.)
5. What changes have you made over the years to ensure your learning programs continue to be relevant to your corporate clients?
6. What are some of the most common responses from individual participants over the years?
7. What other comments do you have?

Arts learning provider - tutor interview questions

1. How long have you been facilitating/tutoring this program?
2. What is your background in performing/visual arts, and/or adult learning, and/or workplace learning?
3. What is your motivation for being involved with these types of programs?
4. What are the key things you think makes this course distinctive/different to other workplace learning?
5. Observations of participants - what are some of the differences you have noticed over the years?
6. What are some of the things you have learnt along the way from participants?
7. What surprises have you had while facilitating these programs?
8. What are some of the most common responses from individual participants over the years?
9. What other comments do you have about your programs?

Transcribed Interviews

All interviews were fully transcribed by the researcher, which provided a comprehensive outline of the discussions undertaken, for further analysis. As Gillham (2000) stated, analysing an interview by just re listening to it is not as productive as analyzing content in written form. Gillham (2000, p.71) promoted the idea of looking for *substantive statements – statements that really say something by looking in detail at all the written transcripts gathered*. While there may be some repetitive data in the transcripts (Gillham, 2000) the opportunity to continually read and highlight different aspects of the interviews is helpful when looking for substantive statements, common and recurring themes as well as similarities with and differences from other interviews (Gillham, 2000).

Interview transcripts were distributed to all interviewees to check that the information captured truly reflected their ideas, thoughts and experiences. The interviewees were asked to inform the researcher of any problems or changes that needed to be made. While some of the interviewees were somewhat confronted by the unstructured look of interview transcripts, which captured lots of different thoughts in a disjointed way, none of them made any changes to the transcribed interviews.

Participant reflection of learning experience

The participants were also asked to reflect on their learning experiences by completing a Declaration of Learning based on the Modes of Learning Inventory (MOLI) framework (Griffin, 2002; Environmetrics; 2004). Griffin (2002) outlined how this inventory had

been used to capture perspectives of participants involved in museum learning environments and it was decided that this would be a useful tool to capture information from the research participants in the arts learning environments here.

According to the Environmetrics (2004) website, the organisation undertakes social research in a variety of situations, specialising in areas such as: tourism and leisure, cultural venues and activities, environmental and social issues. The MOLI framework was developed as part of the Museums Actively Researching Visitor Experiences and Learning (MARVEL) project, which developed ways of measuring the effectiveness of learning in museums (Griffin, 2002).

Research with MARVEL has involved asking a range of questions to determine when learning was happening in a museum context and what types of learning, from the learner's perspective, had taken place (Griffin, 2002; Environmetrics; 2004). The MOLI framework was developed as one of the tools used to collect this information (Griffin, 2002; Environmetrics; 2004).

According to Griffin (2002), MOLI was designed with simple prompts to help individuals reflect on their learning. It was included in this study for similar reasons as it offered the participants a tool that helped them record their individual experiences using simple prompts to assist reflection on the different aspects of the learning undertaken.

Declaration of Learning, Modes of Learning Inventory (MOLI) question prompts were as follows:

- I discovered things I didn't know.
- I learnt more about things I already knew.
- I remembered things I hadn't thought of for a while.
- I shared some of my knowledge with other people.
- I got curious about finding out more about some things.
- I was reminded of the importance of some issues.
- I got a real buzz out of what I learnt.
- It was pleasant to be reminded and to learn more.
- It was all very familiar to me.
- Some of the things I learnt will be very useful to me.

This instrument was included as the researcher believed that this inventory would encourage participants to reflect on their learning experience and capture some of their

thoughts on completion of NIDA or Creative Escape. Instead of asking participants to reflect individually by just writing down a couple of thoughts, this inventory was used to support them with a simple list of prompts for reflecting on different aspects of the learning. Participants were encouraged to think about a range of areas including: what was new for them, what built on their existing knowledge, what was useful, what they shared with others and how they felt during this learning experience.

Review of documents

Another source of data for this study, were the documents, records and artefacts related to these arts learning provider programs. These included course promotion and website information, course materials, media coverage and post-course reading undertaken by participants. Robson (1993) confirms this source of data offers the researcher a variety of information to contribute to the case study analysis. Yin (1994) describes this data source as an important component because it assists in the development of a comprehensive understanding of all aspects of the case study. Course materials and website information highlight what the courses under investigation here offered potential participants and this could be reviewed when analysing what the participants shared during the interview discussions. As Yin (1994, p.81) states *the most important use of documents is to corroborate and augment evidence from other sources.*

Ethical Considerations

This research adhered to all aspects of University of Wollongong Human Ethics Committee research requirements. This research proposal was presented and approved by the Human Ethics Committee. The researcher addressed all ethical considerations in the study including confidentiality, privacy and anonymity.

The study process ensured that the rights of the participants involved were considered at all times by the researcher. Participants were informed that they could withdraw from the research at any time with no explanation for withdrawal required. The researcher studied two established arts learning provider programs. NIDA ran on a monthly basis around Australia and Creative Escape ran annually in Western Sydney. The researcher ensured that all study interactions managed appropriately the ethical considerations of the people and organisations involved.

The arts learning providers (NIDA & Creative Escape) agreed to participate and made initial contact with some of their clients confidentially by written invitation to ask if they would consider being involved in this research project. Details of potential participants were not released to the researcher until permission was given with agreement to be involved. The researcher made contact with the people who registered an interest in study involvement, to explain the case study research and what participation would involve. The potential participants were informed about the data collection methods including semi-structured interviews, written reflection and review of documents. After discussing the research process with the researcher, all of the people contacted agreed to be involved.

Participation in the research was on a volunteer basis and participants were given all information related to their involvement before they agreed to participate. Research participants due to be involved in the semi-structured interviews were contacted by the researcher who scheduled the three interview dates with NIDA and Creative Escape participants and single interviews with NIDA and Creative Escape staff.

All data collected (transcribed interviews, written reflections, documents) were number coded. No reference to the names of research participants, were used at any time to protect anonymity. The confidentiality of those who have participated in the research was protected at all times by pseudonyms. All audio-tapes of semi-structured interviews were transcribed using number coding to identify each research participant involved and then stored securely for future reference, and will be destroyed after being stored for the mandated amount of time.

Cases – defining and pseudonyms

Each case in this research represented an individual's participation in an arts learning environment where the main objective was to improve and develop work-related skills. For each participant, the data was collected over a six-month period, before and after attending work-related learning with the arts. It was decided that for this study the names of the arts learning environments would be identified as NIDA and Creative Escape, but the identities of the participants would be kept confidential. In an attempt to disguise the participants but still capture an understanding of the individuals involved,

pseudonyms were selected from the final question in the interview process. Participants were asked to share their thoughts on an area of the arts that was significant to them. A request to reflect on this aspect of their lives was included in a letter to participants prior to the final interview. The request was as follows:

Research findings usually refer to the people involved as “subject numbers”. For example “Subject 5 explained how they felt in a new learning environment by ... etc.,”. Alternatively they invent an unimaginative pseudonym - so Michelle becomes Mary and Daniel becomes David. I’d like to do something different for this research and I’d like to come up with a name or image that best describes each subject’s relationship with the arts or with learning. The choices are endless and I’d like to use an aspect of the arts that best represents your ideas and views. For example:

- *It can be an image of some **visual or creative arts** piece that has had an impact on you long after viewing it.*
- *It can be a **play** or a **quote from a play** that always sits in the back of your mind and sometimes you use it to help explain a message you are sharing with colleagues, family or friends.*
- *It can be a **piece of music** that brings back special memories.*
- *It can be an **artist** whose work you’ve always admired.*

These examples are just suggestions to help you to start thinking about this request. I’ve enclosed as inspiration, an image of the surrealist artist Rene Magritte who represents for me a variety of connections with the arts and learning in my life. Please bring your thoughts, images and ideas to our next meeting so we can discuss a way to represent your contribution to this study in a confidential but meaningful way.

Data analysis

The analysis of data collected during the research process was undertaken using NVivo® qualitative research software (Bazeley & Richards, 2000). NVivo® was software designed to assist qualitative researchers in coding, linking, shaping and modeling data obtained through interviews, literature, field studies, documentation and other qualitative data gathering methods. It enabled researchers to build a database of all information gathered and also provided a project management tool for the investigation (Bazeley & Richards, 2000). Rich text records including interview transcripts, research notes, participant reflections and other documentation are attached to the NVivo® software for ongoing editing and coding (Bazeley & Richards, 2000). Bazeley and Richards (2002) claimed one of the major data analysis benefits of NVivo® software was the capability for integrating analysis processes of interpretation and focused questioning.

NVivo® software provided this researcher with flexibility and organisational benefits by offering a range of tools to explore data after the collection and transcription phases (Walsh, 2003). It allowed the researcher to read through participants' expressed expectations, motivations, perceptions and attitudes to develop a picture of what people experienced in a work-related learning with the arts.

Data and information collected including: interviews with both participants and arts learning provider staff, participant reflections and other documentation was imported into a database created in the NVivo® software. This allowed the researcher, as Bazeley & Richards (2000) described, to simultaneously interpret a document, undertake coding of the data to different aspects of the study frameworks and reflect on the findings. NVivo® software (Bazeley & Richards, 2000) allowed the researcher to continually review findings and report on areas related to the investigation. Ongoing analysis and coding information highlighted in the data provided the opportunity for finding new insights in addition to the initial information analysed. During the writing-up process the researcher was able to quickly access participant information stored and organised in the customised NVivo® database.

Two databases were created for this study and the analysis of the data was undertaken using the two frameworks selected for this study, the Contextual Model of Learning (Falk & Dierking, 2000) and the Employability Skills Framework (DEST, 2002). 'Nodes', the NVivo® term for codes used in the analysis process, were determined using the *factors* from the Contextual Model of Learning and the *skills* outlined in the Employability Skills Framework. Coding involved reading through all data collected and imported onto the NVivo® database and highlighting areas of interviews, reflections and documents that related to the nodes selected.

The Contextual Model of Learning factors were used to code data collected. The nodes related to the personal context of learning included the four factors: motivation & expectations; interest; prior knowledge & experience; and choice & control. When analysing the sociocultural context the data nodes related to three factors: within group sociocultural mediation; facilitated mediation by others; and culture. Lastly, the four

factors related to the physical context were the nodes: advance preparation; setting; design; and subsequent reinforcing events and experiences.

Details of The Contextual Model of Learning (Falk & Dierking, 2002) analysis are outlined in Chapter 5 and sample comments are included in Appendix 3. The other framework used in the analysis process was the Employability Skills Framework (DEST, 2002).

The employability skills identified as being developed to ensure ongoing employability were used in a second analysis of the study data collected. The eight skills included: communication; teamwork; problem-solving; initiative and enterprise; planning and organizing; self-management; lifelong learning and technology. These eight skills were the nodes used during the NVivo® analysis of all the data collected. The eight skills have a range of elements that were identified by employers surveyed and provided a more comprehensive understanding of what is involved in each skill area. These elements were used as a guide when undertaking a detailed analysis of data and confirming coding to the eight employability skills of the Employability Skills Framework (DEST, 2002). The details of the Employability Skills Framework (DEST, 2002) analysis are outlined in Chapter 6 and sample comments are provided in Appendix 4.

Conclusion

This chapter outlined the approach undertaken to determine what impact the arts had on learning for work-related reasons. This study was designed using a qualitative approach to capture the data necessary for developing a detailed understanding of what the arts learning offered adult learners and whether there was skill and knowledge development needed in work situations. The methodology selected for this research provided ways of collecting and analysing data and in the following chapters details of what this investigation found are outlined. Chapter 4 outlines information on the NIDA and Creative Escape arts learning environments and comprehensive details on all the research participants. Chapter 5 presents The Contextual Model of Learning analysis findings and Chapter 6 provides the Employability Skills Framework analysis findings.

Chapter 4 – Case Study Descriptions

Introduction

This chapter presents the nine participants involved in this study. It provides a comprehensive overview of each participant's experience of learning with the arts for work-related reasons. The first part of this chapter provides details on the performing arts learning environment, National Institute of Dramatic Arts (NIDA) and the visual arts learning environment, Creative Escape. The arts learning provider details are followed by the descriptions of the expectations, motivations and experiences of the NIDA and Creative Escape participants. The descriptions are based on work-related learning with the arts information gathered from a variety of data sources including interviews with course participants, interviews with arts learning providers, participants' written reflections and review of arts learning provider documents.

ARTS LEARNING PROVIDERS

National Institute of Dramatic Arts (NIDA)

The National Institute of Dramatic Arts (NIDA) is the major theatre school in Australia. It is affiliated with the University of New South Wales in a separate, purpose-built building containing rehearsal rooms, theatres and a film studio. The main source of funding for NIDA is the Commonwealth Government.

A major need of the corporate sector, which NIDA aims to cater to, is the development of effective communication skills for employees. The NIDA Corporate Program (2002) promotes potential benefits in the following way:

In a work place increasingly reliant on technological forms of communication, it is now essential to re-examine the fundamentals of human interaction. Regardless of the level of our technical aptitude, it is necessary to be at ease with the face-to-face encounters that our professional lives demand. They are at the heart of successful business relationships as it

is there that the crucial qualities of trust and confidence are exchanged.

Extending NIDA's unrivalled expertise in the performing arts, we have developed a Corporate Performance Program that equips participants with the skills necessary for effective presentations and successful business intercommunications.

(NIDA, 2002, p.2)

NIDA have developed a range of courses enable individuals to build confidence and expertise in their communication skills. The courses offered (NIDA, 2002) include:

- *Corporate Performance*
- *Creating Excellent Communicators*
- *Acting for the Business Professional*
- *Voice Power*
- *Writing Presentations*
- *Dealing with Performance Anxieties*
- *Talking the Talk*
- *Women in Business*

The two NIDA courses chosen for this research include Corporate Performance and Women in Business. These programs gave the participants an opportunity to look at all the key elements of corporate performance and communication. In the Corporate Performance Course (NIDA, 2002) the participants undertook experiential learning involving the following areas of skill development:

1. ***Physical Presence*** – *Develop ability to command attention by relaxing and being in control.*
2. ***Rehearsal process*** – *Acquire methods of preparation that guarantee dynamic results. Understand the objective of your presentation.*
3. ***Reaching your audience*** – *Carry your thoughts forward and ensure that your message hits the mark and lands successfully. Utilise a range of delivery techniques.*
4. ***See yourself as others see you*** – *Identify individual skills and isolate habitual tendencies.*

5. ***Presentation as Performance*** – *Expand vocal power and clarity; achieve focus and maintain passion.*
6. ***Masking*** – *Develop the ability to interact spontaneously.*

The Women in Business course was designed to meet the growing needs of women in the corporate sector and further enhance the unique qualities of women in communication development. Some of the different areas explored through this workshop (NIDA, 2002) include:

- *Accessibility of business language*
- *Compelling and engaging delivery*
- *Managing circumstance*
- *Creativity and innovation in work practices*
- *Telling a story – setting a scene*
- *Communicating your personal and your professional vision & achievements*
- *Connectedness to material and “audience”*
- *Developing your own style*
- *Imaginative responses*
- *Improvisation/Thinking on your feet*

Six participants in this study, four women and two men, attended courses at NIDA. Five of the participants attended the *Corporate Performance* and one of the participants attended the Women in Business.

Creative Escape

The University of Western Sydney (UWS) offered continuing education programs, where shorter learning courses, were designed to run alongside the traditional university study program. In June, 2004 the UWS Continuing Education Unit offered Hawkesbury *Creative Escape*, a four-day program comprised of a variety of creative experiences including art lessons, walks, tours and demonstrations. Workshops were designed to meet all levels of experience. Various courses exposed participants to many visual arts mediums including acrylics, pastels, water colours, oils, paper-making, collage, life drawing and botanical illustration. There were also tours incorporating the local history of the Hawkesbury area, including the historical artist trails and an evening ghost walk.

Participants in the various courses were encouraged to interact with other groups to get the full experience of the many different aspects of Creative Escape.

While initially the main target audience was semi-retired people with an interest in the arts, the Creative Escape management commented that several participants attended for work-related learning reasons. Three Creative Escape participants, who were supported and funded by their workplaces, agreed to be involved in this study. Two participants attended the *Through a Looking Brush* collage and reflection workshop and the other participant attended *Contemporary Acrylics*.

The cases

The following case study descriptions present details of what each participant said they experienced during the NIDA and Creative Escape workshops. The next section of this chapter is structured to introduce the nine participants with the information collected during the interviews and other data sources. Each participant is introduced through a brief explanation of the pseudonym selected and demographic details. This is followed by an outline, captured through the pre-course interview, of each participant's background and expectations. In the pre-course interviews participants shared why they were attending an arts-based course for work-related learning reasons, their understanding and preferred approach to work-related learning, and their personal experiences with the arts.

An understanding of the cases is expanded in this chapter with details of what the participants said they experienced during and after attending the arts based learning. This is done using post-course interviews and reflections and is presented under the following headings:

- Immediate reflection of learning at NIDA or Creative Escape
- Written reflection
- Thoughts 6 months after attending NIDA or Creative Escape

Chapter 4 introduces the NIDA participants Arcadia, Aristotle, Leunig, McSeveny, Matisse, Shakespeare, and Creative Escape participants Escher, Kozo and Renoir. This chapter outlines the research participants' expectations and experiences when undertaking the development of work-related skills in arts-based learning environments.

NIDA PARTICIPANTS

Tom Stoppard, *Arcadia* (Book Cover) (1993)

For this participant a quote from a play was significant when she reflected on the arts. She describe it as *my first response as a codeword for my relationship with the arts is Arcadia, which is a play by Tom Stoppard and my interpretation of it's main theme is "Things are seldom what they seem and one rarely sees the whole picture or has all the facts."*

It was decided that she would receive the pseudonym *Arcadia*.

Arcadia

Arcadia was a Business Analyst in the information technology industry and had worked for her the organisation for over six years. She lived and worked in regional New South Wales, south of Sydney.

Arcadia's background and expectations ***Attending the Women In Business Course at NIDA***

Arcadia wanted to do this NIDA course in order to further develop her communication skills for work. Arcadia found out about the NIDA Corporate Courses from an article in the *My Career* section of the *Sydney Morning Herald*. She enrolled in NIDA's new course Women in Business in August 2003.

Arcadia provided several reasons for attending the NIDA course including the ongoing development of her interpersonal skills, building her self-confidence, learning new skills and advanced techniques in communication forums such as formal presentations, team meetings and telephone conferencing.

Arcadia's main expectation from the Women in Business course involved finding out *the different skills and ways to suddenly make everyone sit up and pay attention when you speak*. Arcadia had had an extensive experience in developing her presentation skills. She had been involved with the presentation group called Rostrum (*similar to Toastmasters*) for about fifteen years. Through this presentation group she became more confident in her own presentation and communication style and was able to assist new group members with their public speaking skills. She also developed her public speaking skills through working in amateur radio while living in Ballarat, regional Victoria.

She was interested in a course that did not involve *just standing up and presenting*. The article she read said that the course *covered situations in a team or staff meeting where you're sitting around a table* and she hoped it was going to cover *how to prevent yourself from being talked over the top of* and *how to be more effective in your delivery to make sure that you are noticed and listened to*.

She was planning to work on a new project with an *international team of customers* where a *weekly phone conference with people from Wales, Trinidad and Houston* would need her to have advanced telephone communication skills. Arcadia was interested whether she could learn some new skills for telephone communication, especially with an international team.

At the NIDA Course Arcadia also expected to find out about the issues related to working in a male-dominated industry. Some of the ideas included how women *can keep the feminine skills and have those feminine skills be appreciated and not have to join the boys*. She had been working in male dominated industries and organisations for 25 years and hoped she had not changed but was *never really sure*.

Arcadia's understanding of work-related learning

For Arcadia, work-related learning was not only about narrow professional technical skills and knowledge such as engineering, science and information technology, but more about the skills that *have to be built over the top of the professional skills*, that are *not taught at university*. These included professional communication such as *consulting skills* and *softer personal skills*.

Arcadia defined work-related learning as learning that involved developing skills to do her job better. In particular she described her workforce as having an *engineering mindset*. *They have not necessarily done engineering courses but they are the type of people that do well* in her organisation. The technical focus of this organisation led to the view that *presentation skills and the softer personal skills are not what you expect, they are not the norm, people have to learn them*.

Arcadia's preferred approach to work-related learning

Arcadia enjoyed learning with a group and shared her strong dislike of computer-based learning. She said she *hated, loathed and detested computer-based learning*. She really enjoyed personal interaction during learning so she was disappointed by *the demise of the teacher-led courses* because she enjoyed *sharing and hearing other people's experiences*. Arcadia enjoyed interacting with and learning from everyone involved in the learning situation, including the teacher and other participants.

Arcadia had a positive view of learning. She always reflected on her learning and continually searched for new ways to improve her skills in the different areas of her work and personal life. While she had had a great deal of experience in developing her presentation skills, there were always opportunities to look at new and alternate approaches to building communication techniques. She liked learning, found new learning situations *exciting* and it did not bother her to admit that she did not know something because she was *there to learn*.

Arcadia described a new learning situation from the perspectives of both the learner and the teacher because of her experience in both of these roles. She felt it was important to take into consideration the feelings of the learners by making them feel comfortable from the start.

Learning with workplace colleagues had both positive and negative aspects for Arcadia. She identified one positive aspect as *reinforcement that the skills you have learnt are worth trying, sticking to*. Another positive area was that of support during the learning and development when *you try it once and you feel a real goose, someone will give you some encouragement*. Arcadia mentioned one of the negative aspects when learning with colleagues was that in some situations, such as *with the arts you have got to be creative and it may not come naturally*, and this may mean making a fool of yourself in front of peers, superiors or subordinates.

The most important aspect of a work-related learning environment for Arcadia was that it be *away from distractions so that the people you normally work with cannot come and take you out of the classroom. That is a very important one*. Another learning environment consideration included having a big enough room so that all participants are comfortable, as crowded rooms restricted the process in most learning situations.

Arcadia was curious to find out if the NIDA course, developed from a performing arts background, offered anything new to presentation and communication skill training. Attending this course was Arcadia's attempt to investigate her workplace skills from a different, more arts-based perspective. Arcadia personally paid for her NIDA course due to a decreasing training and development budget at her workplace however her employers did support her day out of the office to attend the Women in Business course.

The arts

Arcadia's general understanding of the arts is that *they are creative. They are not following a process or following a prescriptive model. The arts let the individual express himself as he wishes*.

Arcadia's experience with the arts had grown over the years. During school such experience was limited because she had pursued a more science-based track and this limited her subject choices and her opportunity to undertake arts subjects. As she got older she undertook learning languages however did not have the opportunity to test her skills in more creative subjects.

She continued the science focus through university and balanced this with extra-curricular activities that were sport-focused. Although she does not feel she has a

creative side, Arcadia had had some creative experiences through her life. For example, she tried courses in water colour and calligraphy through local community colleges. She sees her role more as an observer, consumer and supporter of creative people through audience participation at live theatre, concerts and movies, and sometimes buying artworks.

Arcadia had tried other avenues to increase her creativity. She had discussed this area of her development with a workplace psychologist and asked what she could do *to improve the creative side* and after a limited response had embarked on her own investigation of her skills from a more arts-based perspective. Arcadia was also looking forward to possible career changes in the future when perhaps she might get a chance to try something different. She was not worried about the possibility of future retrenchments because it would be a *challenge to go and do something completely different*.

Providing *balance* was how Arcadia explained the role of the arts in society. For her, *society does not have to be all about being more efficient and making money; beauty is an important part and the arts lets the beauty come through*.

Arcadia's immediate reflection of learning at NIDA

Arcadia had fun at the NIDA Women in Business course and felt it was *intended to be an enjoyable experience*. However, from her *point of view* she *did not see any extra benefit from learning presentations skills from NIDA than from any other... professional public-speaking organisation*. Arcadia felt the skills they shared were similar to the other presentation-skills learning she had attended in the past. Her motivation for attending the Women in Business course *was to see whether there was a different spin or slant* and on reflection she did not think there was anything unique about this course. Having fun was a positive aspect of the course for Arcadia however she did not feel that this was specific to NIDA. For Arcadia, *it was so much fun but anyone that was good at it would have made it fun as well*.

The Women in Business course was a one-day workshop and, while there were new skills presented, unfortunately for Arcadia there was not enough time to explore in detail. The skills she found of interest related to *endowing* and *acknowledging information* shared in a workplace situation. Due to Arcadia's extensive experience with

communication and presentation skills, she found this more advanced area of communication involving the *offer/accept/endow* framework interesting and was disappointed that too much time was spent on other areas.

Another positive aspect of the course for Arcadia was the experienced tutor. By observing the NIDA tutor she was able to learn some new skills in the area of facilitating a learning. The tutor's techniques she admired included the ability to *positively reinforce skills and talents that she identified early on in each of the participants*. At the beginning of the day *she picked something that was good and reinforced that all day and she did it really naturally*. Arcadia also observed that the tutor *had lots of energy, did not flag and kept people interested*. Arcadia, who had covered many aspects of the course in her past communication development, acknowledged it was *good to reflect* and appreciated that *there was a wide range of people there so they had to be covered*. She felt actively involved throughout the day because she found it *interesting watching how others learn*. Many areas she knew about *instinctively* because she had been *doing it for so long* but she found it was *refreshing* seeing people learning and using these skills for the first time.

Arcadia enjoyed being in a learning environment with new people. She found it interesting *hearing the challenges that other participants have to overcome* and also found it *fascinating* to see the confidence of some of the participants grow during the day. Arcadia learnt new things from the other participants. Many of them were self-employed and she found it interesting comparing their experiences to the work she did in large corporations. The Women in Business Course was designed to help women build skills in the multitude of communication interactions they need in their workplaces. The diversity of experience in Arcadia's group provided some interesting insights.

Arcadia was disappointed with some aspects of the course that did not match her preferred learning style. The big room was comfortable and welcoming but the day involved a great deal of standing around. Arcadia struggled with the limited opportunity to take notes and she was disappointed to find they *only had chairs and no table or desk of any kind*. This frustration continued because Arcadia thought that *the notes were very skimpy*. Arcadia liked to make notes during a learning experience as a reminder of the

some of the areas she found important. This aspect of her learning style assisted her development and having good notes also enabled her to share her learning with others.

Arcadia's written reflection

In Arcadia's reflection she wrote that she had learnt about a couple of new communication techniques which included *offer-accept-endow-extend-advance* and *how to overcome a blocker*. The areas familiar to Arcadia however were reviewed and updated at NIDA included *delivery and timing, pauses are powerful, keep surprises up your sleeve, do not signpost everything you say and if you want them to hear, say it twice*. For Arcadia the *number one objective of a presentation is to CONNECT with the audience* and the NIDA course reminded her of the existing skills she had to achieve this and a couple of new skills to add to her repertoire.

Arcadia's thoughts 6 months after attending NIDA

Arcadia, six months after the NIDA Women in Business Course, still found useful the couple of areas she had identified as valuable in previous interviews. These included ensuring that as a facilitator it is important to incorporate positive reinforcement of the participants throughout training, as demonstrated by her tutor at NIDA. The visualisation exercises have also been helpful for Arcadia; especially when she feels she might be *intimidated* she visualises that she is in charge.

Arcadia attended the NIDA course out of interest. She was interested *to see how NIDA taught presentation skills as opposed* to the ways she had learnt communication and presentation skills in the past. She was keen to find out if they put a *different spin on it* and she concluded after attending the Women in Business program that NIDA's approach to teaching communication skills was similar to her experience with presentation skill learning providers.

For Arcadia the incorporation of the arts in this course was not obvious. With her wealth of learning and development in the area of presentation skills she *did not see that much of the arts were used in teaching this. This was presentation skills no matter who taught it*. Arcadia compared her experience at NIDA to another performing arts-based course she had attended in the past. An actor ran this course where he used performing arts and dramatic skills in a more powerful way. She found that the way he had approached the

presentation skills encouraged the participants to take risks and be confident in their different skills as a performer. When reflecting on this course, she felt her experience helped her to take these risks and to take advantage of the different skills shared by this alternative performing-arts approach to learning. For Arcadia, the Women in Business course did not have the same impact and was not distinctive.

Since completing the NIDA course she has participated in some other work-related learning but it was lecture style with some experiential exercises and case studies *where you had to produce results very, very quickly on a made-up case.*

One of the most positive aspects of the NIDA course for Arcadia is that she had fun on the day. For Arcadia fun in learning means *there is no fear of failure, no fear of criticism, people are working together and therefore there is encouragement and feedback.* Arcadia draws this distinction between defining fun this way as opposed to *the general definition of fun that you are enjoying it.*

For Arcadia, fun is important when learning and also important in the workplace in general, however it is important that there is a foundation of respect. People should *enjoy working with each other* and people should ensure *that fun is not at anyone's expense.* For Arcadia, it is important *not to take it too seriously* and to sometimes *make light of things* by acknowledging that sometimes things go wrong. In a supportive and fun environment people learn from their mistakes and this enables them to develop further.

While the NIDA Women in Business course did not offer Arcadia lots of new ideas and perspectives on developing presentation skills, it did offer her the opportunity to reflect on what she did know and to learn new ideas and techniques from both the tutor and the participants involved.

Persuading Aristotle – Peter Thompson (Book Cover) (1998)

In the interviews with this participant he mentioned two areas of the arts which were significant to him, the liberal arts and the visual arts. He was interested in the knowledge *that Aristotle and the Greeks of 2000 years ago came up with the format for logical argument and no one has really been able to improve on that since*. He had hoped to work on his persuasion skills at NIDA and the discussions at NIDA and further reading after the course gave him knowledge and frameworks to improve both his communication and persuasion skills. When asked specifically about an area of the arts that was significant this participant replied that he liked *abstract, conceptual art not realism. So, things like ideas and thoughts you can draw on your own imagination to interpret what it is. Even when you go to theatre I like something that is a bit more abstract and challenging, again where your own imagination is a major part of the enjoyment rather than taking a more realist script*.

It was decided that he would receive the pseudonym *Aristotle*.

Aristotle

Aristotle was a marketing manager for an international consulting firm and had worked with this organisation for over 16 years. He lived and worked in Sydney.

Aristotle's background and expectations

Attending the Corporate Performance Course at NIDA

Aristotle booked to do the Corporate Performance course based on a suggestion from an industrial psychologist working on a range of issues with his senior management team and also a recommendation by his Chief Operating Officer. Aristotle's primary motivation was to *work on some influence skills and better interpersonal communication*. His main expectation was to improve his ability *to read other people and adapt* as well as to *communicate more directly*.

In the past Aristotle had participated in some courses related to communication and interpersonal skill development however was anticipating that the NIDA course was *going to be a lot more powerful and more direct*.

Aristotle's understanding of work-related learning

Aristotle described work-related learning as *a style of learning where it is able to be very much tailored to the precise needs of a) the organisation and b) the individual*. At his organisation they were able to select *from a suite of offerings where they are internally or externally delivered to meet the precise needs of the organisation*. Flexibility was seen as an important aspect of work-related learning and Aristotle felt his firm was successful in meeting the needs of the two main stakeholders, the organisation and the individual.

Recent work-related learning experiences had been positive for him. However some earlier experiences *were probably not as effective as what we are doing now*. He concluded that there was now a *much more professional approach to workplace learning, which reflects truly in the organisation*.

Work-related learning that is professional in its design and approach was described as *learning experiences that much better meet our needs and also our time constraints*. According to Aristotle there is often not enough time to go on a two-week course somewhere so work-related learning needs to be more about *getting little bits of very focused learning experience when it's appropriate*.

Aristotle had a positive view about learning in the workplace context, from both an individual and managerial perspective, and could see the benefits for both the organisation and the individual. He stated, *it is obvious once you have been down that learning path, it is real obvious what benefits can flow through.*

Aristotle's preferred approach to work-related learning

Work-related learning that has a direct application to his work was what Aristotle preferred. He did not like sessions that appeared to be wasting his time and summed up his preferred approach to work-related learning as *it has to be short, sharp, shiny and meaningful.* He liked learning with others where people can *learn off each other, bounce ideas, share experiences, and enrich the learning in that way.* He was looking forward to working with other professionals at the NIDA course and described learning with people from other industries as *a bonus really.*

Aristotle was attending the Corporate Performance Course with another colleague from his organisation and agreed there were also benefits when learning with your workplace colleagues. Some of these benefits included *common understanding of context and the mutual support you can provide each other afterwards in the application.*

In a new learning situation Aristotle was *excited, motivated, certainly motivated, underline that for emphasis because personally that's what is important* to him in his job. It was important for Aristotle to be *always learning something new, being stimulated to expand one's growth.*

Aristotle was interested in the performing arts aspect of the NIDA Corporate Performance Course and had a general interest in the arts through a variety of different experiences during his life.

The arts

Aristotle had a *fairly lengthy exposure to the arts* through family and friends and had a *good appreciation of particularly the visual arts.* He said that through this exposure over the years he found the arts to be *a very comfortable place* for him.

He described the arts as *a great communication tool, a non-verbal communication tool.* The arts were also *a reflection of our emotional side.* Aristotle had been involved in

programs in the past where the arts were used with children with disabilities and had observed what an effective tool they could be and how they could be used. From his experience with social welfare aspects, Aristotle was looking forward to the NIDA course because of his positive experiences with the arts and the performing arts. He saw this learning opportunity as bridging experience by *bringing the benefits that the arts world is good at* to his profession.

Aristotle's immediate reflection of learning at NIDA

Aristotle described his performing arts learning experience as *very positive, uplifting, exciting, stimulating and literally one of the better learning experiences* he had had for some time. The whole NIDA Corporate Performance Course proved to be very valuable for Aristotle. He could not think of any of the areas covered in the two days where it was repetitive or he had thought *this is not relevant* to his development. He was actively involved throughout the course. He summed up his experience by saying he *always judges these things on how quick the time seems to pass. The two days went by in what seemed like a nanosecond, which is a good sign.*

Aristotle described a few areas that particularly made this course a very positive learning experience. He found the *combination of the intellectual and the doing ... the physical side* in the design of the course very valuable. He experienced a revelation about breathing and the remarkable difference between a *shallow breath and quality breath and how things go wrong* with something as simple as breathing. He also found out things about his personal style through some feedback from the other participants. They said he had *a reasonable, easy voice to listen to* but this did not mean he was a *wonderful presenter compared to the others.*

An area Aristotle wanted to develop was in how to better engage audiences and he did experience *some revelations that held true about engagement.* The course offered ways to further develop these skills through exercises, through further reading and through practice back in the workplace.

Aristotle described the performing arts learning environment as a *wonderfully developed environment for learning to occur. The alternative is that you're learning in a typical classroom environment where the more intellectual knowledge is being passed on* but

with limited opportunities to attempt the skills and techniques being presented. Aristotle described the design of this arts learning environment and the learning activities, which he found valuable, as *a combination of the knowledge and the opportunity to try it, reflect upon it, and again a lovely combination, straight into it again.*

To inspire the imagination was probably the big takeaway for Aristotle. He found that this course offered him a great deal more than he had expected. When it came to presenting to all audiences it was a revelation that you are not there to download information, you are there to engage the imagination and to think about what you want to do to them. He learnt that it was important to engage the group and if necessary change tack to ensure that the audience responds to your intent for each stage of the presentation. When designing and developing presentations, Aristotle learnt to always ask himself, do you want to surprise, inspire, challenge as well as passing on information?

Aristotle's written reflection

In Aristotle's written reflection of the NIDA course the new things he learnt on the course included areas related to preparation for communicating and presenting including *thinking in terms of what the audience is interested in* and also physically preparing by paying attention to the *importance of breathing and body position*. When being aware of what is happening during a presentation Aristotle discovered the importance of *vocal control, the power of the pause* and of ensuring that the audience have time to *digest* what was said.

As mentioned in the interviews, Aristotle reflected how the NIDA course enabled him to build on his existing skills in relation to reaching his audiences. These skills included *structuring a persuasive argument, activating the imagination, and incorporating metaphor and stories to act as handles or memory anchors.*

An aspect of the course mentioned on several occasions both in his written reflection and during the interview process was a key learning outcome from the NIDA course, that workplace communication is not just an opportunity to download information but also a way to inspire, surprise and challenge the listener.

Aristotle's thoughts 6 months after NIDA course

Aristotle continued to use many of the skills and techniques he encountered during the NIDA Corporate Performance Course. Six months after attending the course Aristotle was still finding the NIDA experience helpful and he drew regularly on *most of what was the fundamental learning experience of those two days*. The important aspects of the course he used on a regular basis included *being persuasive, so it's not just what you say, it's the preparation, the breathing, taking command of the situation, of the room*. For Aristotle there were *a lot of physical as well as spoken learning*.

The NIDA course assisted the development of Aristotle's skills because it *provided insight*. It allowed him to improve communication with others by reflecting on *the knowledge of the process, better organisation of thought* including aspects like *running an argument, running a discussion or getting a point across*.

After identifying engagement and persuasion as the communication areas Aristotle wanted to develop, he built on his NIDA learning through further reading and trying out different techniques back in his workplace. Prior to the course he had briefly read the book *Persuading Aristotle* by Peter Thompson (1998), which was mentioned by one of the tutors during the NIDA course. Aristotle reread the book after the course and found that he understood the lessons enclosed more after NIDA. It offered him further information for developing his engagement and persuasion techniques. He also read *Talking the Talk* by Lorraine Merritt (2003), one of the NIDA tutors, and found the similar themes in both books very helpful and easy to apply at work. Some of the areas in these texts that built on the NIDA experience included *structure of argument, getting people's attention and the storytelling format*.

He had run ongoing sessions for his organisation in the United Kingdom and regularly shared his learning from the NIDA course with his colleagues. He had copies of the books *Persuading Aristotle* and *Talking the Talk* in his office therefore, if he wanted to share any aspect of his NIDA learning he did with these supporting texts nearby. He had recommended, on various occasions, that other colleagues also undertake the NIDA Corporate Performance Course.

Aristotle still reflected on how the design of the NIDA course, with both the content and participative aspects of the learning, worked well for him. This type of learning was familiar to him and did not change his ideas about learning, but further confirmed that it was this style of learning he preferred. Aristotle was not motivated by learning environments that only involved *sitting in a lecture theatre and being in a one-way conversation*. The participation and trying techniques during the NIDA course were critical and *dovetailed quite nicely with what* he found familiar.

Fun was another important part of this arts learning experience for Aristotle. He described fun during learning as *an opportunity of semi-free form, express your own personality, say things or do things that allow you to draw on your own creative abilities*. The main benefit of incorporating fun into a learning experience, for Aristotle, was it assisted recall. Aristotle describes himself as a *fairly visually-oriented person* and remembered experiences by seeing them in his mind. Over the years he had found that fun memories helped recall because *it's an anchor*; if he had a *fun experience it anchors the memory of it*. *Some months later you can easily recall, oh yeah that's right that was good and what was the 'so what' of it?* For Aristotle, *positive memories related to fun, help with recall*.

The NIDA Corporate Performance Course offered Aristotle learning that was experiential and fun. Six months after the course, from his perspective, it still appeared to be having an impact on his workplace, his colleagues and his life in general.

Michael Leunig's – Mountain Goat (1995)

This participant used a metaphor to describe his experience with learning. *My mind went to what it was like if I do something and learn something that I really enjoy or deploy, say my NIDA skills and feel really good about that. So the metaphor that came immediately into my mind is a mountain goat, where you are on the top of a mountain and you're nimble and flexible and jumping from ledge to ledge so you are really on a high, you're loose, you can do anything and you are almost up there in the clouds. If I deploy my NIDA skills or I've really enjoyed a learning exercise or had an impact that's probably how I feel.* When questioned further as to whether the mountain goat jumping may have represented an element of taking a bit of a chance, the participant did not feel this was part of his metaphor and said *no not chance just freedom and you can do anything and you're not contained.*

It was decided that he would receive the pseudonym Leunig.

Leunig

Leunig was a Human Resources Director for an international consulting firm and had worked there for approximately two years. He lived and worked in Sydney and travelled regularly around Australia and internationally for work.

Leunig's background and expectations

Attending the Corporate Performance Course at NIDA

Leunig had known about the courses run at NIDA for a few years because his brother had attended a NIDA business course two or three years before and *came back really enthusiastic about it* and recommended it. In early 2003, a psychologist's report also recommended the NIDA Corporate Program to the Senior Management Team of his organisation. These two recommendations motivated Leunig to book onto NIDA's Corporate Performance Course in August 2003. Due to family and work commitments Leunig had to postpone his attendance and re-enrolled and completed the course in March 2004.

Leunig understanding of work-related learning

For Leunig, work-related learning was based on skills *picked up or insights gained which happen to be through our work or workplace*. What is learned can *help us with our lives, which may be how we live personally or how we operate at work*. He had a holistic view of this type of learning as *work is the channel, but the outcome could be work or personal*.

For Leunig there were two ways to undertake work-related learning: through formal programs where you *go off and do something or do an on-line education program*; or informally where you *pick up things from our colleagues and the people we work with*. Leunig worked in a supportive learning environment where *within our culture we are able to cover both* approaches to learning. The work culture confirmed that it is *okay to be human and that people are happy to help with your weaknesses as much as your strengths*. He compared this work culture to past workplaces where learning opportunities were wasted because people were unable to learn from colleagues and superiors, because displaying weaknesses was viewed negatively.

For Leunig there were many benefits in a workplace where *taking more of a mentoring and support role* was encouraged because learning happened on a continual basis. In past organisations learning was *more classroom based* where one had to *go off, learn*

and do things and most of the time this was not integrated smoothly into workplace tasks.

Leunig's preferred approach to work-related learning

Leunig enjoyed all learning experiences but preferred learning that was relevant to his development needs and that he could apply immediately back to his job or his life. He preferred learning that was challenging, *demanding and pitched at a high learning level*. Leunig and his colleagues were a *bright group of people, university qualified, in many cases multiple degrees*, therefore ensuring learning matched their abilities and was relevant to their work and life was important.

When learning with workplace colleagues, one of the advantages Leunig had experienced was *relevance*. Information covered there could be related to *specific workplace problems* especially during a *discussion group or a syndicate group* made application easier when back at work. One of the disadvantages for Leunig of attending an external program without any workplace colleagues was the challenge of sharing enthusiasm and *high expectations* after the course. It is seen as sometimes hard to apply the techniques or tools back in the workplace when colleagues have not had the same learning experience and do not understand fully the benefits of trying something new.

For Leunig, there were mixed emotions in a new learning situation. Even with a great deal of learning experience, in a variety of contexts, he would *feel hesitant and a little bit exposed or uncertain or guarded* in a new learning situation wondering *how will this unfold?* However, at the same time he felt *excited and stimulated by the hope that he would learn something significant and that usually happens*. After the initial apprehension Leunig mostly feels *really stimulated, excited, and invigorated* by the learning experience and the new *insights* discovered.

Leunig envisaged many benefits from learning communication skills, through a performing arts approach, at NIDA. He knew that with acting there must be a deep understanding of *human nature and human spirit, human communication and the use of expressions and body language*. Leunig believed that actors, *particularly the good ones*, understand all these areas of human interaction and therefore NIDA would provide an interesting place to develop these skills.

The arts

Leunig enjoyed many aspects of the arts including opera, symphony and visiting art galleries. Leunig likes *the arts and the places where it takes you in your mind*. He liked being at the *Opera House, listening, watching an opera* and he would *just go to fantastic places* in his imagination and he liked what it did to his *system*.

As well as the impact the arts have on Leunig personally he believed the arts have a significant role to play in our society. For him there was a *universality in reaching people, passing on messages* through the arts like the way *Aboriginal societies have done with hand painting and storytelling*.

Leunig's immediate reflection of learning at NIDA

Sensational was the first word Leunig used to describe his NIDA experience. As well as providing an opportunity for him to develop his communication skills, he also appreciated getting an *insight into a profession and calling that he had not been close to before*. For Leunig, having an opportunity to see *the training that actors, performers go through was just so wonderful*. He acknowledged that in two days it was only a *little glimpse* of how this professional group learned about their craft however, for him it was still *revealing, interesting* and fascinating both *intellectually and practically*. He enjoyed observing the *many layers* of a *society that he would not normally get to see*.

The most valuable personal and professional development elements of the NIDA experience for Leunig included understanding more about *breathing and voice, projection and articulation*, and the *delivery of speech*. All the exercises provided an opportunity to develop many skills related to improving communication and presentation capabilities. Acting class techniques such as *transmission of voice, talking to one side of the room*, moving appropriately around a performance space and reconnecting *yourself to your body* as you move around were, for Leunig, a practical and interesting way of developing these skills.

NIDA provided Leunig with an opportunity to discover areas he could improve in his communication style including *voice projection, command of the room, pronunciation*

and ensuring he always had an *interesting compelling message* for his audience. Leunig was particularly impressed by *the care that NIDA put on every word that is delivered*.

There were *no lulls* for Leunig throughout the NIDA course. *It was very active and hugely energising*. Even though Leunig was very impressed by his NIDA experience he did question some aspects of the course design. Two of his colleagues, Aristotle and Shakespeare, had attended the course in August 2003 and had described aspects of what they experienced at NIDA that were not covered when Leunig attended. This did not appear to detract from his experience however, on reflection he did feel there was *not really a disciplined curriculum* delivered in the same way each time the Corporate Performance Course was run. After discussions with his colleagues, he felt that this course *is put on according to who was taking the session* because the course he attended appeared to be *substantially different to the one* his colleagues had attended six months earlier.

Leunig thought that the learning environment at NIDA was *fantastic* and he felt *you get very much into the swing of things immediately you walk in; the people are dressed and acting differently*. There were other performing arts classes happening at the same time as the Corporate Performance Course and this provided a stimulating atmosphere. Leunig felt *something would be lost if you did it somewhere else other than the NIDA premises*.

The *three tutors were fantastic* and the *room was terrific, obviously purpose-built* for the *very active, moving around all the time* design of the course. On the way home from his NIDA course Leunig called one of his colleagues and left him the following message: *Phil, you really need to get there*.

Leunig's thoughts 6 months after attending NIDA

There were many aspects of the NIDA Corporate Performance Course that Leunig used back in the workplace, in the months following his attendance. *The voice, vocal variety and power of the voice* were the main areas Leunig identified. He recalled *how much time was spent on voice* during the two days and that was because the acting profession has a range of ways to develop these communication and presentation skills.

Another area that has assisted Leunig back in the workplace involved *being in the present and not thinking about what he had planned to say or what he had said before but being in the present, the here and now*. In order to be confident with being in the present, Leunig used many of the rehearsal skills covered during the NIDA course.

The rehearsal techniques he used when practising included *being in the space, going to the room where he was presenting, practising delivering to each part of the room, walking purposefully, practising the sound of the voice, getting used to the space and talking directly to all the points in the room*. As the tutors at NIDA explained if people have a thorough understanding of the presentation, through lots of rehearsal, they are able to adapt to the audience if needed. This rehearsal process allowed Leunig to be more confident with his physical space and body and also with his content. Further, if he needed to change any area of his talk he had the confidence and tools to do so.

Some other skills that have helped Leunig included understanding the impact of facial expressions and *the way we come across, our energy and using various tools that are at our disposal*. For Leunig *it was a great program* and he now believed *that voice and how you come across to an audience was the number one thing* when developing presentation and communication skills.

This program did not change Leunig's views about learning but *reinforced the importance of activities and energy*. During the NIDA course they *were always active* and for Leunig, *that was good*. On reflection, Leunig found the design of the NIDA program was *not so much new as just emphasis that it is an important method of adult learning*.

Since completing the NIDA course he has recommended the course *as being a really useful program to learn about ourselves and the way we connect or not with an audience* to both his senior executive group, colleagues and team members that report to him.

A common theme throughout all the interviews with Leunig was that he often referred to the positive aspects of learning from another profession. For him *just tapping into another profession, the profession of acting and what is taught, is so interesting*.

The skills that Leunig developed through learning at NIDA have made him more aware of the *whole physical thing*. He is now more conscious of himself, *control of voice and body* and how he *comes across* to a group when communicating. He was more conscious of *all the skills learnt and how that influences our communication and our effectiveness*. This new awareness had built Leunig's confidence and made *it really safe to try different things as well as ensuring there is the right level of passion and enthusiasm*. Leunig considered himself to be *a bit braver* when presenting because of all the techniques and skills he now has at his disposal.

As well as having an impact on how he communicates in the workplace, Leunig had also gained a new understanding of the acting profession that he draws on in other aspects of his life. He had *an increased respect for the skill of actors* because he had *not thought much about acting or the discipline of acting and teaching of actors before* doing the NIDA course. Leunig felt that in the past he would have considered himself *a passive acceptor of the craft* however now he watched actors with more interest to see the way they used their performing arts skills and techniques. Observing *how they send messages based on what they control in their make up and their voice and their faces* provided him with additional ways of developing his own skills in this area.

For Leunig attending the NIDA Corporate Performance Course *was a great experience and very useful and very practical*. It was an opportunity to come *across a range of skills* he was not *aware of beforehand* that he could now *just call upon and use*.

Henri Matisse – La Danse (1912)

This participant shared two aspects of the arts that she found significant in her life. *One of my favourite books is Oscar and Lucinda and a Henri Matisse painting (pictured). Her thoughts about the Matisse artwork included the lack of convention in his paintings and just the move away from the Renaissance perfection and the bold colours. I think it looks like a spontaneous picture. It's kind of incomplete and I think it would take so much self control to leave it like that and I actually felt that when I went to New York and it's still got all the pencil lines underneath that you can see through the paint. It was great. I find Lucinda a very independent thinker did her own thing and did not worry about social norms. Set in early Australia, she just defies all convention and she's more like a woman of today's standards than back then.*

It was decided that she would receive the pseudonym Matisse.

Matisse

Matisse was a research manager at a small consulting firm based in Sydney. She had worked at this company for approximately two years in a business development role so confidence in presenting ideas and strategies were important to her work.

Matisse's background and expectations

Attending the Corporate Performance Course at NIDA

Matisse attended the NIDA course because she wanted to improve her presentation skills and she thought these skills were *important in the work environment and in general life*. She had not done any formal presentation skills training during her working career but had done some presentations when she was at university. Her boss had recommended that she do the NIDA course to further develop her presentation and communication skills and after researching the NIDA Corporate Performance Course she *thought it sounded interesting*. Confidence was the main area that Matisse had hoped would be addressed at NIDA as well as *how to engage an audience, how to talk on your feet and be interesting*.

Matisse's understanding of work-related learning

Work-related learning to Matisse involved working with senior colleagues and peers in a company *that know more about how to do something because they have got either more of an education in that area or just more experience doing whatever it is*. She also spoke about individual and self-directed learning opportunities where *learning comes from teaching yourself almost on the job*. Learning was about challenges for Matisse and *gradually increasing the challenges so that you are always increasing your knowledge*. Formal learning was seen as best undertaken to fill in the skill or knowledge gaps not met by the more informal self-directed and peer learning. This is how Matisse was approaching the NIDA course, anticipating that it would give her some skills that she *did not seem to be able to pick up herself*.

Matisse's preferred approach to work-related learning

In the past Matisse had not learnt as much as she had hoped from work-related learning experiences. A recent course she had attended was very theory-focused and this made it hard to relate the learning back to the workplace in a productive way. The style of learning was just the facilitator *telling us information rather than us having an opportunity to discuss it*. As she reflected on this work-related learning experience she felt that a more practical and interactive approach to learning could have been more helpful. She liked the idea of learning from other participants especially people from

different work environments and she thought it would be interesting to hear what others thought about the topic and what they knew about the topic as well. Matisse's most preferred way of learning was learning through self-discovery more than.

When she participated in a learning experience Matisse likes to *know what the goal is* and has the expectation that *the person who is teaching* is an expert in their field. She also expected learning to be stimulating. Her main motivation was intrinsic and based on her *own desire to learn*, to either know more or build skills and do something better than before. Learning was seen as being about developing and challenging herself.

In a new learning situation Matisse felt nervous and uncomfortable but also *excited about what is going to happen*. She enjoyed interacting with other participants and looked forward to meeting new people on the NIDA course.

Matisse was attending this course with a workplace colleague and for her the main benefit was the support provided during and after the learning experience. For Matisse a possible negative aspect of learning with someone you know was that it might stop you taking some risks. Fear about judgments from a work colleague and what impact this might have back in the workplace could be a deterrent. It might be a little easier attending this style of public course on your own because *if you make a fool of yourself in front of strangers it doesn't matter as much*.

Matisse preferred to learn in a small group, where everyone is made to feel comfortable in the learning space by a good trainer. There is one thing she hated about some training courses and that is *sitting down for eight hours*. She therefore liked lots of scheduled breaks. Matisse felt that it was *important that everyone be made to feel comfortable and so maybe some ice-breakers or something* would be helpful at the start. The different people participating and the way they all interact seemed to be more significant than the physical environment in Matisse's ideal learning situation.

Matisse expressed her love for the arts and had had many different experiences with all aspects of the arts.

The arts

Matisse subscribed to the ballet and was a member of the Art Gallery of New South Wales Society. She also enjoyed creating her own art and enjoyed reading all types of literature. She generally considered the arts to be *anything to do with being creative so anything from paintings, theatre, music ... just anything creative*.

Matisse had always taken an interest in the arts and studied Art during school and English Literature at university. With the visuals arts, she has read information about painting and visited art galleries and found this inspiring and occasionally created her own paintings and drawings.

She reflected on the role of the arts and while she agreed that the arts were important she was not sure of the exact role they played in our society. For Matisse there was an aspect of entertainment to some of the arts and she did not see them being a *crucial part of society like medicine or something like that*. She sometimes the arts indulgent and questioned what value they added. She agreed there may be some historical importance to some paintings and literature. She felt that some paintings could inspire people and some were pleasant to look at but she was not sure about the public funding of many artists.

Matisse's immediate reflection of learning at NIDA

The NIDA course was *really fun, worthwhile, liberating and inspiring* for Matisse and she felt very energised at the end of the two days. She *took a lot out of it*, and some of the new skills and techniques included *controlling nerves by controlling your breathing better, taking the time to think about what you are going to say* and putting both of these into practice during all the different *body and the voice exercises*

While Matisse found the breathing exercises and the benefits from good breathing skills very valuable, she thought perhaps a couple of the sessions may have been longer than necessary. For example, when they *actually laid down and did it for forty minutes*, while she enjoyed doing it, she felt that she could have done it in her own time.

Matisse felt that she learnt a great deal about herself during this experience. The NIDA course confirmed Matisse's *personal habits* might impact her presentation style and

offered way to identify and fix them. Through discussions about her *physical presence* she found out details about how she was perceived by others, the way she walked and stood and her *facial expressions*. She knew that she would often *speak too fast* but also discovered that her *shoulders would become very stiff* when she spoke in front of a group. These revelations from the other participants were confirmed when viewing her presentation on the video playback. The walking and movement exercises throughout the course helped her work on this area of her physical presence, although she did admit jokingly that she was *really self-conscious about it now* however hoped with more work it would not be a problem.

Another result that Matisse valued from attending the course is that her *love of theatre and drama was revitalised*. She had *studied drama until the end of year 12* at school and had also done some drama studies at university. Matisse found that revising her existing knowledge of drama and the performing arts, and then applying it to the new context of work-related presentation skills and public speaking, worked well. The techniques were *along the same lines of the drama* she already knew but the exercises were different so that she *definitely felt involved throughout the whole course*.

For Matisse, the learning environment at NIDA was *fantastic*. She found that *it was a creative space to be in and found the teachers really inspiring*. One of the benefits of learning in this creative space for Matisse revolved around the people facilitating the course. She thought it was *great to have teachers who were creative people and had different perspectives and they weren't business people*. The tutors had different experiences and skills and she would have missed the variety of creative perspectives by attending *a corporate training program in presentation skills* that was run by people who did not have a background in the performing arts.

Working with a number of tutors during the NIDA course was valuable for Matisse. General information was shared, alongside individual feedback from the different tutors who were all *so positive*. Some of these benefits were content-related and some were related to the energy in the group. Towards the end of day one Matisse was tired and *ready to go home* and then a new tutor joined the group and *she was so full of energy it revived everyone*.

Matisse's written Reflection

Matisse felt very energetic after attending the NIDA course. In her written reflection she said she *felt energetic all night!!* She enjoyed the exercises that used her body and generated energy including the *dancing and masking exercises*.

The course provided Matisse with a *fresh* perspective of the performing arts. She had had experience with theatre studies *five years ago* at school and university. Some of the NIDA sessions revised existing knowledge about the performing arts which she *was happy to revise* and was motivated by the opportunity to *learn how to apply techniques to broader performance, outside the theatre environment*.

Matisse reflected on how she had learnt new things about herself through *how others perceived* her and she was provided with techniques to work on areas she wanted to change and develop further. The NIDA course *revitalized her love of theatre and drama*. It linked her past learning to her current work-related development needs and built her confidence *as a public speaker*.

Matisse's thoughts 6 months after attending NIDA

For Matisse attending the NIDA course *was so interesting, it's probably one of the most interesting things I've done all year and particularly through work*. She regularly drove her *flat mates crazy* by sharing her experiences at NIDA. The experiences were memorable and interesting and relevant to some of her conversations with friends and family. She does not recall having had this urge to share stories from other work-related learning experiences.

Breathing was one of the skills that Matisse continued to use. She has found this technique valuable for both work-related presentations and public speaking in the other areas of her life. To ensure that she was *more relaxed and calm* in a public speaking situations, Matisse made *an effort to control* her breathing before she *gets up* to start.

These breathing techniques assisted Matisse who after the NIDA course would regularly take a lead during client meetings at work, where she felt less nervous than previously, to *draw on the whiteboard and talk*. Her confidence had grown for a variety of reasons including: tenure at the organisation, growing knowledge about the role, and application

of the techniques from NIDA. She is much *more comfortable in front of a group* and taking a more assertive approach in meetings. This changed approach to meetings does not drain Matisse's energy, as it did in the past because of her previous lack of confidence and nervous approach to sharing her ideas with others.

Matisse was still to follow-up areas covered in the NIDA course and planned to do further reading on voice techniques and finding ways to build a stronger voice.

Matisse's ideas about the role of arts in learning had changed since the NIDA experience and also since being involved in this research project. She had reflected on her initial perspective where she viewed the arts primarily as entertainment and for some practitioners perhaps indulgent, and now believes some areas of the arts can be valuable. Matisse believes *the arts definitely does promote creative thinking and you can apply it to all scenarios, and just thinking outside the square*. Matisse was concerned, however, that while some *workplaces are receptive to learning* being more creative and innovative not all *promote and accept new ideas*. *So you can sit at your desk and have all these fabulous ideas but unless there was someone up there interested in them, there's not much point*.

While Matisse had had a great deal of enjoyment participating in different arts over the years her interaction had now changed to match her changing ideas about the arts. She continued to be inspired by the different arts and her experiences inspire her to think creatively. At the time of the last interview, Matisse was writing an arts lift-out for a local newspaper and had a new experience at the ballet that highlighted how the arts provided inspiration. She would sit *thinking this is fantastic*, she had *all these ideas for what the ballet could do* and she was not there simply *going isn't this nice*, being passive and then leaving. This example showed her that the arts assisted in *promoting creative thinking*.

The NIDA experience was fun for Matisse and fun when learning *means the interaction, getting and doing rather than just listening*. She found learning fun *in teams and having a chance to be creative and spontaneous in a relaxed kind of environment where you can all laugh*. For Matisse *having fun probably makes it much more memorable*.

However, for Matisse it is also important to remember that there is probably a line between where it is just fun and you are not learning. One last insight from Matisse include how she thought it was *good to learn from different fields and from different people*. Learning from NIDA were *they are all experts in the voice and different strategies was more fun and interesting than learning from a business expert who just decided to provide corporate training and probably does a whole series of programs*.

In 2004 Matisse moved to Dublin to further her journalism studies.

This participant shared personal ideas about the arts by showing an artwork she had purchased in 2002. *This is an artwork I bought in from home. It is by Amanda McSeveny. I don't know why I like it. It is universally appealing to everyone. It is eye catching. I think there's an element of the simplicity in the style and yet there are symbols there that everyone knows like a heart, writing on it but I love the colour, I love the highlights of gold. I probably stared at it for six months before getting it and then bought it. Then I had a number of people come up and say 'I always wanted that one'. It was only \$150.00, not much. The number of people who have walked in at home and said 'gee I like that'.*

It was decided that she would receive the pseudonym McSeveny.

McSeveny

McSeveny was the financial controller for a small management consulting company. After 11 years in the accounting area she was planning to expand her role over the next two years to design and facilitate training and learning. Participating in the NIDA Corporate Performance Course was one of the first steps towards this new career path. McSeveny lived and worked in Sydney.

McSeveny's background and expectations

Attending the Corporate Performance Course at NIDA

McSeveny was investigating ways to change her work role to start doing *something a little different and bit more creative*. She was attracted to the NIDA course *because of the drama*. She had completed a three-year course in psychodrama, alongside her accounting studies, and she believed that *the more involved the actual body is in the learning experience the greater retention by the people involved*.

She was looking forward to the way NIDA dealt with the area of presentation skills and how they did this in a dramatic and experiential way. She was interested in the whole NIDA package including aspects such as *structuring delivery, stance, how to deliver, how to project, how to make it fun, how to make it involved and interactive*.

McSeveny enjoyed learning that was *fun, creative, challenging and revealing*. She believed that these elements helped with memory and assisted in making the application of the learning *easier with time and practice*.

McSeveny's understanding of work-related learning

Work-related learning was described by McSeveny as *developing skills in a workplace environment* and it should *enhance where the person is now and help them achieve either goals that they are striving for or give them the skills they need to achieve*.

McSeveny's past work-related learning experiences had been *mostly just facts ...you know read this, learn it, you are tested on it and that is it*. This approach to learning was good for some areas of the work, however McSeveny thought there were more effective ways of doing some *skill-based learning and whole-person, life-skill type* development.

McSeveny's preferred approach to work-related learning

McSeveny finds working towards a goal helped motivate her to learn. At the moment she is *moving into a new career area and doing stuff along the way*, such as this NIDA course. The goal for McSeveny was to redefine her role at work, so through undertaking different learning courses, she was trying to clarify possible new opportunities within her organisation. She was feeling motivated to *step out and try this* because she would not normally have just said *yes I want to do a presentation skills course*. Learning for McSeveny was about *trying new things* and sometimes it involved *just learning along the way for the sake of learning* because one might be surprised from what might be discovered.

McSeveny projected confidence in face-to-face interaction but showed a lack of confidence when she shared how she felt in a new learning situation. *Out of my depth*, was how she described it and said that in many cases she lacked confidence in her own ability and admitted she *was a huge obstacle* to her own learning. Realistically, she knew she would be fine at the NIDA Course knowing that she had *achieved in the past* and would *continue to achieve*, and she knew she would enjoy this experience.

Another motivation for McSeveny was based on the aspect of sharing learning experiences with others. One of her colleagues, Matisse, was also attending the NIDA

course and she planned to play a supportive role during the NIDA course for this younger work colleague. She also anticipated that after the completion of the course they would *hold each other accountable and remind each other and encourage each other*. She did not think that there were any negative aspects to learning with work colleagues however thought as drama involved self-revelation that this aspect of learning with people might be a bit confronting. Since she had had previous experience of confrontation and revelation during her psychodrama study, she did not think this would be a problem for her at NIDA.

The learning environment did have an impact on McSeveny's learning experiences. She commented that a pleasant learning environment helped the learning process. For her a good learning environment included good lighting, appropriate positioning of the tutor, and appropriate size of space with good access to all the activities involved during the course. Off-site training worked well because there was *no chance that you are going to be interrupted*.

McSeveny had studied psychodrama so understood the impact of an appropriate physical context when experiencing learning that involved the *actual body*. She was attracted to the Corporate Performance Course because of *the fact that it was NIDA and it was drama*. As well as her drama experience, McSeveny had also had a variety of experiences with many areas of the arts.

The arts

McSeveny felt that the arts *involve more of the brain in the learning experience*. She loved art galleries, thoroughly enjoyed art and had an extensive experience with all the arts. She enjoyed taking her family to non-traditional art experiences including *medieval music at Christmas just because it is different*. She had experienced the performing arts, visual arts and music in a variety of ways including taking her eldest daughter to Canberra to an impressionist exhibition and attending cartooning courses at the Art Gallery of NSW with her family.

McSeveny and her husband have tried to ensure that their children are exposed to the variety of experience with the arts from an early age. While many of her recent arts experiences were aimed at younger audiences because of continually exposing her children to the arts, McSeveny finds she also gets a great deal out of them.

McSeveny felt that the arts have a huge role in our society and explained that *they give expression to emotion. And sometimes it is emotion that cannot be verbally expressed.* She sometimes struggled with the enormous monetary value given to some art but acknowledged that while she did not see the significance in some artworks she could see that other people might have a different perspective. Overall she felt the arts offered our society a great deal: *it's healing, it's soothing, it's stretching, it's fun, it can be a whole heap of things.*

McSeveny's immediate reflection of learning at NIDA

According to McSeveny, her experience on the NIDA Corporate Performance Course was *fantastic*. NIDA offered an engaging course that was *very body oriented, body awareness, very physically involved* and she *thoroughly enjoyed it*.

The course brought about a fundamental change in the way McSeveny viewed presenting. She developed her understanding of *presenting as an exciting thing rather than a threat* and McSeveny's reflections at the end of the course confirmed this new confidence when communicating to groups.

Some of the areas of the course that helped build McSeveny's confidence include understanding of her voice range and the power and dynamics of breathing. By taking the time to *focus on the breathing she found it had a very calming influence* and she realised she *could be a far more competent speaker* than she expected. At the end of day one she found the mask exercise timing and process powerful. She described the group as being exhausted after an active day, however the mask exercise *was a really good exercise to end the day on because it wasn't taxing but it was incredibly releasing.*

McSeveny was fully involved throughout the course, which she referred to as her preferred learning style. The focus of this course on the *body awareness side of presenting rather than the content element* was very relevant to her immediate development needs.

McSeveny attended this course with a colleague and found the shared experience valuable. It allowed them to see each other in a different light and she noticed that during the week following the course their *work relationship was on a different level.*

McSeveny's written reflection

In McSeveny's written reflection she mentioned skills and techniques that she covered in the interviews including *breathing, presence and learning that comes from using the full body*. McSeveny surprised herself by enjoying presenting and *stepping out of her comfort zone*. Through the NIDA course McSeveny was able to acknowledge many of her *own abilities*, put them into practice and this helped her feel *more confident in other aspects* of her life as well as developing confidence in presenting. This was also confirmed by feedback from other participants as they shared observations about her *presence* and commented on the way she walked *and what it says to others*.

McSeveny's thoughts 6 months after attending NIDA

The NIDA course continued to offer McSeveny skills and techniques for all areas of her life. She found the design very effective, especially the way the process seemed to have two parts, the theory and the practical. This two part distinction seemed to be highlighted by the different styles of the tutors; *one gave the format, the background, a little bit of the theory and the other was more practical, up on your feet, experiential*.

The presence and breathing had a huge impact for McSeveny. She used this information regularly and even taught her children the importance of breathing and reminds them of this practical skill often because, according to McSeveny, it is important if *you learn something new, and find that it works – pass it on!* The information on breathing continued to help with her nerves and build confidence in her life. She found that she *absolutely warmed to and related to* the experiential elements of the course that involved the whole body.

Recognising the way McSeveny portrayed her confidence was highlighted by the video exercise during the course. This gave her a *very clear picture before and after as to what she looked like and to see, when struggling to look confident, how she moved*. McSeveny observed how she put her hands behind her back *trying to look very confident* then as she gave her introduction talk she was amused *to watch this hand come around the side*. McSeveny discovered that her *confidence* was in her hands. She understood that if she wanted to maintain composure when presenting she needed to use

her hands as she felt comfortable using them, and they are natural aspect of her presentation style.

McSeveny enjoyed all the challenges she encountered at NIDA. Throughout the learning she gained confidence and enjoyed *actual standing and having the courage to act*. In the final presentation she was given *two more challenges* by the tutor and after her initial *oh no* reaction she was able to not think of these new tasks not *as a problem*, but as *another challenge, embrace and go for it and loved it!* She felt it was important to change her attitude to unexpected challenges *because it doesn't always go out how we intend*.

Learning experiences that have an element of fun *woven through the content* are important to McSeveny. *It is a tool to use along the way* but learning should not be only about having just *fun for the day*. When defining fun in learning she described it as being *that sparkle in your eye or laughter in the context of what you are discussing*. According to McSeveny fun can make a learning experience *more engaging, probably more relaxing* and it can also be revealing both for the individual and for the others in the learning group.

McSeveny felt that she learned many things at this course and was interested in doing some further learning with NIDA in the coming years to help as she developed into a new role at work. She was also attracted to this type of learning because of the experiential focus of the performing arts. While the experiential learning process at NIDA was not new to her, it *reinforced that it's the way she would like to do it*.

Shakespeare - Rick Geary image

This participant was not able to complete the third interview of the research process due to health reasons and therefore did not answer the interview question about an area of the arts that she found significant. However, in the first two interviews she commented on the arts playing an important role in her life since childhood and shared how she referred to different aspects of the arts in her everyday life. For example she said, *I do love Shakespeare, I use Shakespeare's metaphors in all sorts of contexts.*

It was decided that she would receive the pseudonym Shakespeare.

Shakespeare

Shakespeare was an Organisational Learning and Development Manager for an international consulting firm. She had worked with this organisation for less than five years and was based in Sydney.

Shakespeare's background and expectations ***Attending the Corporate Performance Course at NIDA***

Shakespeare replaced a colleague on the Corporate Performance Course who had to postpone at the last minute. However, she had been planning to go on the course because she had *heard very, very good things about it*, and although her participation was at short notice, she was pleased to find out she now had an opportunity to attend.

She was looking forward to working on her style and technique. For Shakespeare, communication was *an important aspect of life really and not just work.*

Shakespeare's understanding of work-related learning

As an Organisational Learning and Development Manager, Shakespeare believed work-related learning was *the best thing on the planet!* She had a very broad understanding of what work-related learning involved and believed it

should be part of everyday so it happens whether you are learning something by sitting in front of a computer and teaching yourself, or whether you're learning through observing people or participating in something formal, or you're learning through feedback and coaching.

For Shakespeare *there were so many opportunities in the workplace for learning* and there were both personal responsibilities, for one's own learning as well as *helping others learn wherever we can, to help the organisation and the individual.*

Shakespeare's preferred approach to work-related learning

It was important for Shakespeare that she worked in an organisation that supported all the different learning opportunities in the workplace. Learning opportunities needed to be challenging, not waste time, immediately applicable and relevant in either a personal or professional sense. Shakespeare also liked learning to be fun and she found in her role as an Organisational Learning and Development Manager that many people wanted to enjoy their learning experiences. She expected that the NIDA course would approach learning by offering fun ways to develop communication skills.

Shakespeare outlined some of the benefits of learning with workplace colleagues, which included *getting to know one another better*, networking and building relationships that could make someone more effective in the workplace. An example she gave was a recent *management development program* where her organisation *brought people together from all over the world*. This was a way of *creating links* that would make people more productive through sharing knowledge and experience on a national and an international basis.

Excited is the word Shakespeare used to describe how she felt in a new learning situation. She never felt apprehensive because she had always found that learning offered a variety of opportunities for those involved. During some learning sessions Shakespeare *might not be getting a huge amount out of it*, however most of the time *there is always something or a few things* that she would be able to take away. She had

never been *terribly disappointed* after attending a learning session, but could be critical of learning facilitation. She expects the presenter to be passionate about the subject and therefore was disappointed when there was an *incongruence between the way they talk about things and the way they present*.

Shakespeare believed the arts were a *huge aspect in communication* and therefore thought that NIDA would be a good place for the ongoing development of her communication skills.

The Arts

The arts are *about sharing universal themes and stories and passing messages on from generation to generation*. Shakespeare found the *universality* of the arts very interesting and this appreciation of the arts had developed by being exposed to it throughout her life.

Shakespeare grew up in an environment rich with the arts. Her parents were always *playing classical music* and shared their love of the arts with the family. When Shakespeare moved to Sydney she *was just so excited to be near the Opera House* and went there regularly to see a variety of performances. When she was younger she studied *art and enjoyed sculpture* during school. Unfortunately, due to lack of time, because of a full work schedule, she did not do drawing or sculpting however still participated as an arts audience member when her schedule and budget allowed it.

Shakespeare's immediate reflection of learning at NIDA

Shakespeare described her experience at NIDA as *excellent*. One of the valuable elements of the course for Shakespeare was *understanding more about technically what was going on while you are speaking*. She found the information and *facts of the mechanics for breathing and what it does to your voice quality* useful. Other areas covered that were useful for Shakespeare included facts about posture; ways of relaxing and the mask exercise where participants worked on the eye-contact element of their presentation and communication styles. On reflection, Shakespeare indicated that all aspects of the NIDA course would be valuable for her ongoing work-related learning and development.

In the past Shakespeare had *read books and talked about the aspects* covered during the performing arts learning, however had never had an opportunity to develop her communication skills in such a practical way. She felt actively involved throughout this learning experience.

Shakespeare found that NIDA offered a *very professional* learning environment. She thought because it was run by a *performing arts group* and not in a traditional place that offered business and corporate learning, *some people may go in with preconceived ideas about what they would get out of this type of learning and how it was run*. Shakespeare found NIDA to be an *extremely professional place*.

Shakespeare utilised many of the skills and techniques, back in the workplace, obtained during the NIDA Corporate Performance Course. She attended NIDA with her colleague Aristotle and found that back at the office they both reminded each other regularly of skills that would be helpful for day-to-day presentation and communication interactions. They also supported each other by taking the opportunity to give each other feedback, when appropriate, as they observed each other's ongoing use of skills and techniques gained at NIDA.

Shakespeare's thoughts 6 months after attending NIDA

Due to health reasons Shakespeare withdrew from participating in the research after completing only two of the three interviews. There is no longer-term perspective of her NIDA learning experience.

CREATIVE ESCAPE PARTICIPANTS

M.C. Escher - Sky and Water 1 (1938)

This participant shared a couple of areas of the arts that she found interesting. *Dali is one of my favourites. I love his work. What my absolute favourite is delusions where you have one thing and it appears to be another, that's what I love, the stuff that Escher does, and you know the lady and the vase, like where you have the vase and then it's two faces, stuff like that. That's my absolute favourite and to design something that has multiple meanings or just looks like so many different things all at once. I have a mask at home which is from Cirque de Soliel which is both a bird, plus a female, plus a mask, that is just what I like.*

It was decided that she would receive the pseudonym Escher.

Escher

Escher was a marketing manager and graphic designer at a small printing firm in Sydney. She had worked at this company for approximately three years and as the organisation had grown her role and responsibilities had increased. The increased demands in some aspects of her job reduced the time she devoted to being creative and innovative in the graphic design role.

Escher's background and expectations

Attending Creative Escape

Escher's mother read about Creative Escape and knew that Escher had wanted to get back into her artistic activities so *thought it sounded like a fantastic opportunity* for her to investigate further. Escher tried to be artistic both at work and at home so attending Creative Escape was *a wake-up call* and a way of starting to get balance back into her life.

Escher is very visual and planned to use the arts more in her home life as a form of meditation as well as a creative outlet. Escher used her artistic skills and experience in the graphic design aspect of her work however recently found that she had not been as focused as she would like to be. If her mind was not in the right place the design work would suffer and productivity would decrease as work that normally *only takes a couple of hours* to do *was taking a couple of days, if not longer*. She admitted to being a perfectionist so she found this lack of focus very frustrating.

Creative Escape *came at a good time* for Escher and enabled her to get away from all the different aspects of her work role and just work on her artistic skills. She felt that by doing this she would go back to work with a *fresh* focus.

Escher's understanding of work-related learning

Escher described work-related learning as *something to add to your work in a way to either make it easier for you or to bring more meaning to it*. It also offered support if there is a change of direction in individual or organisational roles. For Escher it is a way of making *you better in the workplace*.

Escher's preferred approach to work-related learning

Escher's recent work-related learning experiences had been orientated towards computer software and graphic machine operation skills. Her company had purchased new machines and therefore Escher and her colleagues had to learn how to use them.

One aspect of work-related learning that Escher finds frustrating is to go to a learning session and find that there is a wide range of skills in the learning group. These programs are not always designed to meet the needs of everyone in the group and

unfortunately Escher finds she *already knows what they are talking about*. This happened regularly because she finds, especially at computer learning sessions, that she *grasps it so quickly*. Another aspect of being in a group with a wide range of skills was that she sometimes ended up *being the surrogate teacher* as the *teacher is off teaching one half of the class*. Escher found herself helping the people who are still having problems in turning on the computers and, while she enjoys helping others, it does limit her learning opportunities.

Escher *always enjoys learning different things and new things*. She had always wanted to *know how things work especially with artistic stuff*. Escher believed that the more she learnt about a certain area the better she would be at doing it whether it was related to the skills she needed for work or the skills she developed for her art.

In a new learning situation Escher, like many of the other people interviewed, has mixed feelings. She considers herself *generally a shy person* so she is *nervous about meeting new people*; however she also looked forward to it and gets *excited about what she might achieve*.

Reflecting on the learning environment reminded Escher of numerous computer courses she had attended for work and how the physical context does impact on her learning. Most computer learning happens in windowless rooms and lots of artificial light. This was not Escher's preferred learning environment. She was looking forward to Creative Escape because it offered a learning environment with open parkland spaces, large rooms with natural light and a venue that also had some personal memories, as it was a place she had visited regularly in her childhood.

Escher decided to attend Creative Escape because she felt learning with the arts would offer benefits for both her professional and personal artistic pursuits.

The arts

For Escher *everything that you see can be created into art or can be art itself*. *Everything can be beautiful or ugly or whatever and everything can either be a subject of a painting or a painting itself*. This familiarity with and understanding of art meant for Escher that *even the least artistic people still appreciate it*. She believed it was a *positive thing to have around you*.

Escher enjoys the *quirkiness* and *freedom* of being able to express herself artistically but does not like the expectations, her own and others', about producing good artworks at a set time and place. She likes the *originality* and *uniqueness* of the arts and what benefits they have to offer all parts of society.

Escher's immediate reflection of learning at Creative Escape

Escher described her Creative Escape experience as *inspiring* because it started her *off again into doing her own art*. She also started thinking about how it was going *to affect* her graphic design work and what she could do with her art in the longer term. For Escher, Creative Escape was an opportunity to reflect on her skills and find a way of incorporating her artistic talents into all aspects of her life.

Creative Escape provided Escher with an opportunity to develop skills in using acrylics as she had *never really used them before*. The tutor for her class taught *a whole range of different techniques of the layering, putting the shadows in it and building up layers*. Escher found these techniques particularly interesting because they gave her a different perspective on her existing approach to most artistic processes. She found that she usually expected her work to be *perfect from the beginning* and with this approach to acrylic painting, the building up of layers and shadows *it doesn't really get to that stage, a perfect picture, till right at the end*. With acrylic painting *there are so many processes you go through before you get to the finished product*. Escher's usual approach to her work *was starting out and then giving up before she got even close to the end* because she was not happy with how things were progressing. The techniques developed during this visual arts learning experience were a powerful way of showing Escher that by giving up early she may have been missing out on some quality outputs.

At Creative Escape, Escher gained valuable insights into her own style as well as learning new artistic skills and techniques. She learned to be *not so much of a perfectionist* and to be *more forgiving* of herself. She also learned to listen more to *everybody else's input* and not be so critical of her work at every step of the way. Listening to the ideas and input of the tutor and the other participants gave some balance against her own, as she described, *over-critical* ideas.

Escher prefers creating artworks that have a natural environmental theme rather than urban landscapes. The tutor provided examples with an urban focus, which initially Escher found *frustrating*. It was not Escher's style and it would have been easier for her if the tutor had worked with the *subject matter* that she preferred. However, on reflection Escher found this aspect of the course was *kind of like a good thing and a bad thing* because after the initial *frustration* she decided she had to give herself an extra challenge. Instead of proceeding to paint something that she was not motivated to do, she used the new techniques and created an image using her preferred subject matter. In the end she was happy with what she did and this extra challenge she set herself *was good in the long run*.

Escher felt actively involved through the four-day course and felt exhausted at the end of each day. The learning environment *had history* for Escher and she liked the way Creative Escape was set up. She really liked the fact that she *had the botanical artists on one side* and the *pastel artists on the other side*. Initially, she was a little apprehensive about this set-up because she was worried about them looking at her unfinished work along the way however early on in course she found that *it was great because everybody else was sort of listening in on all the other techniques that people were being told*. Then after everyone got comfortable with the set up they formed a *little community* where they were all *peeking over each other's shoulders* and giving positive feedback which Escher thought was *just fantastic and that worked really well*.

For Escher, the people made the artistic space and it was not so much dependent on the physical surroundings because *in regards to the actual building it really did not matter, it was just the space and what we created in it*.

Escher felt that she might have missed the full artistic retreat experience because she did not stay overnight at the Creative Escape venue. She lived within driving distance so for her the experience was more as if she would *toddle off, like you go to work, you do your art and then you come back home at the end of the day*. She was not sure if this would have changed her arts learning experience but she was considering residential attendance and the full *artist's retreat* approach for future opportunities to develop her creative skills.

Escher's written reflection

Escher wrote that she found Creative Escape *energizing and motivating* and since this visual arts learning experience she had *been full of new ideas for artworks and designs*, which she had not experienced for some time. She *remembered just how much fun it is to be creative and how rewarding and how replenishing it was to the spirit*.

Embracing the *creative aspects* of her personality helped Escher rekindle *the creative inspirations that had been missing for too long*. She believed there were multiple benefits from attending Creative Escape and that the things she *learnt both mentally and emotionally during the course* would help her both with *work as well as in her everyday life*.

She found it *exciting to learn new techniques and seeing what you can achieve in such a small period of time*. Escher developed her artistic skills by *revisiting techniques*, reinforcing her *prior experiences* and learning *new techniques in regards to acrylic painting*. However, there was more to the workshop than just learning a new medium. Escher shared that a significant discovery involved a new perspective when looking at the artistic process. She discovered *that an artwork does not look perfect from the start, it is a series of layers that really do not come together until the final moment when they gel completely and the outcome can be truly breathtaking*.

She enjoyed the *community* aspects of the Creative Escape design. She reflected on how *there is always that little bit of competitiveness*, an openness to *helping others succeed* and *sharing as much knowledge as possible* with others. This is done *directly by teaching and discussion or indirectly by just being around other creative people*.

Escher's thoughts 6 months after attending Creative Escape

Escher had not had the opportunity to use the new acrylic painting skills back in the workplace, however she identified some other skills obtained at Creative Escape that she had *bought back into work* and found *beneficial*. One of these was *design, just coming at it from a different perspective to what she had done before*. She said *it is very easy to slip back into old routines and things get really stale*.

Creative Escape offered her some *new ideas because of the new perspectives* she was exposed to and Escher acknowledged that *every now and then you need to be able to get in there and go, we need to scrap that completely and start fresh.*

Escher had *always loved learning*, so her ideas had not changed by attending Creative Escape. She enjoyed the experience and could see benefits for both her personal and professional development.

Enjoying the experience, Escher believed, made learning better and that it is *easier to make artistic stuff more fun but you can make anything fun and it just improves the learning experience so much more.* For Escher fun involved not just *sitting at tables* but more *interactive* experiences, getting up and seeing what is happening and trying the skills and techniques incorporated into the learning. Creative Escape offered her the opportunity to learn in this way. She also felt that *fun is important in your workplace.*

Through feedback from the Creative Escape tutor, and other participants in the workshop, and her own reflection, Escher realised that her artistic style was very graphic. She initially *was a bit put off* by this however acknowledging that she was *graphic rather than something else.* She then decided that *rather than working against it*, she would *embrace it instead.* Escher's Creative Escape experience confirmed that she was working in an area that matched her skills and expertise. She planned to *enjoy it and play with that strength a bit more* in the work she did.

Another challenge for Escher during her Creative Escape experience was developing her acrylic painting skills when she did not really like the style of the tutor. The tutor's preferred style and subject matter was to create images that were *city scenes* while Escher was *more into environmental sort of stuff.* This difference in styles between the tutor and the student had Escher experimenting more and she felt she gained *more from the learning experience* by incorporating her preferences into the lesson and not just imitating the tutor.

She found this arts learning experience increased her motivation to *look at things differently and design differently and become a bit more unique and new.* Creative Escape had Escher *actually appreciating more different mediums.* Since she had done an acrylics course she was *very pro-acrylic* and she was *now looking at artworks that*

have been done in acrylics to find the styles that she liked and could either emulate or just appreciate. The observation skills developed for understanding acrylic artworks led to Escher taking a closer look at an artwork in a major Sydney hospital. It was *absolutely stunning, there was a fire on the horizon and it was just beautiful and the acrylic colours were just so vibrant.*

Escher was at the hospital because she believed that the arts have something to offer many aspects of our society including the health sector. She was at an event to launch a project called *Totally Mosaic*, where sick children and adolescents were involved in transforming a concrete place into a *gorgeous* space. The whole hospital *community* was involved in *selecting themes, the design, and smashing up tiles* that went into creating the new area of the hospital.

Escher is passionate about the arts and believed *that art can definitely help* many people. Her Creative Escape has helped her back in the workplace and also motivated her *need to get back into it* in her personal life.

Kozo -The Mirror (1978)

This participant reflected a great deal on what aspect of the arts was significant in her life. *I wandered around and looked at the paintings in the house because most of them are here for a reason. And I started to think about which ones am I most attached to? And probably the first painting I ever bought once I became an independent adult is this Kozo, "The Mirror" and it's that beautiful subtle leaf and I've had that for a long time probably 30 years. He did it in 1978 so I bought it a couple of years after that. And that was around the time my mum died to and I don't know if that is significant... so this is quite important to me The Mirror.*

It was decided that this participant would receive the pseudonym Kozo.

Kozo

Kozo was the owner and principal consultant of a small consulting firm that works on human resource and organisational strategy projects for medium to large businesses. The consulting firm was based in Sydney, however while the majority of the projects were undertaken throughout Australia she also worked internationally.

Kozo's background and expectations ***Attending Creative Escape***

Kozo regularly incorporated a creative learning experience into her personal development. The opportunity to attend Creative Escape came at a time when she wanted to do something that took her *out of a pattern, a rhythm and sort of extended* her in some way. She had been working on an *extensive project* for six months and it had

been about one year since she had done *a creative workshop*. The timing, for Kozo, of Creative Escape fitted with her work schedule and offered her a chance to undertake a type of *renewal* and get in touch with *the creative parts* of herself before she began her next project. One of Kozo's main motivations for doing this type of program was to try and integrate *it more into my regular being as opposed to it being something* she only did when she *needed to be creative*.

Kozo's understanding of work-related learning

Kozo defined work-related learning as what *people do and need to do to be effective at work*. For Kozo learning involved *growing, adapting, enhancing, expanding, knowledge, skills, experience, affecting attitudes and behaviours*.

Kozo's preferred approach to work-related learning

Kozo described her work-related learning experiences as *many and varied and fortuitous* and thought she had *had a pretty rich set of opportunities to learn and probably had access to lots more workplace learning than the average citizen at work*. On reflection, most of her work-related learning experiences had been positive and she compared this to the negative learning experiences she had had in the past, particularly at university.

Kozo was motivated by learning environments that were *engaging, questioning, challenging and using the whole group* in the process. She preferred learning where all participants were encouraged to develop at their own pace and where there was *an element of choice and self control* in how the learning happens. This was in contrast to the university where she experienced *arrogant, teacher-centred lecturers* who expected the students *to sit at the feet and drink the wisdom without questioning, challenging or participating in the process other than just doing what we were told*.

Meeting expectations was important for learners like Kozo. Kozo's expectations include *relevance and variety*. From her own experience, Kozo found that variety was significant because *we all get bored really quickly, especially these days with multi-media and constant entertainment each time we turn on the radio or walk into any space*. Kozo believed that there should be *variety in how subject matter is treated* and variety in learning design *because we all have different preferred ways of learning*. For Kozo variety in the design of a learning experience ensured that there is a *reasonable*

chance of everybody in the learning group being able to gain some new skill, technique, knowledge or understanding from the experience.

Kozo believed that variety, relevance and application are the key aspects of successful learning. Gaining feedback during learning was also helpful. This feedback might be personal acknowledgement of progress during learning or *feedback from others*. The feedback could include feeling that one is *making a contribution, making progress, and on track*

In a new learning situation Kozo goes through a range of emotions and feelings. She finds she is *scared, excited* and not sure if she really wants to be there. Sometimes she finds she might *expect too much* and therefore can be *really disappointed* if the learning does not match her unrealistic expectations. Kozo finds the best way to describe how she feels is *eager but anxious*.

Kozo preferred learning environments where she is connected to nature. Being *connected to the garden and the sky and the water* reminded her to breathe, which she thinks is important when learning. With two sons that are artists, Kozo had been exposed to many different aspects of the arts for many years. Debates about the arts, what is art and who is an artist, were a common feature of adult family life for Kozo.

The arts

While Kozo was growing up she did not have a great deal of exposure to the visual and creative arts but did get a lot of exposure to the performing arts such as *music and dancing* and this included an *appreciation of multicultural forms* in this area of the arts. Once she left school she developed an interest in the visual arts through curiosity and *people introducing* her to a variety of arts. This happened while she was at university in the sixties and she acknowledged this as one of her only positive learning experiences during that time. Kozo *ended up in this kind of intellectual, wanker, snob set who were like the Left Bank in Paris, who used to go and sit around and write poetry in the coffee shop and do all that type of stuff*.

Kozo felt the arts played a *huge* role in society and used the following words to describe the way she felt: *You can't have art without thought and expression, and you can't have thought and expression without art*. For Kozo it was a *virtuous cycle where they inform*

each other and if any are missing, society is headed for a very dark space. The arts are as important as any other forms of education and for Kozo they inspire the soul.

In recent years most of the arts have played roles in Kozo's life. *Music is pretty constant, the theatre reasonably regularly and visits galleries and museums when she can. She also attends programs like Creative Escape as often as she can to develop her creative skills for both personal and professional reasons.*

Kozo's immediate reflection of learning at Creative Escape

Kozo found Creative Escape to be *well structured to take participants of all levels to places that were productive for them.* Kozo felt she was one of the *least experienced there* but found the workshop met her needs by using *lots of different mediums* and she produced *several works, quite a variety of things.* She found the *pace was about right* and the arts-based learning was *really very engaging.* Kozo would have liked to receive more *input from the facilitator about technique* however she thought activities like *reflection processes were pretty well managed,* although sometimes it was *a bit long-winded.* Kozo thought from her observations that *everybody felt safe to learn whatever they were there to learn.*

The valuable areas of learning, for Kozo, included *playing with things like collage and acrylics* and other mediums she had not used before. The experience encouraged her to *think more broadly, more laterally about the materials to use,* and different ways to express oneself. She also enjoyed the *broad range of skills* in the rest of the group. For Kozo *just seeing the quality of some of the other people's outputs was really quite extraordinary, inspiring and kind of mind-expanding as well.*

The main message that Kozo took away from the experience was *to just keep trusting in the process;* in whatever she was doing to *trust in the process and worry less about whether the outputs are good enough.*

Kozo found the outside areas of the learning environment *very restful and grounded.* The University of Western Sydney, Hawkesbury Campus, was *a very historic part of Sydney.* For Kozo this history added another level to the learning as the *buildings*

seemed kind of connected to each other somehow. The *parkland* environment gave the attendees some visual pleasure to add to their arts learning because *all the trees and leaves, especially during autumn, were just really beautiful visually.* Large glass windows enclosed the work area and both the internal and external aspects of this arts learning environment inspired Kozo. Being located away from the city helped reduce *distractions* and enabled Kozo to be fully engaged throughout the workshop.

A week after the program Kozo was still reflecting on the benefits of attending Creative Escape and what it *might mean* for her *at work*. Due to the fact that Kozo was working with her creativity for both personal and professional reasons, she did not know whether the learning with the arts would transfer directly to her work, although she was sure there would be benefits.

Kozo does not see herself *as an artist* and therefore was not planning to move to the *experienced artist end of the spectrum* in her ongoing development with an arts focus. The arts learning programs that she had attended, including Creative Escape, have been *confidence building* and if she attempted arts learning which was a bit more complex and advanced, she might not feel as confident in her ability.

As a facilitator of learning in other work-related sectors Kozo reflected on the design of this learning which incorporated the visual arts. One of the areas of the program that she found interesting was the idea that there was *almost no enquiry about what* the objectives were, what participants had already done or where their learning was up to; *it just deals in the moment and lets* the learner go wherever was appropriate for them. In Kozo's work she tried to find out the experience level and objectives of all the participants and incorporated this into the design of her learning programs. She was not sure which approach was more helpful for learners because she could see benefits in both designs.

Kozo's written Reflection

Kozo wrote that Creative Escape reminded her of her *creative capacity* and that it was important to *trust in her own knowledge and process, while remaining open to the input of other people, and to trust in the power of the group*. She enjoyed *experimenting with different techniques and being able to take risks without feeling judged for every action and output*.

Kozo's thoughts 6 months after attending Creative Escape

When Kozo reflected on her learning at Creative Escape it led her to looking deeper into her understanding of adult learning and the role it played for her both at work and life in general. She reflected on the way she had answered questions about learning in earlier interviews and how, when she spoke about work-related learning experiences, she concentrated mainly on formal learning. She found this unusual given that in her training and development work she was *always telling people the research shows that 80 percent of learning happens ongoing, on-the-job, coaching and mentoring*.

Kozo thought that perhaps it is easier to recall *events and the breakthroughs* in a formal learning situation and the *breakthroughs in quiet moments with one-to-one chats* she might have viewed as *part of a normal routine day*.

For Kozo, *arts leads to a more rounded development of the whole person* as opposed to most work-related learning she had experienced that *focused on a particular objective*. She feels that learning with the arts allows for *the unexpected* and a *broader holistic approach to development* which sometimes *takes you to spaces you didn't even know you had the capacity for and they're the most memorable breakthroughs*.

The analysis of what learning and learning with the arts meant to Kozo is an ongoing process. Creative Escape and some other creative learning experiences have provided Kozo with information to look at her own practice and how she can incorporate this developing understanding of learning into her day-to-day life and her consulting work. Her main objective in Creative Escape was to *continue to stretch* her creativity. In the last ten years she had participated in several learning experiences that involved some

aspect of the arts and had encountered major unexpected breakthroughs from most of these experiences.

The aspects of this workshop that Kozo found beneficial included *the exploration of different mediums* and giving oneself *permission to play with lots of different techniques*. This gave Kozo a *deeper level of meaning* than she had experienced in past arts-based workshops. Kozo came away from Creative Escape *really attached* to her outputs, much more attached than at past workshops, and this *surprised* her. She explained that normally she would come home and *put everything away in a little folder upstairs and it hides*. After Creative Escape she left the outputs out on her piano *for a month*. She *showed all the members* of her family, which she did not normally do, so this was *significant and different* to her normal behaviour after learning with the arts.

Based on Kozo's experience and research into work-related learning there appears to her to be a growing interest in *embodiment, using the body kinesthetic modes of learning*. She is not sure if this it is related to her own preference for learning, her *fascination and attraction to this embodiment thing* but she is increasingly *becoming convinced that unless there is an embodiment dimension in learning then true learning doesn't take place, it just stays in your head and doesn't lead to change in behaviour*.

During Creative Escape Kozo had the opportunity to be outside, *walk in the leaves and in the forest and the trees*, which helped when reflecting on what to create next. Kozo's confidence grew as she experimented and took risks with the different mediums available at Creative Escape. Kozo's confidence in taking risks had grown and had an impact on her work. In the past she had incorporated creative activities in her training programs that she based on *structured experiences that other people had created and* but now she was *taking more risks with creating new exercises that have not necessarily been done before*.

When asked how the course had impacted Kozo's life in general, she gave what she called a *corny answer* by saying it had contributed to her *continuing sense of rhythm, love and the universe and everything*. Creative Escape *reinforced* Kozo's ideas and confirmed she should continue to be a *strong advocate* of using the arts and creativity in learning. She is convinced she needs *to be doing more of it* personally and planned to incorporate the arts in a variety of ways into her work.

Renoir - Oarsmen at Chatou (1879)

This participant shared how lots of aspects of the arts had influenced her over the years. When pushed to be a bit more specific she reflected, *I suppose one artist that's particularly influential, well there's two, one is Monet because he was a creator of impressionism and I like the impressionistic style of painting and the colours that he used. My other favourite artist is Renoir, which is from a similar period, but I like his art because he depicts people in different situations, in various social situations and I suppose people are important to me.*

It was decided that she would receive the pseudonym Renoir.

Renoir

Renoir was an occupational therapist at a large metropolitan hospital in Sydney. She had worked at this hospital for approximately 4 years after working at a variety of organisations during her career as an occupational therapist.

Renoir's background and expectations ***Attending Creative Escape***

Renoir enrolled at Creative Escape for both professional and personal reasons. After finding information on the course and being encouraged by a couple of work colleagues, Renoir obtained supervisor support to fund her participation in this course as part of her professional development. Part of her work role was to facilitate creative art workshops

in the hospital's adolescent and oncology units and she had two main expectations from Creative Escape. Renoir anticipated benefits for her own development as well as gaining new idea for her patient workshops. Renoir worked in a *very supportive learning environment* and two departments agreed to share the cost of this course. Renoir had planned to work on her personal creative development and this was another reason for attending Creative Escape. Art was a passion and she felt she needed to spend more time *tapping into* her own creativity, which she expected to provide benefits both professionally and personally.

Renoir hoped to learn new techniques for *developing and bringing out other people's creativity*. She worked a great deal with sick children and adolescents and found encouraging creativity was *not the easiest thing to do*.

Renoir's understanding of work-related learning

For Renoir the main purpose of work-related learning involved *continually improving your skills in whatever area you're working in*. She worked for an organisation that supported and encouraged learning and offered regular learning opportunities to all employees. Two examples of Renoir's work-related learning offerings included regular work team development and range of weekly lectures, on different areas of medicine, where attendance was voluntary. When time allowed, Renoir attended the variety of the learning opportunities her workplace provided.

Renoir's preferred approach to work-related learning

Renoir believed that for her *a lot of workplace learning was a bit boring because of* it mainly being *lecture style* presentations. Renoir finds learning that involved actually doing something and getting involved in a session, *aimed at learning about a certain skill or goal*, much more beneficial. Some of the sessions in her workplace are lecture-style, while other sessions are planned with *a variety of activities*. While Renoir acknowledged that she preferred an experiential approach to learning, she knows that *different people have different ways of learning* and that some of her colleagues *don't want to be playing games*. For Renoir, it is important that when trying to cater for the variety of learning styles in a team, the activities *needed to be very relevant to what people are trying to learn*.

Renoir looked forward to new learning situations because they usually involve something she really wanted to do. She was *excited* but also hoped it would meet her expectations. She found some learning *a bit anxiety-provoking* when it involved meeting new people. While Renoir undertook a great deal of learning onsite at her workplace, she preferred going offsite when it is offered because one could *concentrate fully* without distractions.

Renoir's ideal learning space would be *somewhere very pleasant with nice surroundings and comfortable*. For Renoir, *being physically comfortable is very important, and being in a creative environment*.

Renoir studied art at school and has used the creative arts throughout her career as an occupational therapist. The arts have played a significant role in both the professional and personal aspects of her life.

The arts

Renoir had a comprehensive understanding of the arts, including the creative arts like painting and drawing, as well as *other arts like music and literature*. For Renoir the arts *play a great role in our society, probably underused by a majority of the society*. *The arts could be promoted and used a lot more widely* and Renoir suggested a way to do this would be to *make it accessible and available to a larger portion of the population*.

Renoir engages with the arts in a variety of ways. Alongside the creative aspects of her work as an occupational therapist, she attends a weekly visual art course and when her schedule allows, also attends other *workshops like Creative Escape*. She also enjoys the performing arts and music and loves *going to concerts at the Opera House*.

Renoir's immediate reflection of learning at Creative Escape

Renoir found Creative Escape *a very worthwhile experience in terms of learning about her own and other people's creative nature*. As an occupational therapist, Renoir had experienced many of the techniques covered during her Creative Escape course therefore *nothing was really new*. However, the course did give her the opportunity of *looking at it from a different perspective, from a purely creative perspective rather than*

a therapy perspective. She found the most helpful elements were the practical exercises and the group discussions around the exercises.

During Creative Escape Renoir discovered that she had more knowledge about the arts than she thought and that it was *a lot easier to be creative*. If people *work through whatever blocks* they have, then giving themselves the opportunity to be creative is much easier. For Renoir, some of these blocks can be personal but some are a reflection of society views such as *traditional ideas on what creativity is and what art is*. Renoir's past experience with the arts had shown that predetermining *whether you're a good drawer or painter or whatever* can create these blocks.

Renoir thinks that creative exercises *could be used in all sorts of training for all sorts of purposes and different groups of people*. However, the exercises do need to focus on learning that is applicable or relevant to ensure that participants do not *feel like they are playing silly games*.

Renoir's workshop was set up in one of the older buildings, surrounded by glass and looking out to a large garden area. While it was a traditional university building, the tutor had set it up to be a comfortable creative space. Renoir felt the space *was quite conducive to the things* she was doing. However, for Renoir it may have been *more conducive in a less formal educational premises* designed specifically for a visual arts workshop. While there were many materials set up to turn the space into an environment that encouraged creativity, there was carpet on the floor and no specific area set aside for washing paint, so participants had to take care and this may have restricted their creativity.

Renoir found that Creative Escape *was quite a worthwhile experience* as it helped her *look at different ways of interacting and presenting creative activities to people*. In the past she had undertaken other courses with similar objectives but found this course met her needs *more so than most similar situations*. When Renoir returned to work after Creative Escape she was *quite surprised* about the *impact it actually had*.

Renoir's thoughts 6 months after attending Creative Escape

Renoir found that she had *actually been able to use some of the techniques* developed during her Creative Escape experience. Some of the skills she had used included *visualization to get ideas for creative activities* and various *collage* techniques. Renoir had used these techniques in the past with her occupational therapy work, however her Creative Escape experience had given her a *different way of looking at it* and a fresh approach to her work.

She found that *getting young people to use the visualization and collage to depict certain things* provided them with a good way of getting involved in creative activities because *it can create images very quickly which may not be as easy to do if you're just sort of drawing it or getting it out of your head*. Renoir used these processes to provide the students with a simple way of representing what they were feeling and thinking. She would then encourage them to look at what they had created and select *parts of the collage that they might like and then using that to develop into a painting* or some other artwork. She found this a very successful approach when dealing with adolescents.

Gaining inspiration and motivation for her own art was also an expectation met by attending Creative Escape. Renoir's art teacher had commented after the course that *it had had quite an impact* on the way Renoir worked. The impact was *in terms of freeing up* her creative processes and getting her back to what she *really liked to create rather than* what she thought others wanted her to create. Creative Escape provided encouragement to *have a go* at different things, which Renoir said her art teacher had *been saying for a long time* that she *needed to do*.

Renoir reaffirmed that Creative Escape offered her *another way of looking at how people learn* and this would influence future design and facilitation of workshops. When she returned from Creative Escape she reported back to her team the different things she had learned. She *suggested that it could be something that could be incorporated into some of the in-service work* as well as the work done with patients. She experienced a mixed response from her team, with some saying it would be useful however others *couldn't really conceive how it could be useful*. She explained the

difference in views by referring to the different learning philosophies within her department. There are *real clinical specialists* who concentrate mainly on the *physical aspects of a disease or disability* and there are *holistic therapists that look at the whole person and look at the psychosocial aspects of a person as well as the physical*.

Renoir believed *that workplace learning needs to have a whole lot of different, variety of approaches* and could see the benefits and usefulness of incorporating *creativity in learning*. However, from her experience she acknowledged that this was not the view of everyone.

Renoir attended Creative Escape for a variety of reasons, from developing new ideas for her occupational therapy work to developing her personal artistic skills. One of the other reasons she attended was that she needed some *stress release* because some of the children she had worked with had died through the year and *this was also one of the reasons why* her supervisors had encouraged her to do it. Renoir's attendance at Creative Escape was motivated by the need to have a break from a stressful workplace while also providing the opportunity for development.

Creative Escape had provided Renoir with some creative time away from the workplace that was healing while also providing her with ideas to use back at work. The skills and techniques were not necessarily new to her but it *reinforced the fact that* she wanted to *be more creative and be involved in something that's more creative*. The experience was *wonderful* for Renoir, and being the student instead of the teacher was a helpful way to observe the different ways to facilitate creative skills and techniques involved in the collage workshop.

Renoir attended a similar workshop a few months after Creative Escape with the same tutor, and had a different experience. At Creative Escape, Renoir came away very inspired and motivated and it was healing because of the time away from work and the experience she had with the group. The next experience was similar to Creative Escape and Renoir would have preferred to try something different to build on her creative skills. However, even though it involved *the same activities and same process* she still *came away from it with some very good ideas*. After a couple of experiences with this collage-style workshop alongside her experience with collage as an occupational therapist, Renoir believed that *this type of session would be useful in a workplace*,

learning situation. For Renoir, one could use these *activities, to be working on teamwork* and other areas related to social skill development. The social aspect of work and learning was very important to Renoir and she felt that the arts could provide a range of ways of developing understanding amongst work colleagues.

Conclusion

Chapter 4 provides a detailed outline of the participants' experience prior to this research as well as capturing their different thoughts and reflections connected to work-related learning with the arts. Each participant's background and expectations were presented including reasons for attending an arts-based course for work-related learning motives, their understanding and preferred approach to work-related learning, and their personal experience with the arts.

The five participants, who attended the two-day NIDA Corporate Performance Course, shared the ways in which their expectations of work-related learning with the arts had been met and in some cases exceeded. One NIDA participant attended the one-day NIDA Women in Business Course. While this NIDA course did not meet expectations in terms of its variety of new ideas and perspectives on developing presentation skills, it offered this participant the opportunity to reflect on existing communication skills.

Aspects of the NIDA courses highlighted by participants included being persuasive communicators, the importance of preparing and rehearsing presentations, increased awareness of the body and the physical aspects of communicating, especially the importance of breathing. Participants also referred to increased understanding that the role of the presenter is not to just download information, but to ask questions in the design phase of presentations about what needs to be achieved along with passing on information, such as the need to inspire, surprise or challenge an audience. Several participants mentioned increased confidence when communicating and presenting back in the workplace.

The Creative Escape participants also described how they enjoyed the visual arts learning environment and how it provided benefits back in the workplace. Benefits referred to by participants included an increased understanding of their individual skills and ability to trust in the creative process. The opportunity to engage in visual arts

learning provided Creative Escape participants benefits in both professional and personal aspects of their lives.

This chapter has provided an overview of what the research participants have described as the individual benefits encountered during work-related learning with the arts. There were some common responses on these benefits and these will be presented in Chapters 5 and 6, based on an analysis undertaken using both The Contextual Model of Learning framework and the Employability Skills Framework.

Chapter 5 – Contextual Model of Learning - Analysis

Introduction

Chapter 5 presents an analysis of the study data was undertaken using the Contextual Model of Learning developed by Falk and Dierking (2000) which investigated the personal, social and physical contexts of work-related learning utilising the performing and visual arts.

To seek clarification of what participants valued from these approaches to learning, participants were asked how to reflect on their learning undertaken at NIDA and Creative Escape. An analysis using the Contextual Model of Learning (Falk & Dierking, 2000) was undertaken on all data collected during the research process including interviews with participants and arts learning providers, arts learning provider documentation and participants' written reflections.

Falk & Dierking (2000) developed the model by investigating the area of free-choice learning primarily in museum and art gallery settings, and developed an understanding of learning for the individual through the personal, sociocultural and physical contexts. In this study the three contexts have been used to consider what is significant to the individual when developing work skills in an arts-based learning environment.

The Contextual Model of Learning has three contexts and eleven factors. This model is outlined in Table 5.1 and the results of this analysis will be structured and presented using both the contexts and factors.

Table 5.1 : The Contextual Model of Learning – adapted from Falk & Dierking (2000)

In the analysis, areas that were referred to regularly by participants that correlated with factors identified in the Contextual Model of Learning (Falk & Dierking, 2000) included motivation and expectations, prior knowledge and experience, within group sociocultural mediation, facilitated mediation by others, setting and design. The analysis also revealed that there were references to the rest of the personal, sociocultural and physical context factors including interest, choice and control, culture, advanced preparation and subsequent reinforcing events and experiences and although the references to these areas were not numerous, it was decided to include them in this analysis summary.

When transferring the Falk & Dierking (2000) model from a traditional museum context to another context such as the work-related learning environment, one factor needed to be adapted by the researcher. The design factor was adapted, from the museum environment context, where space, shape, mass, and colour were identified as design features, to an alternate focus in this study outlining areas such as the structure of the workshops including: activities, techniques, skills and materials as the main design features of learning.

Interviews were also conducted with five members of staff from the two arts learning providers involved in this research and Chapter 5 includes findings for both participants and arts learning provider staff.

Following is the summary of what was revealed by the investigation of visual and performing arts learning environments and the analysis findings are supported by interview comments by participants and arts learning provider staff. Other related sample comments are included in Appendix 3.

PERSONAL CONTEXT

In the Contextual Model of Learning the four factors related to personal context included *motivation and expectations; interest; prior knowledge and experience; and choice and control.*

Motivation and Expectations

Falk and Dierking (2002) recognised that people undertake learning for a variety of reasons and have expectations of what will happen and what they will gain from the experience. According to Falk and Dierking (2002) there appears to be a strong relationship between the expectations and motivation of an individual when undertaking learning. Falk and Dierking (2002) described how there is a positive reaction to learning if expectations are met and a negative reaction if personal expectations are not fulfilled. Therefore, learning that continually meets an individual's expectations, motivates ongoing learning.

This Contextual Model of Learning analysis provided details related to motivation and expectations from the data collected from both the NIDA and Creative Escape arts learning environments. The following summary incorporated the ideas and comments from the participants related to learning in general, work-related learning and work-related learning involving the arts.

There were a variety of expectations related to learning in general that were described by participants as important. Six of the NIDA and Creative Escape participants stated that they expected learning that was enjoyable and fun.

Structuring the program as in structuring delivery, stance, how to deliver, how to project, how to make it fun, how to make it involved, interactive. There's an element for me that I'd like it to be fun, creative, challenging and revealing.

Matisse

Five participants expected their work-related learning to be practical and interactive, relevant, challenging and building individual knowledge and understanding.

For our population we find that it has to be quite demanding because just generally they are a bright group of people who have a self esteem of being intelligent people, university qualified, in many cases multiple degrees in high level. So we find with the training that we put together, it has to be really demanding and pitched at a high learning level.

Leunig

Other expectations described by the participants included accomplishing goals, effective use of time and opportunity to learn from other participants as well as tutors.

It's about things we can apply, directly. Certainly about not wasting our time. So it has to be short, sharp, shiny and meaningful. And it's going to be an environment where we can learn off each other I think. Where we can bounce ideas off others, share experience and enrich the learning that way.

Aristotle

It is important to note that all participants claimed varying degrees of success in expectations being met at NIDA and Creative Escape.

I got just absolutely multiples from a whole direction that I hadn't covered before. It was one of the best programs I've ever been to.

Leunig

Fantastic. Very body oriented, body awareness oriented so in that regard very physically involved. But I thoroughly enjoyed it. I could be a far more competent speaker than I expected, I found that out on the course.

McSeveny

It was quite a worthwhile experience from my point of view in terms of my own personal aspect as far as creativity goes and also professionally it's just helped me to look at different ways for interacting and presenting creative activities to people. I've been quite surprised since I've been back at how, what an impact it actually had. Which is very good because sometimes other courses leave you thinking 'that's a waste of time'.

Renoir

Common expectations related to work skills, for the NIDA course, included influencing and persuading skills and better interpersonal communication; and, for the Creative Escape course, improving creativity. The expectations relevant to both NIDA and Creative Escape included building confidence and an opportunity to acknowledge one's abilities related to communication or creativity.

The stimulus for attending the courses included recommendations from work colleagues, family and the media. The participants interviewed were very self-motivated and four participants shared that they loved learning. They had undertaken personally to book into these courses after getting authorisation through appropriate workplace channels to attend. All except one of the participants had their workplace meet both all the course costs and the opportunity cost of time away from the workplace.

Interest and prior knowledge and experience

The next two factors under the personal context are interest and prior knowledge and experience. Falk and Dierking (2002) stated that this is where learners self select based on their existing knowledge and interests. Learning is a personal choice and Falk and Dierking (2002) contend that an individual selects new learning opportunities based on a variety of factors including: past positive experiences, existing interest and knowledge they have of a particular area and, in the case of work-related learning, the need for skill or knowledge development. In choosing to undertake the NIDA or Creative Escape course, all participant responses supported the assertion that knowledge, experience and interest are fundamental factors in ongoing individual learning and development.

Interest

All NIDA and Creative Escape participants had interest, prior knowledge and experience with the both the arts and work-related learning. Participants mentioned the following areas of interest when deciding to undertake these arts-based courses which included:

- reinforcing the need to be involved in something creative
encouraging me to think more broadly, more laterally about the materials to use, to express yourself

Kozo

- course recommended by someone and it sounded interesting
the course at NIDA was recommended by my boss and I looked at it and thought it sounded interesting

Matisse

- moving into a different role
I'm doing this because I'm moving into a different role within our organisation having had a back office job in the accounting area for 11 years. I got to the point I'd like to do something a little different and bit more creative. The parts of the learning that attracted or interested me to this course, to the NIDA course because of the drama. I've done studies in Psychodrama and feel that the more involved the actual body is in learning there is a greater retention. So that the fact that it was NIDA and it was drama, attracted me.

McSeveny

- investigation into how an arts learning provider taught communication skills as opposed to other providers
I went out of interest to see how NIDA taught presentation skills as opposed to what I had already learnt. To see did they put a different spin on it?

Arcadia

An analysis of the personal context factors of prior knowledge and experience was undertaken using both a work-related learning focus and an arts focus, as these were the two main aspects of this research. The findings have been presented under the following three sub headings:

- *prior knowledge and experience* – learning, work-related learning and supportive learning environment at work;
- *prior knowledge and experience* – the arts;
- *prior knowledge and experience* – arts learning providers.

Prior knowledge and experience – learning, work-related learning and supportive learning environment at work

All participants were asked to define work-related learning and share their experiences. The five most common definitions included:

- continually improving one's skills in order to be better at one's job

learning is growing, adapting, enhancing, expanding, knowledge, skills, experience, effecting attitudes and behaviours.

Kozo

- learning from others through coaching, mentoring, feedback, asking and observing

I see it as something that should be part of everyday so it happens whether you are learning something by sitting in front of the computer and teaching yourself, or whether you're learning through observing other people or whether you're learning participating in something formal, or whether you're learning through feedback or coaching, I mean it's just so broad and there's so many opportunities in the workplace for learning and probably therefore responsibility on all of us to be helping others learn wherever we can to help the organisation and the individual.

Shakespeare

- learning internally and externally via informal and formal training and learning situations as well as learning on the job

My expectations in the workplace when I learn is how to do my job better. And doing my job means understanding how the customer runs his business and what his job is and the skills I need to help his business run better more efficiently with or without using computers and then also training their people to use computers to see them as helpful.

Arcadia

- benefits for organisation as well as the individual

Workplace learning I think is a style of learning where it's able to be very much tailored to the precise needs of a) the organisation and b) the individual.

Aristotle

- on-the-job learning can be through self-discovery, setting goals and challenges and insights gained from observing other work colleagues

I think most of learning comes from teaching yourself almost on-the-job. Just taking some challenges and gradually increasing your knowledge.

Matisse

Four of the research participants discussed a supportive learning environment as an important aspect of work-related learning. This was described as an environment where people were encouraged to participate in learning and supported back in the workplace to develop new ideas and techniques gained during learning and training.

I guess the converse of that is in some other places where separately we might have worked, at least my experience is that you actually learn less from your colleagues and your bosses than you would like to because you can't display any weaknesses and therefore you're not being exposed to, or not picking up, or not getting the level of feedback that might actually be helpful. And it doesn't have to be harmful it can just be sort of helpful observations and people taking more of a mentoring and support role.

Leunig

So you can sit at your desk and have all these fabulous ideas but unless there is someone interested in them, there's not much point. And I think workplaces can be a bit risk averse and some creative ideas might not work but you have to take a chance on some to get the good ones coming through.

Matisse

It's a very supportive learning environment, working and learning, because it's a teaching hospital it's so supportive.

Renoir

I find the more effective ones are related to, it's like you've created an environment that works for learning. For example, I can think back in past companies to situations where I may not have known a lot about a particular component of work that I was working on, but found it not difficult to learn because the environment wasn't very encouraging; but whenever you're in a situation where an environment is much more encouraging, ... the environment actually does make a difference.

Shakespeare

Prior knowledge and experience – the arts

All participants had had a variety of experience with the arts including exposure to music, visual arts, performing arts, literature, museums, dance, ceramics and cartooning. The exposure to this range of arts for all participants was predominately as part of an audience, however seven of the participants mentioned that when time allowed they either attended arts-based courses to take a more active role with the arts or did some informal drawing or painting at home.

I actually love the arts. So I've had a lot of experiences. I'm interested in, I've subscribed to the ballet and go to the opera and I'm a member of the Art Gallery of NSW. I'm also quite interested in creating my own art and I love reading literature. So that's my experience with the arts.

Matisse

I just grew up with my parents playing classical music and my mother and father both just loving it. Very important to me I would say. I remember when I moved to Sydney I was just so excited to live near the Opera House and when I first came I used to go probably once a month but I go less frequently at the moment, just for trying to save a bit of money and it is an expensive thing to participate in. All forms as well I love. I use metaphors in all sorts of contexts. At school I did a lot of art and enjoyed sculpture, I don't do that anymore, there were a lot of things I did when I was younger, drawing, painting etc.

Shakespeare

Five of the nine research participants mentioned that they engaged in various art courses and activities at school and at university.

I've always had an interest in art. Like I did art through school. I've never done art outside of school like training but I did English literature at university. But as far as painting, it's more just my own reading and going to art galleries and occasionally getting inspired and attempting to do something myself.

Matisse

One participant mentioned that because she took a scientific pathway at school she was disappointed that she missed out on doing arts courses during her formal education.

Three of the NIDA participants explained that they had been attracted to the NIDA courses because of the performing arts focus.

I know acting must understand human nature and human spirit, human communication and the use of expressions, body language, communication, how do adult to adult or people to people reach themselves. And then actors obviously understand that to a huge degree particularly the good ones. So I think that's the whole point why we are keen on this one.

Leunig

All of the participants acknowledged the importance of the arts in a variety of ways. Four participants said they felt that the arts played a huge role in society and one participant said there should be more access to the arts because they were underused and many people were missing out on the benefits. Three participants thought that the arts were a great communication tool. Participants felt that the arts balanced society; let the beauty come through; reflected the emotional side and gave expression to emotion. One participant remarked that the arts help him take his mind to another place and another participant confirmed that she thought the arts promoted creative thinking.

So, arts in our society yeah it's healing, it's soothing, it's stretching, it's fun, it can be a whole heap of things.

McSeveny

Prior knowledge and experience – arts learning providers

The NIDA coordinator and tutor indicated some perspectives related to the prior knowledge and experience context of learning. The NIDA coordinator stated that a major benefit of the NIDA courses is the relevance and application back in the workplace. Participants were encouraged to bring work presentations in order for them to immediately relate the learning back to their work.

I think probably it is the direct application back at work. Particularly with the Corporate Performance Course, we get them to bring in the sorts of presentations that they'd be doing at work and we work with them. This means that people can directly see how to relate it back in the workplace.

NIDA Coordinator

The NIDA Tutor responded to questions related to knowledge and prior experience from a personal perspective, where her voice studies experience and

knowledge prior to working for NIDA assisted her in finding similarities between the work she did with actors and the needs of other people communicating and presenting effectively in the workplace. After successfully testing some of the strategies in non-performing arts environments in Tasmania, motivated by the need to find other income sources, she discovered that there was a wider application of the arts-based area of voice and performance training.

Having done the Voice Studies Course which trains you very much to work with actors but also opening your eyes to the possible transference points into other contexts. When I graduated I took up a position at the University of Tasmania in their Performing Arts Dept but it was actually a part-time position and there is not a big performing arts industry down there in Tassie. So I knew I actually needed to do other work to sort of flesh a more realistic income for myself. I just approached the government departments. They then had me working with all sorts of people in the Department of Works so I was working with landscape architects and hard-nosed engineers and it was fairly tricky times down there, they were doing a lot of downsizing. So these men were actually having to deliver presentations in almost to fight for the jobs in their division.

NIDA Tutor

Choice and control

The last factor identified in the personal context is choice and control and this is a factor that is easily investigated in a museum environment. Falk and Dierking (2002) contend that individuals are able to take control of their learning as they interact with the information being provided in a museum space. If something did not meet their expectations, motivate their interest or link into their prior knowledge or experience they moved on and searched for another exhibit which better met their individual needs (Falk & Dierking, 2002).

All participants personally selected their arts-based courses however, in contrast to the museum setting they were not able to pick and choose certain areas to explore, which they felt matched their work-related development needs. NIDA's one- and two-day courses and Creative Escape's three- and four-days courses incorporated a range of different sessions but were designed to be completed in full. The interviews after attendance indicated that none of the participants would

have left early if given this option. One participant mentioned that the time went by very quickly and two participants evaluated their arts learning experience as one of the best courses they had attended.

I always judge these things on how quick the time seems to pass. The two days went by in what seemed like a nanosecond which is a good sign.

Aristotle

The Manager of the NIDA Corporate Program shared some ideas about what she had observed during NIDA courses as well as at other learning experiences. The following comments outlined her observations of the choices people make when entering a learning environment. She explained how courses involving the performing arts allow for the preconceived ideas of participants to be challenged in arts-based learning environments like NIDA.

I've gone to courses where I've seen lots of people hide. The interesting thing is that I think sometimes people come expecting something. You know like they have 'this is what I'm going to do with this course', or 'I'm coming to this course because I want to be a better presenter', or whatever they've articulated as the reason, but they leave with something totally different. And I think because it can so ruggedly challenge people's perception. That has got to be a major strength of the programs.

NIDA Manager

She went onto to say that participants had shared personally and through evaluation forms that they made unexpected discoveries at NIDA and the manager of NIDA recognised that this was a positive feature of the NIDA program design.

People actually write that on their forms like, 'I thought, I came expecting this but ended up with that 'and we go, 'fabulous we like that'. I just think anything that allows people to shake off habits that they are hiding behind is a great thing. I think for people to be talking to themselves honestly, like their inner critic as we call it. I think to be more in touch with how they're responding to what is a major part of their work lives and to be asked to break down that fear, to be able to break down that notion of 'this is actually not too bad after all'.

NIDA Manager

All four *personal context* factors in Falk and Dierking's (2002) Contextual Model of Learning, were referred to by both the participants and the arts learning provider staff.

SOCIOCULTURAL CONTEXT

According to Falk and Dierking (2002) the sociocultural context has three factors, which are based on the understanding that individuals are social creatures. The factors include within group sociocultural mediation; facilitated mediation by others and cultural overlays.

Within group sociocultural mediation

Falk and Dierking (2002) stated that even when learning individually there is still interaction with a social or peer group. The groups that Falk and Dierking (2000) referred to, related to people who visit museums and art galleries, included the family group, the school group and the tour group. In this study the social or peer groups included individuals from other workplaces and, in some cases, workplace peers.

Prior to attending work-related learning with the arts, all of the participants were asked about the benefits of learning with others and shared a range of ideas. Interviews following the NIDA and Creative Escape learning also highlighted some of the advantages of learning with workplace colleagues and with people from other organisations.

The analysis identified the following responses to questions related to group interactions and these responses had two different aspects. Participants related, firstly, to learning with people from other organisations, and secondly, learning with workplace colleagues. The benefits of learning with people from other organisations included:

- six of the nine participants commented on hearing about a range of experiences and other workplaces

Once you get over the initial anxiety of meeting new people it's always very enriching to meet new people in a learning situation. Just being there with other people who may be

working in a different setting might have a different way of doing something and the skills and gifts you learn from others just by being there with them. I think that's good. I think away from workplace learning is good as well.

Renoir

- five participants mentioned an interest in learning from others

it was such a broad range of skills, just seeing the quality of some of the other people's outputs was really quite extraordinary, inspiring and kind of mind expanding as well.

Kozo

- four participants responded by saying they enjoyed watching others learn

Good to reflect on it and there was a wide range of people there so they had to be covered. It was interesting watching the others learn.

Arcadia

- three participants shared how they received good feedback from new people in the learning group

So what did I learn about myself? I had feedback that I didn't expect and that was that I have a reasonable, easy voice to listen to, that was just one thing, it didn't mean I was a wonderful presenter compared to the others but there were, I think I had stock of what I did but there were some revelations that held true about engagement.

Aristotle

Three participants also answered that they found that learning without workplace colleagues provided the opportunity to feel comfortable taking risks in new situations without fear of any negative repercussions.

The fear of doing something out of the ordinary that might be a great experiment for you but that will hang around for years after the course and, you know, affect your reputation or perceived effectiveness at work in some way.

Kozo

One of the negative aspects of learning with people from other organisations mentioned by two participants is the wide range of different needs and expectations within one group and the different levels of experience they bring to the external work-related learning situations.

I think it's always hard for people in a course where there's multiple, different levels of knowledge. You can't go too fast for the people who are still right at the beginning and you are always going to have those people who are so much higher that

get frustrated because it's stuff they already know. So I think it's really hard at times but I don't think there is much you can do about it because there is always going to be those varying degrees of knowledge.

Escher

The other aspect of within group sociocultural mediation discussed included both the benefits and problems in learning with workplace colleagues. The benefits included:

- common understanding post-course

when in that environment you're able to probably work on and relate to specific work problems so relevance becomes easier for the facilitator to establish. So if you're in a discussion group or a syndicate group for subject matters, case studies, they can be specifically work-related to that group of participants.

Leunig

- application and accountability was easier back in the workplace

common understanding of context comes to mind and then the mutual support you can provide each other afterwards in its application.

Aristotle

- an opportunity to learn new things about colleagues in a different environment

Well it was interesting doing it with Matisse and I think I mentioned before that you know we would see a different side of each other. And that definitely, I have noticed that very much this week that our work relationship is on a different level. And I would put that forward as a plus. When Matisse put on the mask, this is at the end of day two, no the end of day one, that there was a whole side of Matisse that had not come out in the normal work we've done.

McSeveny

The NIDA Coordinator had worked at another corporate training organisation and shared her observations at NIDA and some of the differences between NIDA and this other organisation. The main difference was in how the participants in the NIDA workshops formed strong connections and networks and this was particularly recognisable with the Women in Business course.

I think with the Women in Business course they do put a lot more of themselves out there rather than their business.

So they sort of bonded a bit more and I know the first group and I don't know if they ended up doing it but they were intending to have a table at a quiz night we had. So they sort of became friends. They formed a network.

NIDA Coordinator

Small group size was an element of the NIDA courses that the Manager felt added to the success of what they offered. Ensuring that participants get an experience that is designed to meet their needs with enough tutor attention as well as interaction with a good-sized group, was seen as more important than getting in as many participants as possible to increase revenue.

And because we work in smaller groups, like it's nice, this is a group of eleven and our maximum on this program is twelve but ideally we always want ten. Ten is great, ten is a great number of people but a lot people would just think you're not maximising your income potential, but it's not about that.

NIDA Manager

NIDA's public program design provided networking opportunities for participants from different workplaces and industries and provided the opportunity for them to learn from a diverse range of people while developing their communication skills. However, when participants did attend NIDA programs with work colleagues, the following was observed by the NIDA Tutor:

If you get a number of people from the one organisation being part of a public group then that will certainly make it different initially, but after a while they'll drop their territorial demands as being part of an organisation; they've got buddies there so they tend to cling like a pack. But you soon will work that out of them so that they can then really give themselves over to what, what they are there to do.

NIDA Tutor

Small class sizes were also an important feature of the Creative Escape workshops. This provided the opportunity to get lots of time with tutors while developing skills in a visual art medium. Similar to the NIDA experience, developing networks and friendships while learning happened during Creative Escape. Another feature of this retreat experience was that although there were seven workshops happening at the same time, all meals and other arts and cultural activities involved all the Creative Escape participants and this allowed for a community feel throughout the retreat. The Creative Escape Manager made the

following observations on the benefits of ensuring that different social aspects were acknowledged when designing arts learning experiences.

Small class sizes was something that we were very concerned to have. The Director of the Continuing Education Unit and I come from corporate and training backgrounds and 13 is sort of the magic number for a class.

Creative Escape Manager

The Creative Escape Manager spoke to most of the participants during the enrolment process. She discussed their needs and made recommendations. She described how even though some people were reluctant to come because they were not confident in their abilities. She was therefore pleased to hear about their achievements at the end of the retreat and how they had overcome their self-imposed barriers to working with the arts.

Most of the participants that did enrol were talked through the enrolment. A couple of people who were concerned that they had absolutely no skill and how they would fit in the class I talked them into it and they had a great time and got a lot out of it and I saw that reflected in their evaluation form which I was really pleased with. The people that had those barriers, "there's no way I'm good enough to do this, I've just dabbled a couple of mornings a week, I can't do four days straight of oil painting" actually ended up really achieving a lot and feeling really great for it at the end of the four days.

Creative Escape Manager

The Creative Escape Tutor had had a great deal of experience in different arts learning situations and she felt it was important not to impose rules in the creative learning space and encouraged people to work at their own pace with support from herself and other participants. This works well most of the time however sometimes the way people work can be a distraction or change the dynamics of a group. While the Creative Escape workshop group was supportive, engaged and worked well with this freedom, one of the participants did provide a challenge for the tutor who acknowledged that this could sometimes happen in group learning situations.

It was a continual dilemma actually. I guess my personality style is that I don't like to push people more or tell them what to do or whatever and it's also an awareness of group dynamics and group dynamics can be so complex and see the whole thing as a whole organism.

Sometimes there will be one person who is more absent and others who are more present. I suppose my intuition tells me if I'm finding this a bit disruptive then others would be as well. Yet I guess I wanted to do a balancing act between encouraging this person to be present and stay and keep going with herself and also allowing her the space to keep leaving. She kept leaving and then coming back for a little while and then leaving again. And so without knowing someone and knowing what the situation was, I, I didn't know which strategy to take.

Creative Escape Tutor

Facilitated mediation by others

Falk and Dierking (2002) describe how facilitated mediation by others is the interaction with people who assist in the teaching, tutoring and facilitation by providing their expertise, knowledge, skills and techniques in the learning undertaken.

When participants in this study described their learning, many of them discussed the experience of the tutors as they developed their work skills. The positive role of tutors was mentioned more by NIDA participants than Creative Escape participants.

Six of the participants described the NIDA and Creative Escape tutors as excellent.

We started off doing video and she would pick, for each person, she picked out something that was good and reinforced that all day and she did really naturally. She had so much energy and she didn't flag and she kept people interested. So yes she was an excellent tutor.

Arcadia

The three tutors were fantastic.

Leunig

What stayed with me was almost we had two parts to it, being two different presenters. One gave the format, the background, a little bit of the theory and the other, was more practical up on your feet, experiential. The element from the first tutor was the presence and breathing, just a huge impact.

McSeveny

Areas mentioned by participants to support this positive evaluation of tutors included: made participants feel comfortable, facilitated well, course practices and exercises, taught a range of techniques and increased the confidence of participants throughout the course.

The tutor's style of art was not my style. It would have been easier for me if I had somebody who would do the same subject-matter as me. But it was actually good because it gave me a different perspective. It was kind of like a good thing and a bad thing. It made me in the end go 'well I don't really like that painting, so I'm not going to do that, so I'll do my own.' And I was happy with what I did. So it was good in the long run.

Escher

Three of the NIDA participants were inspired by what another profession had to offer their skill development, and four NIDA participants enjoyed the variety of tutors provided during the NIDA course.

Just tapping into another profession, the profession of acting and what's taught, is so interesting. But in terms of workplace learning probably one that does, is almost reinforced is the importance of activities and energy. So we were always active in the program and that was good. That's not so much new as just emphasis that it is an important method of adult learning.

Leunig

I suppose it has and probably one thing I've taken is that maybe if you want to learn it is good to learn from different fields and from people, like learning from NIDA they are all experts in the voice and different strategies which is probably a lot more fun and interesting than learning from a business expert who, I don't know, just decided to train the corporate world and probably does a whole series of stuff.

Matisse

The arts learning provider staff outlined a variety of tutor qualities when responding to questions related to the sociocultural context. The NIDA Coordinator was a participant in a voice workshop and made the following revelations points the performing arts and the tutors.

That's the beauty of performing arts, it breaks some barriers. Well I think it just teaches you to move or lower your boundaries... I kept getting told to speak up and at

one point it seems to me like I am shouting with my voice. And the tutor says to me 'look you are not even close to loud, in fact you are probably as quiet as you could be in a performance situation. I know it sounds to you as though you are yelling at the top of your lungs but you're not'. So that's quite confronting, so like it's okay I'm going to have some fun with this.

NIDA Coordinator

The NIDA staff described how they put a great deal of thought into the design of each of the NIDA workshops to ensure productive outcomes for all participants. One of the aspects of the process involved understanding the variety of needs of participants and matching the tutors to these needs. The NIDA Manager described this selection process by acknowledging the different skills of the tutors:

...it's different to the way other people work because we are able to truly utilise the unique capabilities of the tutors I was talking about before because they've all got a directorial background, some have a got a writing background, all of them in some way or another are performers. So we are able to capture all those skills and really capitalise on that. Therefore for them, the people who are attending the course, and for the tutors it does take on that really rich quality.

NIDA Manager

The NIDA Manager continued to describe the thought processes behind matching tutors with workshop groups:

The joy for me now is to put things in the hands of other highly experienced and skilled people. I really enjoy matching up a group knowing that this is what this group needs and sometimes people can't articulate what they need; you've got to really probe and get that answer and then you go 'yep you will be ideal with a particular tutor, he will be the right person for you' and you watch that group and I go 'Ah! Great choice!'. They need a little bit of one tutor or they need little bit of another tutor and that's still teaching as far as I'm concerned. It's still, it's honouring the learning that is implicit in that contract that we've done.

NIDA Manager

The NIDA Tutor spoke about her experience and what she brings to learning about communication. Over the years she had continued to recognise what the

performing arts had to offer and her successful interactions with people from many different work backgrounds had justified offering her skills to more than the performing arts sector.

I became highly curious about what we are doing in performing arts that is actually appropriate and applicable to other worlds. And so then part of my own research at the university has always been with that thrust.

NIDA Tutor

She continued to explain how she had learned from participants and this had inspired her work over the years. This tutor had collected lots of knowledge about different industries and had observed the changing needs of communication skills in the workplace.

You're kind of sensing all the time how the culture of organisations are changing, I find that fascinating and it always challenges me to think okay how can we address and respond to that? What people needed 10 years ago maybe isn't what they need now. Or shouldn't be what they need now. It changes so that always keeps me highly alert. So it's both individual learning and organisation learning. And then just how people react. How humans, all of that, so every time, every person is a complete fascination to me.

NIDA Tutor

The Creative Escape Manager's research into the tutor selection process for retreat-style learning had provided information that *being a good artist does not necessarily mean being a good teacher*. For the Creative Escape Manager it was important

... for us that it was a very hands-on type of workshop and that each participant was able to get the feedback, the one-on-one feedback from the tutors. We were determined to find tutors that were experienced with this type of retreat. Not just people who were experienced at teaching an art course at the local wherever, but people who were actually experienced with the concept of going away for a week, and that it's a journey, that the four or the five days is a different type of journey than the once-a-week class for eight weeks type of model.

Creative Escape Manager

The positive feedback from Creative Escape participants confirmed that the tutor selection process was appropriate and matched the needs of the participants.

...some of the tutors got some exceptional feedback which I was expecting. One of the tutors because most of the

participants in her workshop came from her word-of-mouth network and her own private art teaching. So there were a lot of people there who were just champing at the bit to get involved in a four-day workshop with their mentor basically.

Creative Escape Manager

The Creative Escape Tutor shared some of the techniques she used with running her visual arts workshops, including the recognition of participant experience and motivation and how some of them have had negative learning experiences with the arts in the past. This tutor thinks it is important to provide a safe place for people to explore their creativity.

So often it's acknowledging where people are coming from and somehow, it's not regressing but it's unlocking, tapping back into some of that original instinctual creativity that's there and got squashed and sat on. And it can help free up, and it can definitely goes across to lots of different areas in people's lives.

Creative Escape Tutor

There was enjoyment in watching how people explore their creativity and the breakthroughs they make in developing their skills and talents.

I love being able to see people open up and blossom and it can often be really empowering; it might be simply finding 'oh I actually quite enjoy writing or drawing', or it might be seeing people have that experience of themselves within a group and making connections within and also around a group of people. And I love, so I love creating that space that seems to be often different from a lot of people's day-to-day lives. Where it does feel safe and nourishing as much as possible for people to be able to explore and play; and I love hearing, say in a writing group, I love hearing what people have written just on the spot and being part of that process.

Creative Escape Tutor

One favourite moment as a tutor in a visual arts learning space is when everyone is fully engaged in what they are doing and quietly exploring and discovering different aspects of the arts. This happened on many occasions during Creative Escape.

Sometimes my favourite, one of my favourite parts of a workshop is, so it's after there has been a lot of talking and this and that in the morning and then people have eventually got their art materials together and then there might be a point where I look around the room and

everyone looks really involved and immersed in what they're doing and there is this strong relationship with the colours, the imaginings, the internal world and their relationship with the paper and the art making. And I just find that really gratifying.

Creative Escape Tutor

The Creative Escape Tutor, like the NIDA Tutor, found that she also learnt a great deal from her participants.

Always learning, I'm encouraging people, I'm learning how to be in the world in relation to different things. I really admire a lot of the people that I work with.

Creative Escape Tutor

Culture

Falk and Dierking (2002) described the culture factor of The Contextual Model of Learning as relating to the understanding of what an individual brings to a learning situation. This area of the sociocultural context includes the meaning of learning in a society, who are the learning participants and how that relates to the different learning environments with which the individual interacts. Individuals continually build on existing knowledge to develop their personal understanding of the culture of learning.

All of the research participants had an appreciation of the arts however only one had experienced arts-based work-related learning. They all had some familiarity with the arts and were therefore prepared in some way for learning in this new environment. Some of the areas discussed by participants related to culture included:

- Performing arts learning culture does provide learners from other business sectors productive skills and techniques. For example voice and body awareness:

Of all the subjects that could be taken out of the professional teaching of actors that it was about 60 per cent of the program was on voice. Which was fantastic. In other words that would be the best thing that they could teach us professional people.

Leunig

I was trying to work this out. The NIDA context is very much the body awareness side of the presenting rather than

the content element. So you could go somewhere else to speak on the content of how you put a presentation together as the NIDA is the 'well how do you get up and do it' so that your message gets across. And I just found that very relevant.

McSeveny

- Arts-based learning cultures provided learners with the opportunity to take risks and be creative

The positives are you might be more prepared to experiment. Sometimes it is hard to experiment with people who see you in the workplace every day and they have expectations about how you behave and how they behave and how and what's okay. And it's a bit easier to do crazy things and be crazy probably. Depends on the work culture you are used to working in. Often you kind of learn more because when people kind of team up randomly there's often, not always, but often more diversity of experience in the group and more diversity of skill and knowledge and more diversity of perspective, you know "world views" the psychologists call it. And I think all of that if it's brought out in the group and the learning activities can add to your own learning in even very subtle ways.

Kozo

NIDA staff continually evaluated programs and ensured that changes made still respected and incorporated the cultural aspects of one of Australia's premier performing arts institutions. The NIDA Manager shared that:

We've maintained or we've changed by doing, by pushing the parameters and doing business overseas. By making sure we are not a little cottage industry.

NIDA Manager

At NIDA, the staff felt confident about respecting their arts philosophy and culture. They understood what NIDA had to offer because, although they have recognised the need for ongoing improvements, there was ongoing positive feedback and acknowledgement that the learning they provided had had an impact in many workplaces around Australia. The NIDA Manager described the NIDA culture and the positive impact this had on both participants and staff.

I'll tell you and this is not a lie, the most common response we get is, 'It's the best course, I've ever done'. People say it's the best course they've ever done. And why is that? Because every other course they go to they can be anonymous little people sitting in the audience. ...

What happens here? There is no anonymity, we know their names, we've got a list of their names and who they are and what they've done. ...I want them to refer to people by name. And they do that naturally. And they buy into it. When they come on board as staff members they buy into that philosophy. That's why we employ people that are people people.

NIDA Manager

PHYSICAL CONTEXT

According to Falk and Dierking (2002) the physical context of learning incorporates the factors of advance preparation, setting, design, and subsequent reinforcing events and experiences. These four factors involve creating a learning space where individuals are familiar with the environment and feel comfortable within the setting (Falk & Dierking, 2002). Falk and Dierking (2002) state that this comfort enhances learning and encourages learners to revisit a place to continue to learn and build knowledge over time.

Advance Preparation

Falk and Dierking (2002) stated that advanced preparation related to the need for individuals to be prepared for new and novel learning situations to achieve the best possible learning outcomes. While some novelty in a learning situation can enhance the experience it is helpful if learners feel comfortable and know what to expect as this limits the risk of distractions that could hinder the process (Falk & Dierking, 2002).

All of the participants in this research had had a variety of work-related learning experiences and also a range of experiences with the arts. This assisted them in feeling comfortable in work-related learning setting with an arts approach.

Normally pretty good. I mean I'm generally a shy person anyway so I'm always like nervous about meeting new people and stuff like that. But always look forward to it and just get really excited about what I'm going to achieve. So I always really enjoy doing courses

Escher

The NIDA Coordinator explained how providing programs to the public with the NIDA reputation assists in the selling of the courses. The perceived public

confidence in NIDA prepared prospective clients with the knowledge that they were enrolling in a quality performing arts course. They are not aware of what the workshops will involve, however they have knowledge that NIDA has something worthwhile to offer.

So that's a big thing, the prestige that NIDA's name has. It's quite different. I was actually speaking on the phone yesterday and I was explaining it was all based on the acting techniques and the things that the students learn and he said well that's a real plus for me because your students are really successful. So that's also quite distinctive because of the fact that NIDA is known as something else and we are sort of piggybacking on that. So that's quite different.

NIDA Coordinator

Setting

To enhance the learning and meaning-making process people need to feel comfortable. Falk and Dierking (2002) defined a learning setting by the atmosphere, ambiance, feel and comfort. For this study, setting also included the set-up of the learning environment such as venue location and physical aspects of the learning space. Participants described their learning setting preferences to include:

- learning away from distractions and if possible away from the workplace

Away from distractions so that the people you normally work with can't come and take you out of the classroom. That's a very important one.

Arcadia

Well I think going somewhere very pleasant with nice surroundings and comfortable. I think it's good to go offsite. I would probably prefer to do that however I think there are things that can't be done that way so it doesn't always work.

Renoir

I think off-site to a workplace environment yes because there's no chance that you're going to be interrupted.

McSeveny

- appropriate room size, room set-up and good lighting

The learning environment does have a huge impact. So the more pleasant the surroundings are, the more conducive it is. Lighting is important. Position to your tutor, your distance and location. If we are taking notes that it's a

simple procedure to do that. If we are up on stage that it's an appropriate size, lighting, access

McSeveny

Comments from participants on both the NIDA and Creative Escape learning environments identified how the spaces promoted creativity and opportunity to try new things.

The environment was fantastic. It was creative kind of space to be in and I found the teachers really inspiring. I just thought it was just great to have teachers who were kind of creative people and different perspectives and they weren't business people.

Matisse

The aspects that contributed to providing a creative learning space included big comfortable rooms and a welcoming environment, and at NIDA it was obvious that the studios were purpose built.

We were made to feel very welcome and it was a very comfortable big room that we were in.

Arcadia

Yeah fantastic, it was great to do it there. You get very much into the swing of things immediately you walk in, the people are dressed and acting differently than what we would normally dress and act like. You know in terms of people who aren't on the program but just to go into their own classes and you go 'yeah wow this is a space to do it' so that was fantastic. I think something would be lost if you did it somewhere else other than NIDA premises. So it was great.

Leunig

The Creative Escape venue was not purpose-built, however it had been adapted to accommodate the different workshops. Two of the participants found the venue familiar as they revisited the Hawkesbury Campus of the University of Western Sydney. The various workshop rooms were surrounded by accessible parkland and natural settings, which enhanced the learning.

I really liked the environment up there. I think the grounds are very restful and grounded if that's not a tautology in the sense that because they are in a very historic part of Sydney they seem, the buildings seemed kind of connected to each other somehow and the parkland around. I think it's very restful, it's very easy to take time out mentally. Whereas in the city even if you are in a similar space in the city, in closer to the city, there'd be distractions, so it was a good,

very grounded and restful environment. All the trees and leaves especially during autumn were just really beautiful visually. And the physical, the building that we were working in with all that glass around and able to see the elements coming and going and changing. I thought that was all really helpful and supportive to what we were trying to do.

Kozo

Both the NIDA Coordinator and the Manager stated that the building was both unique and practical as a setting for communication courses. The NIDA Coordinator stated that the NIDA brand and place was often mentioned when people booked for programs.

The other thing that's probably quite distinctive about this workshop is that I mean a) the environment, the physical environment is a lot, captures a lot of people. I mean that probably quite a few people come just because it's at NIDA.

NIDA Coordinator

The NIDA Manager was passionate about what this learning setting offered participants. She stated that the building supported a creative learning process by offering an architecturally awarded building that was purpose-built for performing arts learning. This unique setting and the public knowledge of what NIDA had provided famous actors was part of the promotional approach for the Corporate Program.

Obviously again it goes back to the brand because we've got Mel Gibson and Cate Blanchett that we can claim and many, many others. I think that it does make it very unique because people actually are excited about being here. You know you just have to look around and get people to walk up stairs and there are beautiful costumes everywhere, fantastic design work in that foyer, and they know they are in a creative environment.

NIDA Manager

The NIDA Tutor shared thoughts related to other aspects of the NIDA learning setting, particularly the performing arts studio set up with participants invited to start the course sitting on chairs in a circle.

That circle, I'm never out front of the group, instructing. But you know the circle is the most basic theatre form. And so it is even things like that people don't sit behind

desks, they don't take notes, that it is actually about and what I find very interesting is often people will attempt to do that at the outset but then they completely forget that they've even got pen and paper and that they give themselves over to actually just going on the journey with us.

NIDA Tutor

The NIDA Tutor went onto explain in more detail this distinctive feature, the absence of desks and a place to write notes, of this learning setting. The course delivery was not lecture-style and, after initially being seated in the performing arts circle, most of the course design has participants moving around and using all of the studio space. One of the NIDA participants mentioned her frustration with this aspect of this learning setting.

I suppose the fact that we only had chairs and no table or desk of any kind, it meant that we didn't have anywhere to put our notes down and nowhere to write and go back and write, you'd have to go back and notes would be on the floor and then you wouldn't know which ones were yours. And they probably thought you didn't want to take any notes at all

Arcadia

The NIDA Tutor shared her similar frustrating experience with not being able to take notes as a NIDA student and then a breakthrough, which she now attempts to share with her participants.

I know when I was a student here I came in with a notebook and a pen. And that's what I wanted to do. I wanted to be able to sit and take notes because that's the way I had always learnt during my school life, during my university life, it was very passive where I'd just be the note taker and I could learn and just learn then repeat. And when I came here that was completely stripped away from me and for the first few months it was highly frustrating. I was tense and I was thinking I would know nothing. I'd walk out at the end of the year not knowing anything. And then there came the moment where I said I just have to open my eyes and see what is happening at this moment and then I discovered a completely different way of learning. And that is the power of this place where you've just got to be present and you've got to give yourself over to the moment and not have these funny little points of tension in our intellect that says if I don't take notes I'm a dunce.

NIDA Tutor

Creative Escape was not conducted in a purpose-built venue like NIDA, but the Manager ensured that the workshops took advantage of the University of Western Sydney setting as well as the different aspects of the region around the university which had a rich artistic and cultural heritage.

And the other thing we wanted to make distinctive about it was the fact we have this fantastic campus at Hawkesbury, wonderful and the area is such a beautiful area and it's a break from the city which is where we figured that the majority of the people would come from to get out into the country air to, you know Richmond is country air for most of us, to get out into the country air in early winter before it gets too cold, with good food some fresh air and some space away from the city. So that's the distinctiveness we wanted to develop to create and to continue.

Creative Escape Manager

Design

During learning specific design elements influence what happens for both the individuals and the group (Falk & Dierking, 2002). For this research, design referred to the different approaches created by NIDA and Creative Escape. It includes the structure of the workshop, the activities, the techniques and skills taught, the materials used and how the learners experienced the different elements of the workshop and course designs.

Five of the participants referred to the experiential aspects of the courses and the combination of the theory and the activities

I think it was the combination of the intellectual and the doing, you know the physical side of it, there was a good balance of learning techniques which you had to tuck away in your head and remember to do but also things like the breathing and the work we did with the masks and you know they really try to get the balance between the intellectual input and the physical, the doing.

Aristotle

Six of the participants agreed that there was a good balance of different activities and felt engaged throughout the courses.

I actually found it really liberating and inspiring. I really liked that angle and doing the kind of exercises in movement and things really helped to relax us I thought.

Yeah and it was good to get to know the group and ice-breakers to make us all feel comfortable with each other.

Matisse

Just tapping into another profession, the profession of acting and what's taught is so interesting. But in terms of workplace learning probably one that does, is always reinforced, is the importance of activities and energy. So we were always active in the program and that was good. That's not so much new as just emphasis that it is an important method of adult learning.

Leunig

At NIDA the particular areas of the arts learning design that were referred to by participants included:

- breathing

Definitely the breathing. In particular when I'm in a situation like public speaking I make such an effort to control my breathing before I get up and talk and that just makes me so much more relaxed and calm. Not that I do a great deal of public speaking but even talking at my brother's 18th or whatever I used to be, I don't really like to get up but yeah and now I don't mind.

Matisse

I found the breathing component, they did a lot of work around the breathing techniques which were fantastic. And I think that overall the technicality, so understanding more about technically what's going on while you're speaking that was really handy.

Shakespeare

- feedback and revelations about how others see you

The walking exercises my partner kind of emphasised that I walked very stiff, rigid kind of shoulders and I never realised I was so rigid in the shoulders before.

Matisse

Stance, the videoing gave you a very clear picture before and after as to what you looked like and to see how when struggling to look confident how you moved. Like in the video I had my hands behind my back trying to look very confident and yet I'm a person that speaks with my hands. And to watch this hand come around the side, it was hysterical, it really was, but I wasn't conscious of it. I thought this is what a confident stand was and for me confidence is in my hands. And that was what came out of it. If you use your hands then use it in your presentations. It's not that you've got to take them out of the picture.

McSeveny

- interaction with others

the sort of practical exercises and the group discussions around the exercises that we did.

Renoir

- information about the body and power of the voice

the facts of the mechanics for breathing and what it does to your voice quality. The sorts of things about posture the technical side, I would say I'm conscious of posture but they made me probably more conscious, conscious of just ways of relaxing. I found the session on masks really interesting.

Shakespeare

- delivery of speech

To inspire the imagination was probably the big takeaway for me. It was the revelation that you're not there to download information you are there to engage the imagination and to think about what you want to do to them at each stage of your presentation. Yeah the skills to engage the group throughout and change tack when you need to ensure, you know, your intent for each stage of the presentation. Do you want to surprise, inspire, challenge as well as passing on information?

Aristotle

Two of the NIDA participants spoke of how the design of the workshop helped them understand that when communicating well one needs to develop a compelling message for the audience or inspire the imagination. For these participants the NIDA course ensured an awareness of this important aspect of communication and provided tools to assist in achieving it.

One of the NIDA participants was disappointed in the small set of notes provided and this frustration was heightened by the room set-up where no desks were provided to take notes during the workshop.

Two of the Creative Escape participants also referred to a good balance of activities, good pace and interaction with others and one participant felt it was easier to make learning sessions that incorporated the arts more fun than other work-related learning approaches.

It was well structured to take participants of all levels to places that were productive for them. We produced several works, quite a variety of things. We used lots of different

mediums, media. We experimented with different techniques. Probably didn't get quite as much input from the facilitator about technique-type things as I would have liked in the last day. But that's probably the only shortcoming. Yeah I thought it was really very engaging. The pace was about right. The reflection processes were pretty well managed and I think everybody felt safe to learn whatever they were there to learn.

Kozo

In the design of the NIDA Corporate Performance Course, two participants found helpful, a change of tutor or exercise which accommodated drops in participant energy levels during the two day workshop.

Four of the NIDA participants viewed, as a positive, the incorporation of three or four tutors into the course design and the different strengths they brought to the variety of learning activities. One of the Creative Escape participants mentioned that she would have preferred more input from her tutor.

The NIDA Manager explained that the Corporate Program had been running and evolving over the last ten years to meet changing client needs; that it was designed based on the *notion that corporate people really need to look and have a strong examination of vocal skills and it was a concept* that developed from there. It was initially pitched

at senior, senior people so the clientele used to be male, only male and probably 40 plus and over. That was part of a whole overall Open Program and then basically it just took on a life of it's own where we thought this could be a really interesting program to manage. This could be something unique in it's own right. So we've been going for ten years but in its present form and with the diverse portfolio program we've got, probably only about 5 years.

NIDA Manager

The NIDA Manager described as distinctive design features of the communication courses on offer, both the experiential and arts focus.

Probably the most essential reason is to be able to cultivate all the wonderful skills of arts training, to be accessing a range of expressive skills and really riding on the notion that we have trained some of the world's leading performing artists, that they've got to be doing something spectacular to get to where they are; obviously they've got a lot of natural talent as well. We approach arts training

that is unique and we apply some of those principles to our corporate training as well.

NIDA Manager

This focus offered a range of approaches dependent on individual needs as opposed to a set formula and list of lessons that are considered appropriate for everyone.

When they go to other training courses, they are presented with a formula, this is what you must do. Right, 'in order to be successful presenter A, B, C and D'. We don't have that, we don't have a formula because we start with the individual and we go 'what does the individual bring to this situation?' Like what are they good at and we will enhance those skills. So the whole process is about affirmation, a process about taking what is really working and describing those things that aren't. Those things that we can identify that are habitual detractors and are really not making the most of a person or are impeding the communication effectiveness. We teach people how to minimise those so they have less impact on what they are doing to really work to their strengths. It's not like here is a mass formula on how everybody is going to be a great presenter.

NIDA Manager

The NIDA Corporate Program is always being evaluated, with the design team strengthening what works well and constantly finding ways to make improvements to meet the needs of corporate people searching for ways to be distinctive in their communication style. The NIDA Tutor agreed with the importance of not being formula driven. She explained the NIDA approach by describing how messages are shared about what needs to be considered when improving one's communication style.

It's not as though we say if you do this, this and this you'll get that. And it's not about pasting anything onto the individual. It's more about giving them raft of experience that I think links them with more an organic appreciation of really what it is to communicate well. And they have to find that in themselves. So it is through, very much through the practical work and not through any intellectual discussion. ... all about being up and doing and discovering. And I think it's all about allowing them to discover rather than being told, that I think is a point of difference.

NIDA Tutor

As mentioned previously by the Creative Escape Manager, one of the important features of the workshop design is small class sizes where each participant was able to get a good share of time with the tutors. Other areas considered when putting the program together included a retreat style of learning event where

getting away with a group of unknown people and having the space to explore and develop new levels of creativity and having the confidence and security with the co-participants to actually discuss your personal growth or developments or your stumbling blocks or your breakdown or whatever. But it creates quite a close-knit community by the end of it where people feel quite comfortable in sharing with their co-participants. I think that was one of the real strengths of the event.

Creative Escape Manager

All the workshops needed to be designed for a broad level of skill and arts experience in a way that everyone felt the activities met participant expectations and learning needs. This was done to ensure that the allocated slots, for each workshop, were filled.

So if we were going to offer a class it needed to cover a very broad level of skill and the way they constructed their classes needed to be able to cater for this broad level of skill. So maybe the construction of the class was to choose an exercise, the tutor demonstrates their approach, everyone has an individual attempt at the exercise and then the tutor works with each individual at their level to improve their approach to that exercise.

Creative Escape Manager

The Creative Escape Tutor interviewed facilitated the *Looking through a Paintbrush* course, which was designed to encourage students to explore and experiment with their creativity through a range of visual arts mediums. She observed that the design of her workshop was different to the others offered which had a single arts-medium focus and were more structured. Her less structured approach allowed for the unexpected.

The others were more focused on techniques and were probably in some ways looser, with people going out on excursions, whereas this one had more of a psychological focus as well so I thought maybe I need to be a bit looser. So there were a lot of surprises in those three days.

Creative Escape Tutor

Subsequent reinforcing events and experiences

The Contextual Model of Learning outlines subsequent reinforcing events and experiences as an important aspect of the learning process. According to Falk and Dierking (2002) initial exposure to information is enhanced by ongoing events, in a variety of situations that enable the learner to use or build on the knowledge gained. Work-related learning is an ongoing process so part of the learning experience for the people involved in this study included application of skills and techniques at work, sharing information with colleagues and opportunities for further reading and attendance on similar programs.

For both NIDA and Creative Escape participants, subsequent reinforcing events and experiences built on the learning gained during their courses. Five of the participants stated that they regularly drew on aspects of their arts-based learning at work in the months following their attendance at either NIDA or Creative Escape.

I think most of what was the fundamental learning experience of those two days I draw on quite regularly. So it's in being persuasive, so it's not just what you say, it's the preparation, the breathing, taking command of the situation of the room - there's a lot of physical as well as spoken learnings. I guess they are quite valuable.

Aristotle

What I have done is used the exercises in practising, like if I'm giving a presentation or a talk I use the techniques we learnt at NIDA. So I've been deploying them actively. Including being in the space, going to the room where I'm presenting, practising delivering to each part of the room, walking purposefully, practising the sound the voice, get used to it, redirect, those exercises. Talking to the far wall, a point on the wall or the glass. That's been good.

Leunig

The Creative Escape participants have been inspired to reengage in the creative and artistic side both personally and professionally.

Well more specifically I think I've finally converted my spare room into a studio, which has finally, finally, finally happened. Yeah in that, if I am trying to actually get back into doing art at home not just work. So that is one thing.

Escher

I came away from the workshop really attached to my outputs. Much more attached than I had ever been from previous workshops, which really surprised me. And so I think the exploration of different mediums, the giving myself permission to play with lots of different techniques somehow got to a deeper level of meaning for me with what I was creating than I've done in the past with just water colour.

Kozo

Well I've found that I've actually been able to use some of the techniques in adolescent workshops that I've been running. In a way I've been adapting them of course, but some of the ideas I've used.

Renoir

Three of the participants have expressed more confidence in themselves and this is confirmed each time they use new skills and techniques they were exposed to during these courses.

I did voice my intentions of becoming involved in something new though prior to NIDA I wouldn't have even said how I want to do this down the line. So there's an element of confidence there that yes I've got to do.

McSeveny

Four of the participants often shared the skills with others, both work colleagues and family; two of the participants had attended more arts-based courses in the six months and one participant was planning to do another NIDA course in the next two years.

All of the participants, except for Shakespeare who did not participate in the final interview, had attended an arts event or engaged in the arts in a variety of ways in the months following their arts learning experience. This arts participation did not have a work-related learning focus, however it confirmed their ongoing interest in the arts.

Conclusion

The purpose of this study was to investigate the benefits of work-related learning that utilised the arts in learning for adults. This chapter used The Contextual Model of Learning (Falk and Dierking, 2000) to analyse the research interviews to develop an understanding of what the participants experienced in relation to the personal, social and physical contexts of their learning.

The interviews were designed to capture a range of ideas related to the personal, sociocultural and physical contexts of learning. In relation to the personal context the participant expectations included: learning that was practical, interactive, enjoyable and challenging. Participants also expected to build knowledge and understanding that would assist them back in the workplace. All the participants shared how they were highly motivated learners and were encouraged to attend these arts-based learning courses to improve either communication or creativity skills by recommendations from work colleagues, family or the media.

The participants were interested in learning environments that encouraged freeing up the learning process and after initial recommendations they found out what NIDA and Creative Escape provided and decided these courses sounded interesting and could be beneficial in the development of work-related skills.

All nine participants had prior knowledge and experience with the arts and with a range of different work-related learning environments. Exposure to the arts, usually as an audience member, had been through a variety of mediums including: music, visual arts, performing arts, museums and dance. Seven of the nine participants engaged with the arts as both audience members and in a more interactive way through a variety of arts-based workshops, and three participants mentioned that they occasionally undertook some visual arts activities at home. All of the participants acknowledged the importance of the arts because it played a significant role in society and was also a great communication tool.

When asked to define work-related learning and its importance, participants offered a range of views. Five participants acknowledged it was important to undertake work-related learning to improve skills and to be better at one's job. Six participants believed that work-related learning involved development of skills through both informal and formal training programs. Five participants described learning from others on-the-job, through coaching, mentoring, feedback, asking and observing, as a major part of work-related learning. Four of the participants stated that an important aspect of work-related learning is being in a workplace that provides an environment supportive of learning.

The sociocultural context findings related to group sociocultural mediation and included participants' keenness to hear about a variety of experiences from other participants. Four participants who attended the course with work colleagues were keen to have someone to assist with the application and accountability of the learning back in the workplace. Findings on facilitated mediations by others highlighted the quality of the tutors at both NIDA and Creative Escape. Six of the participants stated that the tutors were excellent; five participants said the tutors made everyone feel comfortable, taught a range of techniques and increased the confidence of participants.

All participants understood the culture of the arts but only one had had previous experience of learning with the arts for work-related reasons. However, familiarity with and respect for the arts assisted them to adapt easily to the culture of learning with the arts.

Aspects of the physical context of learning that were referred to in the interviews mainly related to the setting and design. Positive aspects of the NIDA and Creative Escape settings identified by participants included: learning away from the workplace, away from distractions, comfortable rooms and welcoming environments. The positive design aspects identified by six participants included: a good balance of different activities which made them feel engaged throughout the courses, and five participants enjoyed the experiential aspects of the courses where there was a good combination of the theory and the doing.

NIDA participants said they were engaged personally, socially and physically during their courses and stated that they had gained a great deal from this work-related learning undertaken in a performing arts environment. Creative Escape, although not specifically designed to develop work-related skills, was acknowledged in the participant reflections to contribute positively to the personal, social and physical contexts of their individual learning and participants stated that they gained both personally and professionally from the experiences.

Chapter 6 – Employability Skills Framework Analysis

Introduction

The Employability Skills Framework, developed by the Australian Federal Department of Education, Science and Training (DEST, 2002), identified a generic set of work-skills necessary for individuals seeking employment and developing skills for changing roles within existing employment. This chapter provides an analysis of the data collected to determine the work-related benefits of learning with the arts, through the application of the Employability Skills Framework (DEST, 2002).

The interviews with the NIDA and Creative Escape participants identified a variety of skills and techniques they were exposed to and developed during their work-related learning with the arts. While the participants made reference to work-skills, it is important to note that the Employability Skills Framework (DEST, 2002) was applied as a research tool after the research interviews to determine what benefits learning with the arts provided their professional development, and whether this approach to learning can meet the needs of work environments.

Summarised first in Chapter 6 is an analysis of what NIDA and Creative Escape documentation indicated as potential skill development through participation in arts-based learning. Secondly, the analysis identified the work-skills the research participants stated they had developed during these work-related learning programs.

Employability skills development - potential

The arts learning providers in this research provided written documentation detailing skills and techniques to be developed through their established expertise. Through an analysis of these course descriptions it was possible to highlight work-skills similar to those outlined in the Employability Skills Framework (DEST, 2002).

Similarities between skill development offered by NIDA and those included in this framework would be an expectation because promotion of the learning provided by the NIDA Corporate Program was targeted at the business sector. It is interesting to note, however, that in the discussions with NIDA staff there was no reference to the incorporation of work-skills based on employability frameworks. The NIDA programs were designed prior to the release of the Employability Skills Framework (DEST, 2002).

The analysis of what was offered by Creative Escape workshops also indicated some work-skill development opportunities although, as has been established, the Creative Escape workshops did not have a work-related learning focus and therefore incorporation of frameworks outlining employability skills were not used in the design process.

NIDA – Performing Arts Learning Environment

The NIDA Corporate Performance Program (NIDA, 2002) listed in the promotional material a range of communication and other skills that could be developed during the Corporate Performance and Women In Business Courses. Tables 6.1 and 6.2 summarised the analysis of the skills offered by these two NIDA courses, from the website and brochures, with the related employability skills (DEST, 2002) found in the analysis. Appendix 5 outlined more detailed analysis.

Corporate Performance Course – Description (NIDA, 2002)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Planning and organising	Lifelong Learning
<i>See yourself as others see you: how best to identify your individual performance skills and isolate habitual tendencies.</i>	√	√				
<i>Presentation as Performance: expand your vocal power and clarity: achieve focus, maintain passion</i>	√					
<i>Physical presence: further your ability to command attention by relaxing and being in control.</i>	√		√			
<i>Rehearsal process: acquire methods of preparation that guarantee dynamic results.</i>	√				√	
<i>Understand the objective of your presentation.</i>	√		√			
<i>Reaching your audience: carry your thoughts forward and ensure that your message hits the mark and lands successfully</i>	√		√	√		

Table 6.1 – NIDA Corporate Performance Course – Employability Skills Framework Analysis Summary

Women in Business (NIDA, 2002)	Communication	Teamwork	Self-	Initiative & Enterprise	Planning and organising	Lifelong
<i>The Women in Business program focuses on how best to deliver information in a compelling manner, present with clarity and conviction, examine and apply techniques to speak up and speak out, enhance vocal and physical power, explore improvisation as a creative tool, apply creativity and innovation in work practices and develop connectedness to material and audience.</i>	√	√	√	√	√	√

Table 6.2 – NIDA Women in Business Course – Employability Skills Framework Analysis Summary

There appeared to be opportunities to develop the work-skills outlined above during the two NIDA courses. As expected from the NIDA courses, there were references to a range of elements related to communication skill development, however there were also references to the development of other skills including:

planning and organising; initiative and enterprise; teamwork; self-management and lifelong learning. Later in this chapter are the findings, as identified by the participants, related to their individual work-skill development during learning with the performing arts at NIDA.

Creative Escape – Visual Arts Learning Environment

Creative Escape was a four-day retreat comprising of a variety of creative experiences including visual arts workshops, walks, tours and demonstrations.

According to the Creative Escape management, workshops were designed to meet all levels of experience. There were a variety of courses exposing participants to a range of visual arts mediums including acrylics, pastels, water colours, oils, paper making, collage, life drawing and botanical illustration. The following information provided an outline of what the two workshops investigated for this study offered participants in work-skill development as analysed using the Employability Skills Framework (DEST, 2002).

Creative Escape Workshops

Through the Looking Brush (Creative Escape, 2004)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning
<i>Through experimentation and exploration of various mediums the workshop aims to encourage students to discover their depth of creativity. During this workshop students will experiment with collage, painting, reflective journal, guided visualization and sharing personal stories. Experienced and inexperienced artists are welcome. This class caters for all levels of artistic experience as it focuses on process awareness rather than technique, to enable people to find their creative centres.</i>	√	√	√	√	√

Table 6.3 – Creative Escape – Through the Looking Brush Workshop – Employability Skills Framework Analysis

Contemporary Acrylics (Creative Escape, 2004)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning
<i>Students will have the opportunity to explore a range of subjects while discovering the many possibilities that the acrylic medium can offer. The course is suitable for all levels of experience, and includes a class with a drawing tutor. Students are encouraged to bring their own photographs and preliminary sketches.</i>	√	√	√	√	√

Table 6.4 – Creative Escape – Contemporary Acrylics Workshop – Employability Skills Framework Analysis Summary

Creative Escape and the workshops it offered were not designed to specifically target participants developing work-related skills. However, the analysis presented opportunities to develop such skills as: initiative and enterprise; communication; teamwork; self-management and lifelong learning.

The second section of this chapter presented the findings on work-skill development, as identified by the participants when reflecting on their learning, during NIDA and Creative Escape. Similar to The Contextual Model of Learning findings in Chapter 5, the following findings are supported by participant and arts learning provider staff comments. For further information a transcription of other sample comments related to each of the eight employability skills are included in Appendix 4.

Employability skills development - findings

In summary, the NIDA participants identified development in the following skill areas: communication, teamwork, initiative and enterprise, self-management, and lifelong learning. Skills associated with planning and organizing and problem solving were mentioned on one occasion, though there were no references to technology skills found in this analysis.

The Creative Escape participant data was similar to NIDA and included references to communication, teamwork, initiative and enterprise, self-management and lifelong learning. From the data collected, Creative Escape

appeared to provide more opportunities to develop problem-solving skills than the NIDA courses. Planning and organising skill development did not appear significant and elements related to developing technology skills were not discussed by any of the Creative Escape participants in relation to the visual arts learning under investigation. The participants did, however, refer to learning with and about technology in the pre-course interviews when they shared their other work-related learning experiences.

The analysis of the arts learning provider staff interviews provided similar findings to the analysis of participant interviews. The skills mentioned by the coordinators, managers and tutors at NIDA and Creative Escape identified communication, initiative and enterprise, lifelong learning, self-management and teamwork with only one comment referring to problem solving and no comments for planning, organising and technology. This analysis was undertaken on data collected from arts learning provider staff interviews, where the benefits of learning with the visual and performing arts were discussed and stories shared about what had been observed over time. They are personal perspectives from the arts learning provider staff and therefore further research would need to be undertaken to confirm the potential for providing work-related learning that guaranteed employability skills development.

The NIDA Corporate Program targeted the corporate sector with courses designed with a performing arts foundation and incorporated communication and presentation skill development with a strategic work-related focus. Even though they had a workplace focus they did not design their workshops using any aspects of the Employability Skills Framework. Creative Escape was not intended to be a work-related learning experience and was designed with a focus on art skill and creativity development.

Participant findings: identification of work-skills

The following provided: information related to each of the employability skills; analysis findings and related participant comments, in determining which work-skills could be developed during work-related learning with the arts.

Communication

Communication skills are seen by employers as important to a range of areas in the workplace including customer service, workplace harmony, effective operations and productivity (DEST, 2002). This report identified a range of elements when defining communication skills and outlined the different aspects of communication skills including its two-way nature and the need for people to respond to a wide range of people from a variety of backgrounds (DEST, 2002). Communication skills expectations were shown as similar across industry areas and all organisations regardless of whether they were small, medium or large (DEST, 2002). Communication skills as outlined in the Employability Skills Framework (DEST, 2002) included the *elements* outlined below in Table 6.5.

Table 6.5 - Employability Skills Framework – Communication (DEST, 2002, p.8)

The NIDA post-interviews suggested that elements related to communication skills development covered during the NIDA courses included: speaking clearly and directly, listening and understanding, and persuading effectively. Other elements covered to a lesser degree included understanding needs of external and internal customers, negotiating, being assertive and sharing information.

All of the NIDA participants referred to how particular elements related to the communication skills were part of their arts learning experience. One participant referred to gaining some insights into his listening, persuading and negotiating skills and shared how, since completing the NIDA course, he used these newly developed skills when structuring arguments after obtaining some insights into this area of communication:

...it's the organisation of the argument ... the call to attention ...you know the fact that Aristotle and the Greeks of 2000 years ago came up with the format for logical argument and no one has really been able to improve on that since and that framework was exactly what was talked about ...

Aristotle

Another participant discussed the way he developed his skills in speaking clearly and directly, by understanding more about how the body and voice work. He referred to exercises related to voice projection, vocal variety, pronunciation and power of the voice and the benefits of developing these communication skills in a performing arts learning environment.

Particularly the voice, vocal variety, power of the voice. What I was really interested in at NIDA was out of the two days how much time was spent on voice. Of all the subjects that could be taken out of the professional teaching of actors that it was about 60 per cent of the program was on voice. Which was fantastic. In other words that would be the best thing that they could teach us professional people.

Leunig

These two NIDA participants also highlighted the benefits of developing persuasion skills at NIDA in relation to sharing an interesting and compelling message when communicating or presenting to both work colleagues and external clients. One of these participants spoke particularly of a significant lesson from NIDA related to developing effective communication skills:

To inspire the imagination was probably the big takeaway for me. It was the revelation that you're not there to download information you are there to engage the imagination, and to think about what you want to do to them at each stage of your presentation.

Aristotle

Three other NIDA participants talked a great deal about how speaking clearly and directly was covered in the NIDA Corporate Performance Course. They enjoyed

the body and voice exercises and found this approach to learning assisted them in a number of ways. They said that they had learned about how the body works and how something as simple as breathing properly can make a difference in presentation ability. They had an opportunity to put theory into practice in a variety of ways through the different exercises during the course. One participant mentioned the most valuable aspect of the NIDA course for her was the technical information. This participant described how learning more about the mechanics of the body, breathing and voice was an insight for her into better communication.

For another two of the NIDA participants the course helped build their confidence in speaking clearly and directly, in a variety of situations, and they both noticed this new confidence when they returned to the workplace. One of these participants spoke of about how she consciously worked on controlling her breathing before she spoke publicly and she had noticed changes back in the workplace such as

. . .with clients at meetings and things like that where maybe before I was nervous to get up and draw on the whiteboard and talk, but now I can control my nerves, through breathing properly and I can get up and quite confidently draw on the whiteboard and explain something and then sit back down and it doesn't take it out of me too much.

Matisse

Better communication for one participant was related to

. . . confidence, a lot of it, overcoming nerves in presentation skills, and confidence in who you are and that it's okay to be who you are and that type of stuff still comes through.

McSeveny

The Women in Business Course participant felt she had had a range of experience in communication and presentation skill development over the years. The NIDA program offered her an opportunity to reflect on what she already knew and also exposed her to new skills related to listening and understanding. She had also observed some new ways of developing her facilitation skills by observing the tutors at NIDA.

She had many many skills, but the one that really stood out was her ability to positively reinforce skills and talents that she identified early on in each of the participants. So we

started off doing video and she would pick, for each person, she picked out something that was good and reinforced that all day and she did really naturally. ... she had so much energy and she didn't flag and she kept people interested. So yes, she was an excellent tutor.

Arcadia

While it would be expected that the NIDA Corporate Performance Courses offered participants a way to develop communication skills, this analysis suggested that Creative Escape also provided some opportunities to build such skills.

The elements related to developing communication skills discussed by the Creative Escape participants included listening and understanding, speaking clearly and directly, and sharing information. Unlike the NIDA communication courses, the communication skill development opportunities provided by Creative Escape were not specifically designed into the workshops. However, the approach of the tutors provided a space where these skills could be developed in a visual arts learning environment.

One Creative Escape participant liked how her workshop took place in close proximity to other visual arts workshops because this enabled the different participants to listen and observe what was happening in other areas of the Creative Escape. They were able to share ideas and give feedback to each other because they felt involved in all the creative activities taking place. She was undertaking the Contemporary Acrylics workshop and said that she

...really liked the fact that we had the botanical artists on one side and we had the pastel artists on the other side and at first, me being me goes oh no they'll see what I'm doing, but it was great because everybody else was sort of listening in on all the other techniques that people were being told and the little community that we had and we were all sort of peeking over each other's shoulders and going 'oh that looks great' which was just fantastic and that worked really well.

Escher

The *Through the Looking Brush* workshop that the other two Creative Escape participants attended included visualisation and reflection exercises. This enabled

participants to develop listening and understanding skills as they listened to comprehensive explanations about images created. For one of these participants

. . .the reflection processes were pretty well managed and I think everybody felt safe to learn whatever they were there to learn.

Kozo

The reflection and visualisation activities gave the other *Through a Looking Brush* participant the opportunity to observe

. . .how different people work and how different people perceive things and how differently different people go about doing things. I think that sort of format or situation could be used in all sorts of training for all sorts of purposes and people, different groups of people.

Renoir

The main focus of the NIDA learning experience was the development of communication as a significant work-skill and therefore many of the comments made by NIDA staff related to communication work-skill development outlined on the NIDA website.

In a work place increasingly reliant on technological forms of communication, it is essential to re-examine the fundamentals of human interaction. Regardless of your level of your technical aptitude, it is necessary to be at ease with the face-to-face encounters that our professional lives demand. They are at the heart of successful business relationships as it is there that the crucial qualities of trust and confidence are exchanged.

NIDA, 2002

The design of the NIDA courses, as referred to by the NIDA Manager, ensured that communication tools were immediately applicable back in the workplace and included the incorporation of exercises that involved the individual participant's existing workplace communication tasks. An important element of communication skill development is the ability to build confidence in the participant's communication style. The NIDA Coordinator observed that during the *Women in Business* course the participants felt comfortable in an all-female group discussing the issues related to working in male dominated work environments. They were able to practise the skills and techniques provided and discuss the application potential back in their workplaces.

With Women in Business what we are really working on is people's confidence in different, small parts of their lives.

So the differences might be big to them because they feel more confident and comfortable but in a workplace it's not quite as obvious so I think, a lot of what we give, what we tell people who come into the courses, you'll get to interact with the women in different sorts of backgrounds.

NIDA Coordinator

The NIDA courses were designed to focus on participants examining their individual vocal skills and offered solutions for productive development. The communication skill development described by the NIDA Manager included an approach where the courses identified what styles of communication were working and what areas could be a distraction in work-related situations. The NIDA Manager described the NIDA approach in the following way:

We don't have a formula because we start with the individual and we go 'what does the individual bring to this situation?' Like what are they good at and we will enhance those skills. So the whole process is about affirmation, a process about taking what is really working and describing those things that aren't. Those things that we can identify that are habitual detractors and are really not making the most of a person or are impeding the communication effectiveness. We teach people how to minimise those so they have less impact on what they are doing to really work to their strengths. It's not like here is a mass formula on how everybody is going to be a great presenter.

NIDA Manager

Both the NIDA Manager and Tutor discussed the importance for them, based on personal experience and observations, of strong communication skills in the workplace. The NIDA Tutor continued to develop her approach to providing communication skill development built on her knowledge of the diversity of needs in the workplace. She did this by describing her early experience as a voice coach within the corporate sector. She had worked with public sector engineering workers in Tasmania going through downsizing, in the early 1990s, who needed to develop better communication skills to help either retain current employment or find a new position. This was an emotional time for the individuals she worked with as it was critical for them to have good presentation and communication skills alongside their existing technical and engineering skills. Some other communication observations that the NIDA Tutor shared included:

We are so visually dominated and almost diminished or shrunk in how we use words because of how we correspond, how we email and telegram and how we text message in letters rather than words and all of that. So if people can almost re-find that there is a real richness in being able to communicate through words and to see how they can change things. You know ideas can shift forward or new ideas can come into play. It's not just about information download.

NIDA Tutor

Creative Escape offered a tour of the local landscapes that famous historical Australian and International artists had painted including Arthur Streeton, Julian Ashton and Charles Conder (Hawkesbury City Council, 2001). This tour provided the opportunity for participants to increase listening skills and this appeared to be especially obvious when at dusk the tour leader read a copy of an Arthur Streeton letter as everyone overlooked one of landscapes Streeton had painted. This had an impact on everyone, as observed by Creative Escape Manager:

I think the localising of the event was something that made it quite special and that's something I really want to continue. And that letter the guide read us from Streeton about Purple Moon was just wonderful. It would make the most beautiful little documentary and I would really love to do that, something I might try and do with him.

Creative Escape Manager

As well as developing communication skills, the other employability skills mentioned during the interviews included teamwork, initiative and enterprise, self-management and lifelong learning. The rest of this chapter outlines some of the specific elements developed in relation to these work-skills areas.

Teamwork

Teamwork was another skill outlined in the Employability Skill Framework (DEST, 2002). The DEST (2002) research identified that most employers needed employees that could work in team-based environments. There were a range of reasons for work culture moving from employees working solo to working in teams and these included structural change, growing complexity, diversity of services and products being provided, used of outsourced service providers,

workplace flexibility and multiskilling (DEST, 2002, p.40). The demand for teamwork-skills was important for both new and existing workers. The Employability Skills Framework (DEST, 2002) described teamwork through the elements outlined in Table 6.6.

Table 6.6 - Employability Skills Framework – Teamwork-skills (DEST, 2002, p.8)

Coaching and mentoring skills, including giving feedback were areas identified by participants in the post interviews as a valuable aspect of the NIDA courses. Sessions such as *seeing yourself as others see you* (NIDA, 2002) provided NIDA participants with the opportunity to develop their feedback skills. The tutors provided feedback and coaching throughout the course as well as encouraging everyone in the group to give feedback to each other. One participant was impressed by the tutor's skills at positive reinforcement and another participant mentioned how the video exercise gave her the insights into her communication style. She described how she found this activity provided a clear picture of how others observed her communication style based on feedback from the tutor, video footage and other participants. She discovered she looked more confident than she felt personally.

Four of the NIDA participants attended the course with a workplace colleague and they shared how they were able to give and receive feedback during the course and also back in the workplace. These participants spoke of how they continued to provide each other feedback when they returned to the workplace.

In a session recently where he was speaking and I was able to, just between him and I, give feedback on how the thing that he was consciously doing on the program for example. I just kind of reminded him to do those things because they really worked for him. So hopefully he found that helpful and I'd like to think he'd do the same for me. It is quite

handy having someone else go, who then hopefully will be in a situation where they are observing you and then you can keep the feedback going.

Shakespeare

These participants also observed a different side of their colleagues during the NIDA experience. One participant found it interesting doing the course with a work colleague and she had noticed in the week following attendance at NIDA that it had had a positive impact on their working relationship.

The NIDA Corporate Performance Program is part of the NIDA Open Program where short courses are available to the public. The Corporate Performance Program is targeted to the business sector and the other aspects of the Open Program included workshops for young people interested in the performing arts and performing arts industry people updating skills through short courses.

While some of the participants attended with workplace colleagues, all participants were involved in learning with people from different backgrounds and different ages. All participants mentioned how they enjoyed the experience of sharing ideas with people from other workplaces. One participant said that she gained some insights from listening to the challenges of the other participants on her course. Two other participants discovered new things about their own communication style and gained more confidence in areas they had previously determined as weaknesses. One of these participants said that she found out she was a far more competent speaker than she expected and that the exercises and feedback gave her a new way of overcoming her lack of confidence when presenting.

Actual standing and having the courage to act. Like when we actually gave our presentations at the end, the guy in giving feedback, gave me two more challenges and I was like 'oh no!' but it was okay. Don't take them as a problem, this is another challenge, embrace and go for it and I loved it!

McSeveny

The Creative Escape participants discussed opportunities to work across different ages and backgrounds, identifying the strengths of the other participants, and the most common element discussed was coaching and mentoring skills including giving feedback.

One of these participants said she enjoyed working on her creativity away from her workplace and felt comfortable giving and receiving feedback from the tutor and the other participants. She said she found it a worthwhile experience because it provided the opportunity for her to learn about her own and other people's creative nature. She also said that this aspect of Creative Escape assisted her in developing observational skills and enabled her to observe how differently people do similar activities and how this assisted in the understanding of the variety of abilities of the other participants. One of the other Creative Escape participants also observed the different skill levels of the other participants and the design of the workshop allowed her to observe and provide feedback to others as well as gaining feedback from other participants. She went on and described how after Creative Escape she was more open to feedback from others in an arts learning environment. After sculpting a sting ray from clay she embraced feedback from everyone about her creative ability.

It must have been pretty good because everybody, everybody at the retreat were saying "oh my god how did you do that? Where did it come from?"

Kozo

Aspects of the teamwork mentioned by the arts learning provider staff also included the opportunity to develop feedback, mentoring and coaching skills.

I think that's a really big part of it, that Tutors actively encourage the other members of the group to sort of give feedback back this way.

NIDA Coordinator

It was very important for us that it was a very hands-on type of workshop and that each participant was able to get the feedback, the one-on-one feedback from the tutors.

Creative Escape Manager

Teamwork skill development through learning with people from different backgrounds and building new networks was identified as important by both NIDA and Creative Escape staff.

With Women in Business what we are really working on is people's confidence and different, small parts of their lives. So the differences might be big to them because they feel more confident and comfortable but in a workplace it's not quite as obvious so I think people, a lot of what we sort of

give, what we tell people who come into the courses, you'll get to interact with the women in different sorts of backgrounds.

NIDA Coordinator

I think that was one of the real strengths of the event. I think people made a lot of new friends. I don't know what the level of continuation with those friendships after the event but I think a lot of people that they enjoyed and communicated well with. Because when it is a retreat type of event it's quite important that the people can actually gel in some way.

Creative Escape Manager

Management of group dynamics by tutors and participants, created by the variety of needs and experience in a learning group, is another area related to teamwork discussed by one of the Creative Escape staff members. The Creative Escape tutor continually reassessed her tutoring stories based on the range of learning styles in an adult group, learning with the arts. Awareness of group dynamics was complex and when managed appropriately she described the group as an organism where people create, engage, observe, encourage and provide and accept ongoing motivating feedback.

Three of the arts learning provider staff, both NIDA and Creative Escape, mentioned another area related to teamwork: the importance of small group size in designing learning environments that encouraged feedback from tutors and other participants.

I've been doing some courses in Brisbane this year, some Corporate Performance. Up in Brisbane where we often work with smaller numbers of people, I have found them fantastic to do because you might be working with say two, three or four people and what people will say is, I wouldn't be taking these risks with my own colleagues. So they know they have no history with that person or people and they know they are never going to see them again, most likely. And I find that very liberating for people. I always find that when there is a few from the one organisation they do tend to initially watch each other.

NIDA Tutor

Initiative and enterprise

In the findings of the DEST (2002) report there appeared to be an increase in the importance for workplaces of initiative and enterprise skills. Working without close supervision and creating work environments where all levels of employees

felt confident in suggesting and initiating change was mentioned as positive for employee productivity by many of the organisations, irrespective of size, involved in this research (DEST, 2002). Table 6.7 outlined the initiative and enterprise elements in the Employability Skills Framework (DEST, 2002).

Table 6.7 - Employability Skills Framework – Initiative and Enterprise (DEST, 2002, p..9)

One of the NIDA participants was inspired by the way NIDA showed how acting and performance skills could be transferred to different settings, including the workplace. Another participant integrated these new perspectives into both her work and personal life to be more creative when reflecting on the other areas of the arts with which she interacted. Instead of passively enjoying a ballet performance, she found she had some additional creative ideas that were being stimulated by what she observed.

Learning in a performing arts environment gave one NIDA participant skills to incorporate a creative approach in the way he communicated in the workplace. For this NIDA participant one of the key lessons was that he was not there to just download information but to also find creative ways to inspire the imagination when communicating and presenting.

All participants understood the benefits of developing skills in an arts learning environment and adapted their learning styles to get as much as they could from the learning. One participant found getting insights into another profession, the acting profession, as wonderful. Through this experience he gained skills for improving and developing his own communication skills and style, as well as now developing a greater understanding of the acting profession and the techniques they used.

Creative Escape offered the participants an opportunity to be creative and put ideas into action. The three participants involved in this research spoke about how the workshops they attended provided a process that enabled them to generate a range of options when creating. For one participant, the Creative Escape experience enabled her to gain a variety of perspectives on the work she did, from the tutor and other workshop participants. She discovered that being creative did not just mean starting over again if she was unhappy with how she was progressing, but working with what she had, being patient and finding what emerges after going through the full creative process.

The tutor taught us a whole range of different techniques of the layering, putting the shadows in it and building it up in layers, which was good because I think just with my own personality, I expected it to be perfect from the beginning and with this process it doesn't really get to that stage till right at the end and there are so many processes you go through before you get to that point. Because I was starting out and then giving up before I got even close to the end.

Escher

This participant said she found that this arts learning experience provided her with a fresh approach to her graphic design work. The new ideas and perspectives she took back to the workplace were beneficial to her customers and the work she did for them.

Another Creative Escape participant found it easy to adapt and introduce the creative ideas, gained during Creative Escape, to the work she did with adolescents at the hospital. Some of the techniques, such as visualisation and using collage, transferred well to the learning she designed and developed for young adult learners. She had used some of these techniques before however the Creative Escape workshop, which used these techniques with a group of adult learners with a variety of experience, had provided a new way of looking at these techniques and this inspired her to incorporate them into the work she was doing.

There was probably nothing that was really new but just looking at it from a different perspective, from a purely creative perspective rather than a therapy perspective.

Renoir

The third of the Creative Escape participants enjoyed discovering the unexpected aspects of engaging in a learning experience that used the visual arts. Her work-related learning is usually *focused on a particular objective* and she felt more comfortable knowing exactly what is going to happen. However, she has discovered through attending learning with an arts focus that she also enjoyed the unexpected experiences that provided more memorable learning breakthroughs.

And sometimes it's the unexpected stuff that you get from that broader holistic development that takes you to spaces you didn't even know you had the capacity for and they're the most memorable breakthroughs. They're the real breakthrough-type experiences.

Kozo

Creative Escape offered her another opportunity to stretch and explore her creativity. As the confidence grew for this Creative Escape participant her, longer-term vision was to incorporate creative aspects into the learning she provided her clients because she feels the arts provides learners with the more comprehensive development of the whole person.

The arts learning provider staff described a variety of aspects that provided initiative and enterprise learning opportunities of both NIDA and Creative Escape. Areas identified included: providing innovative solutions; being creative and generating a range of options. Following are a range of comments by the arts learning provider staff related to these three elements of initiative and enterprise skills.

Providing innovative solutions

My understanding is that it's partly to do with access. So one of the NIDA's philosophy's Access, Excellence and Innovation.

NIDA Coordinator

Opportunities to be creative

I mean it's being able to capture that energy and enthusiasm and a uniqueness in regard to what they know. Because a lot of people, we forget these skills, we all know them because we went through them in childhood. You know all that imaginative energy and spirit of play, it gets lost in an adult life, and more so in a corporate life as the armours start to be stacked on.

NIDA Manager

We called it a Creative Escape rather than an Art Escape and I was quite concerned when I was putting the program together to make sure we had the breadth of mediums covered but also something in there for people who maybe haven't had much experience with creativity or people who needed refreshment to get back in there so that we could cater for everyone.

Creative Escape Manager

Opportunities to generate a range of options

Probably the most essential reason is to be able to cultivate all the wonderful skills of arts training, to be accessing a range of expressive skills and really riding on the notion that we have trained some of the world's leading performing artists, that they've got to be doing something spectacular to get to where they are, obviously they've got a lot of natural talent as well. We approach arts training that is unique and we apply some of those principles to our corporate training as well.

NIDA Manager

It does give them very practical skills and techniques but I think it also provokes people to a different way of thinking. It takes them into a different world, which is not a world that they've been into and just gives them insight that there are other ways of existing, other ways of doing things.

NIDA Tutor

So often it's acknowledging where people are coming from and somehow, it's not regressing but it's unlocking, tapping back into some of that original instinctual creativity that's there and got squashed and sat on. And it can help free up and it can definitely go across to lots of different areas in people's lives.

Creative Escape Tutor

Self-management

Self-management was identified by DEST (2002) as a new skill category in the development of the Employability Skills Framework. In new team-based work environments there is less structured supervision where multiple skills and flexibility are required to complete tasks to ensure ongoing productivity. Therefore there needs to be a variety of ways to monitor employee progress and development and self-management is one way of managing this process (DEST, 2002). Self-management elements outlined in the Employability Skills Framework (DEST, 2002) are outlined in Table 6.8.

Table 6.8 - Employability Skills Framework – Self-management (DEST, 2002, p.9)

The self-management element mentioned in the interviews with NIDA participants included evaluating and monitoring own performance. Four of the participants mentioned how they regularly incorporated some of the skills and techniques they had gained at the NIDA course into their day-to-day work. For example one participant continued to be aware of her breathing and posture in an attempt to reduce looking nervous, and these techniques made her feel relaxed and calm when presenting.

Another element of self-management mentioned was having the knowledge and confidence in one's own ideas and visions. Another of the NIDA participants said the experiential learning used at NIDA was the program design she would use in the future because it worked well for her at NIDA. This participant was attracted to the NIDA course because it involved the performing arts so it did not change but reinforced her ideas about learning.

It's given me an example that yes people are already doing this, there is value perceived in this already in the marketplace so I will promote them which I have been doing and utilising as well.

McSeveny

In the discussion six months after attending the NIDA course one participant mentioned he had been using techniques from NIDA and shared his NIDA learning regularly with colleagues. Two participants mentioned that they were more open to feedback about their communication style since attending NIDA. This openness was based on a better understanding of how the different aspects of communication and presentation worked in a variety of situations. Therefore feedback from colleagues was received through a new understanding and the tools

and techniques to assist in work-skill improvement. For one of these NIDA participants it *provided insight* and allowed him

*to probably improve my communication with others.
Certainly the knowledge from this process. Better
organisation of thought definitely from running an
argument, running a discussion or getting my point across.
That's been improved.*

Aristotle

The Creative Escape participants found that the visual arts learning experience provided opportunities to manage their learning and creativity. The elements related to self-management such as evaluating and monitoring own performance and having knowledge and confidence in own ideas and visions were mentioned as they reflected on their experience. The other elements of having a personal vision and goals, articulating own ideas and vision, and taking responsibility were also discussed.

All Creative Escape participants acknowledged that they were overly critical of their skills and abilities at the beginning of their Creative Escape sessions however the work they did and *the breakthroughs* they had during the visual arts learning encouraged them to view their efforts differently. While they all came to their sessions with different levels of experience and different expectations, the approach of the Creative Escape tutors provided a way of looking at their own work from a less critical perspective. One participant said that as well as obtaining new acrylic painting skills she was also provided with the opportunity to start

*learning to be more forgiving of myself and not so much of
a perfectionist. Also everybody else's input of a specific
thing that you don't like and everybody else turns around
and goes, 'oh that looks fantastic' and it's like you think, oh
that's good. I'm really, really critical of it but everybody
else loves it. It gives you that balance against your own
ideas*

Escher

This participant embraced this new knowledge back in the workplace and was able to spend less time being critical and more time trying new ideas and bringing a fresh approach to her graphic design and new managerial role at work. She also found in the past that when she was working with an artwork or design, if it did

not look perfect from the beginning of the process she concluded that the final product would not be what she wanted. She would give up on what she was doing and start again. The techniques used on the acrylic painting course changed her way of thinking about the artistic process because with acrylics the artist needs to be patient going through the many different processes before arriving at a successful end product.

Another participant, Renoir, found that Creative Escape gave her ideas for her occupational therapy work such as providing new ways of interacting and presenting creative activities to people. It also gave her some inspiration for her own art as well. She found that it was a lot easier, than many people expect, to be creative. For this participant she felt that people needed to work through whatever blocks they had put up which were usually based on traditional ideas about what is meant by creativity or what is considered to be art. She found that the workshop provided her with the opportunity to free up her process and get back to what she really liked to create rather than what she thought others wanted her to create.

The third Creative Escape participant, Kozo, found that this learning built on other creative learning experiences she had had and confirmed that she needed to trust in the creative process and also in the process of whatever work she was doing and in the early stages of a task, focus less on the outputs. She found Creative Escape gave her the opportunity to explore different mediums and she gave herself permission to play with lots of different techniques. This experimentation allowed her to observe a deeper level of meaning with what she was creating and the experience she had with the different processes.

The confidence building and permission to trust in the process experienced by Kozo during Creative Escape allowed her to have a very powerful experience at another workshop she attended a month later. She experimented for the first time with an arts medium new to her, clay, and did not allow herself to be critical and negative. She described a flow learning experience where she was fully engaged in the process, had no awareness of the time and created a *beautiful string ray* from a piece of clay after no direction and little experience with this arts medium.

Evaluating and monitoring performance, taking responsibility and having a personal vision and goals were the three elements of self-management skill development mentioned during the arts learning provider staff interviews. Following are comments that related to these self-management elements.

Evaluating and monitoring performance

I think people always go, 'I've never thought of this, I never knew this, yet it is the most basic, basic information'. And even the group I'm doing at the moment people will go 'I've never thought about my breathing', 'I was not aware of that'. So I suppose for me its how unself aware we are as people. We are so intellectually sophisticated that we have lost that sense of awareness of self and awareness of how we come across to others. Or if we do it we do it in a very clinical way but we are actually not attuned to that much broader transmission of ourselves. So that's the thing, that all of a sudden their eyes widen and the lights go on and they go, 'oh I never thought of that, I never knew that and gosh it's simple'. It is basic but if we haven't learnt, if we haven't been made aware of it, it's the pace of our existence and the stress of our lives that disconnects us and then we get into very poor habits.

NIDA Tutor

Taking responsibility

The major strength is that there is a tangible change. I'm just looking at it now where they were yesterday. Again from personal experience the strength is that the people really will allow themselves to be moved by the content, like to experience and feel it. So the strength is that it is everybody lays it on the line now and you can't hide in that room. There is no way you can sit and be a passenger. You have to participate, you have to be active, you have a go, actually you have to do this for real and make sure they are picking up what the tutors are saying and it's that practical experiential nature that is absolutely its strength. I just know as simply as saying no one can hide in this course. And I've gone to courses where I've seen lots of people hide.

NIDA Manager

Having a personal vision and goals

I do career journey coaching for some people one to one. So some of them are really, really directly applying, it's actually using creative methods to find out what they want to do in their work and maybe sometimes it's actually helping them cope with different work situations.

Creative Escape Tutor

Lifelong learning

In the DEST (2002) research, organisations recognised the importance of learning as *a critical skill in the workplace* (DEST, 2002, p.43). The DEST (2002, p.43) research outlined the importance for both new and existing employees to show a *proactive approach to managing their own learning either formally or on-the-job*. For many of the workplaces involved in the DEST (2002) research, a proactive approach to learning involved new employee involvement in both formal and informal on-the-job learning, individuals maximising the benefits of all learning opportunities and broad awareness of all the areas within the organisation as well as related areas outside (DEST, 2002).

Some companies also encouraged their staff to develop an understanding of *general aspects of the economy and current affairs* to ensure greater customer service skills. Lifelong Learning, as part of the Employability Skills Framework (DEST, 2002), is understood by the elements outlined in the Table 6.9.

Table 6.9 - Employability Skills Framework – Lifelong Learning (DEST, 2002, p.9)

All of the NIDA participants referred to their enthusiasm for learning and ways to continue to develop their work-related learning skills, including the skills they had covered at NIDA. All of the participants spoke about how they were managing their own learning in the application of the new skills from NIDA in the workplace and by sharing the NIDA communication tools with other colleagues. One of the NIDA participants said that he had used the storytelling format

. . . extensively now in a lot of the other things we do. Even these workshops over in the UK and the ones we ran here

had people in the business giving case studies. And we asked them to frame their case study around the classic storytelling format. Which was great, worked well.

Aristotle

All participants enjoyed the idea of developing work-related learning skills in settings other than the workplace, and five participants found the experience of learning in a performing arts environment very rewarding.

The NIDA participants mentioned their enthusiasm for ongoing learning and how this experience at NIDA had confirmed their ideas about learning and what is a productive learning approach and environment. One participant was planning to do more courses at NIDA in the future.

Another element of the lifelong learning skills in Employability Skills Framework (DEST, 2002) was to contribute to the learning community at the workplace and this was happening for two of the participants. Two NIDA participants said that they often recommended the NIDA course to work colleagues and also shared skills obtained at NIDA with others to assist their communication skill development. One of these participants continued to recommend the benefits of his learning with the arts and recommended NIDA on the way home from his workshop.

Well I think it was great and I'm very encouraging to others to go. I rang one of my colleagues on the way home that Friday night. He and I tried to get there together and it didn't work out so I left him a message saying, you really need to make time and it's really worth it.

Leunig

All of the Creative Escape participants told how they regularly attended learning programs for both personal and work-related reasons. With a variety of knowledge and experience in the visual arts, they all found they were able to develop their skills further at Creative Escape. The elements connected to lifelong learning skills from the analysis of the Creative Escape interviews included applying learning to both personal and work-related situations; contributing and managing the learning they had determined important for them as individuals; maintained enthusiasm for ongoing learning by attending an

engaging and creative learning experience; learning in any setting and allowing openness to new ideas and techniques.

One Creative Escape participant stated the workshop maintained her enthusiasm for learning, as she enjoyed the experience and was able to apply the different skills and techniques to both her personal and work-related needs.

The ongoing enthusiasm of another participant ensured attendance, in the months after Creative Escape, at work-related learning sessions and workshops that continued to develop her creativity. She would have preferred that the learning undertaken in her workplace be more creative because she believed that workplace learning needed variety of approaches and she believed creativity in learning was useful and beneficial. Consequently, she managed her own creative learning and incorporated this learning, when appropriate, to her work.

Creative Escape continued to inspire the third participant, as she was keen to continue to work on her outputs after the workshop had finished. With growing confidence in the development of her arts skills, she maintained this enthusiasm and confidence in workshops she had attended and designed since Creative Escape. As both a participant and a facilitator she continued to ensure she trusted in the process and allowed things to happen and enjoyed the different outcomes that eventuated. Since completing Creative Escape this participant continues to take the opportunity to develop her creative skills when her schedule allows.

The NIDA and Creative Escape courses appeared to have reinforced the existing lifelong learning skills of participants by offering them productive and enjoyable learning that gave them useful skills to be used and shared in both their work and personal lives. Several areas of the lifelong learning section of the Employability Skills Framework (DEST, 2002) were identified in the analysis of the arts learning provider staff interviews here. These included having enthusiasm for ongoing learning, managing own learning, being open to new ideas and techniques and being willing to learn in any setting.

The following comments are related to these lifelong learning elements.

Many of the people there did actually get time off work to attend. So for some people it was of high enough

importance to themselves to be able to argue the point that they needed annual leave or they had workplaces that were flexible enough to be able to give them annual leave or whatever type of leave they took, training leave or study leave at short notice.

Creative Escape Manager

I think every course I learn something and I think that's why I suppose after 10 years and doing so many of them I still look forward to them. I hate ever to think that I became stale with it and I'd cease to do it if I ever felt I did. The reason I don't is because each group brings in something different. I think part of it is you are constantly developing new industry knowledge.

NIDA Tutor

Problem Solving

The DEST (2002) research reported that organisations that were asked about problem solving provided a variety of understandings from the simplistic view of *having the capacity to see that something is wrong and fix it* to the more complex view of problem solving which included an initiation of *problem identification, risk management and options development* (DEST, 2002, p.40). Strong problem solving skills were linked to success in the following areas of the workplace: productivity, service and product delivery, and customer service. The elements outlined as developing problem solving skills are below in Table 6.10.

Table 6.10 - Employability Skills Framework – Problem Solving (DEST, 2002, p.8)

Problem solving skills were referred to briefly during the NIDA post-interviews. Two NIDA participants discussed using the information and ideas they were exposed to at NIDA in developing practical solutions to ensure communication information was used appropriately back in the workplace. For one of these participants the learning provided him with a framework that incorporated some of his existing ideas with the new ideas gathered, to use personally and share back in the workplace. The other participant turned problems involved in presenting and communicating effectively into challenges that she now had the confidence, tools and techniques to help her succeed.

Actual standing and having the courage to act. Like when we actually gave our presentations at the end, the guy in giving feedback gave me two more challenges and I was like, 'oh no!' but it was okay. Don't take them as a problem, this is another challenge, embrace and go for it and I loved it!

McSeveny

Creative Escape provided participants with some opportunities to work on their problem solving skills. Some of the elements of problem solving they spoke about included developing creative, innovative solutions, developing practical solutions, solving problems in teams, applying a range of strategies to problem solving and testing assumptions taking the context of data and circumstances into account.

One participant found many aspects of the Creative Escape environment helpful. The design of the workshops and feedback from the tutors and participants gave her *a different perspective* and enabled her to think about her existing knowledge and skills in new, unfamiliar and different ways. She recognised that in some areas of her design work was getting *really stale* and when she returned to work she used these new perspectives to test some of her existing assumptions by developing creative and innovative solutions, which made her more motivated and productive.

I think it's just in terms of design, just coming at it from a different perspective to what you saw before because things get really stale if you are just designing something that has been designed before ten different times, and slightly altered each time, and every now and then you need to be able to get in there and go 'no we need to scrap that

completely and start fresh' and that's what I've been doing a little bit more of as well. Especially with new customer designs as well, I bring in new ideas with that and give them new ideas because of the new perspectives. So I've put that into my work.

Escher

One of the other Creative Escape participants had had a range of experience in relation to different visual arts mediums however at Creative Escape she found new ways of using some familiar techniques and was able to apply these to the occupational therapy work she did. One of the benefits of attending Creative Escape mentioned was the opportunity to observe the other participants and see their different responses to the creative activities. For this participant it was a very worthwhile to learn more about the creative nature of herself and others.

As well as benefiting from developing her creativity and facilitation skills at Creative Escape, this visual arts learning experience provided her with a practical way of managing her own health and a productive way to deal with the stress related to the work she did, which mainly involved working with sick children. Creative Escape met her needs for stress release and also built on and developed her personal and professional visual arts skills.

The experimentation with different visual arts mediums for the third Creative Escape participant was a contrast to the structured learning experiences she designed in her consulting work. This participant mentioned that through both the exposure to a range of ways to engage people creatively, and observing the varied responses of the other Creative Escape participants, she developed some strategies that could be incorporated into what she does at work.

The NIDA Tutor saw that the design features of the NIDA courses enabled participants to develop problem solving skills by providing opportunities to test assumptions and develop creative, innovative and practical solutions through performing arts approaches to improving communication and presentation skills.

It does give them very practical skills and techniques but I think it also provokes people to a different way of thinking. It takes them into a different world, which is not a world that they've been into and just gives them insight that there are other ways of existing, other ways of doing things.

NIDA Tutor

Planning and organising

Organisations involved in the DEST (2002) research identified time management and a *growing demand for project management capability* as important in workplaces today (DEST, 2002, p.42). Planning and organising skills varied depending on the type of job allocated. Alongside day-to-day time management needs, these skills were identified as offering assistance in project-based work involving change and systems management, developing and creating new workplace approaches and a variety of design and implementation strategies (DEST, 2002). Table 6.11 outlines elements related to planning and organising from the Employability Skills Framework (DEST, 2002).

Table 6.11 - Employability Skills Framework – Planning and Organising (DEST, 2002, p.9)

Analysis of the NIDA courses provided information and exercises connected to planning and organising a presentation including preparing and rehearsing. However, in the post-interviews only two of the participants referred to elements related to developing these skills. One NIDA participant discussed aspects of organising his thoughts and approach to all presentations to ensure they are effective and productive. He found the planning and organising he did in preparing his communication strategy, gave him confidence and helped him take command of the situation. Another participant detailed the planning and preparation he does now to ensure that he communicates more confidently and effectively:

What I have done is used the exercises in practising, like if I'm giving a presentation or a talk, is to use the techniques we learnt at NIDA. So I've been deploying them actively. Including being in the space, going to the room where I'm presenting, practising delivering to each part of the room, walking purposefully, practising the sound, the voice, get used to it, redirect, those exercises. Talking to the far wall, a point on the wall or the glass. That's been good.

Leunig

Conclusion

The Employability Skills Framework (DEST, 2002) analysis was undertaken after the data gathering stage had been completed as a way of determining whether learning with the arts offered participants work-skill development opportunities.

This analysis using the DEST (2002) framework identified skill development opportunities in both the NIDA and Creative Escape programs. The NIDA performing arts environment was designed to develop a range of communication skills and undertook this by the incorporation of activities where participants were encouraged to view their communication style through the eyes of others; understand that presentation is performance; and build knowledge related to physical presence. NIDA also provided communication development through activities where participants built skills to assist in determining specific communication objectives; shared ways to reach audiences productively; and stressed the importance of the rehearsal process as it builds confidence in presenting to a range of people. The course outline also identified other skills that could be developed during work-related learning with the performing arts. These included: initiative and enterprise; teamwork; self-management; and planning and organising

NIDA participants confirmed the potential for the development of work-skills when learning with the performing arts. All of the participants commented that the courses built confidence in their communication ability and did this through developing a greater understanding of physical presence; rehearsal techniques and ways for ensuring audiences are engaged and listen to the messages shared.

Creative Escape invited participants to choose one type of visual arts medium from a range of workshops and provided the opportunity to develop visual arts skills and learn about the art and cultural history of the area. Even though Creative Escape workshops were not specifically designed to build work-related skills the course details provided some information on what the courses offered. An analysis using the Employability Skills Framework (DEST, 2002) highlighted skill development potential related to initiative and enterprise, problem solving, communication, self-management and lifelong learning.

The three Creative Escape participants involved in this study attended for both personal and professional reasons. This analysis has provided some evidence to support the potential for building employability skills in visual arts learning environments in programs such as Creative Escape, even though this was not intended in the original design.

The skills identified by Creative Escape participants were similar to those found in the analysis of the course brochure and were similar to NIDA skills outlined including: communication, teamwork, initiative and enterprise, self-management, lifelong learning and problem solving. The NIDA and Creative Escape arts learning provider staff also agreed that there were opportunities to develop skills that would be helpful back in the workplace.

This analysis has outlined the potential for building and developing employability skills when providing work-related learning with the arts. Information related to the employability skills outlined above was found by taking a close look at the NIDA and Creative Escape documentation; the discussions with participants after they attended these arts-based courses and discussions with the arts learning provider staff. It can be concluded that the incorporation of the arts into work-related learning programs is beneficial for both the individual and the workplace.

Chapter 7 – Discussion and Recommendations

In many western cultures, including Australia, people start learning with arts-based activities from an early age. Children sing, draw, play, tell stories, perform and use their imagination to create fairytale castles from tables and blankets and turn garden mounds into mountains to explore and conquer. This learning with the arts is an important aspect of early development at the start of the lifelong learning journey. However, for most people, learning through the arts does not continue after early childhood.

Ongoing learning throughout life has become more important for everyone in recent decades, especially in the workforce. In recent years adults are being encouraged, by society outlining the benefits of lifelong learning, to take a greater responsibility for their own learning and development. While the adult learning industry provides a range of ways to encourage learning there are individuals who still have little motivation to take charge of their skill development. Therefore, it is essential to continually assess learning conditions, processes and contexts; reflect on the findings and create new ways of motivating adults to learn for both personal and professional reasons.

The main aim of the research was to determine whether learning with the arts enhanced work-related learning, and if the arts assisted work skill development. The researcher investigated work-related learning that utilised the performing and visual arts. The exploration of arts-based work-related learning was undertaken through nine case studies of individuals who volunteered to participate in this study. The investigation was undertaken by firstly exploring the individual adult learning experiences from personal, sociocultural and physical perspectives and the second focus was to determine whether work skills could be developed when learning with the arts.

This final chapter will revisit the questions posed at the beginning of the study and discuss the findings and analysis undertaken during the research. It will then

provide a summary of the main findings and discuss implications by providing recommendations for further study.

The research process for this study began with the following research questions:

1. Do adult learners find it beneficial when work-related learning incorporates the use of the arts?
 - What motivated the participants to learn with arts?
 - What were the learner expectations and were these expectations met?
 - What were the significant social and physical aspects of learning with the arts?
2. What are the specific employability skills that can be drawn out from work-related learning with the arts?

Do adult learners find it beneficial when work-related learning incorporates the use of the arts?

The three lenses through which the researcher developed an understanding of what was important to an adult learner in the study were personal, sociocultural and physical contexts outlined in the Contextual Model of Learning (Falk & Dierking, 2002). All participants enrolled in the NIDA courses confirmed that they were engaged personally, socially and physically during their arts-based courses. Significantly, these participants stated that they had gained skills and techniques, for a range of work situations, after learning about communication in a performing arts environment.

Importantly, while the Creative Escape workshops were not specifically designed to develop work skills, all the participants responded positively on the personal, social and physical aspects of their individual learning and stated that they gained skills, ideas and techniques that would assist both personally and professionally.

What motivated the participants to learn with arts?

One of the key motivating factors for all participants in the study was their past experience and ongoing interaction with the arts. All had prior exposure to the arts, either as audience or viewer, through a variety of mediums including music, visual arts, performing arts, museums and dance. In the past these people had also

engaged in various arts-based activities for personal learning which had incorporated a more experiential involvement including weekend workshops, evening classes and drawing or painting at home.

Building on this knowledge and experience with the arts, there were a variety of factors that motivated these study participants to learn with the arts. These included:

- observing what benefits the arts sector offered other professions;
- experiencing how an arts learning provider, such as NIDA, developed communication skills - as opposed to other non arts training providers;
- exploring whether the arts promoted creative thinking;
- establishing whether the arts had the potential to offer variety when learning;
- and discovering how this style of learning incorporated experiential aspects of the arts.

A common aspect of both the NIDA and Creative Escape learning environments was that a major component of the design was experiential learning. Study participants assumed that learning with the performing arts would be experiential and that was one of their motivations for attending. A majority of NIDA participants stated that they responded well to the combination of first discussing relevant areas of communication and performing arts theory and then immediately testing the theory in a practical way.

Participants described learning with the arts as being experiential, enjoyable, engaging and motivating as adult learners. The arts also provided participants with the opportunity to build and develop confidence in their existing skills and abilities. Feeling comfortable in this new learning environment, taking risks to test new ideas and getting feedback from others was found to assist participants to acknowledge their own abilities, build on strengths and become more confident in their communication and creative skills. The opportunity to build self-confidence was noted regularly in discussions about work-related learning with the arts. Back in the workplace, participants stated that they had more confidence in their individual abilities after completing either NIDA or Creative Escape. It appeared that these arts learning environments assisted participants to be less critical of their level of ability and this enabled them to be more creative.

The majority of the participants' comments provided evidence that they were motivated to use, back at work, the skills they had developed at NIDA or Creative Escape and were also motivated to attend further learning with the arts for both personal and professional reasons.

The participants appeared to share several motivations to undertake work-related learning with the arts including building confidence, improving communication skills; and developing a creative approach to work. They also identified specific individual expectations that needed to be addressed, which included finding out what could be learnt from another profession and a change of routine that challenged and extended one's individual abilities.

What were the learner expectations and were these expectations met?

All of the participants involved in this research were experienced adult learners. They regularly attended learning sessions for both professional and personal development and often investigated learning opportunities to meet their changing needs. They reflected on their learning periodically, and over the years had developed an understanding of their preferred learning style. They were able to easily articulate these features and evaluate their own learning as well as assessing whether the learning undertaken was worth the money and time invested. Therefore, this group of adult learners recognised the benefits of ongoing learning and had high expectations.

As the study sought to determine what benefits work-related learning with the arts provided, the study attempted to capture what work-related learning meant to everyone involved. The participants were asked to define work-related learning and a range of views were expressed on what learning for professional reasons involved including: formal internal and external training programs; learning from others in the workplace through coaching, mentoring, feedback and asking questions; on-the-job learning through self-discovery; setting goals and challenges; insights gained from observing other work colleagues. Participants also thought that an important aspect of work-related learning was being in a workplace environment that supported ongoing learning and development and this

approach to adult learning ideally provided benefits for both the organisation and the individual.

The definitions gathered from the participants related closely to what the literature (McDonald, 1998; Billett, 2001; Dawe, 2003b; Brown, 2004; Merriam, 2005) revealed as significant in this learning sector. Common responses included a range of ways to learn from on-the-job to formal learning, benefits for both the individual and the workplace, and workplaces that are encouraging and supportive.

Both the NIDA and Creative Escape participants had a variety of specific expectations from these work-related arts-based courses and these included learning that was enjoyable, fun, practical, interactive and challenging. Learning that was relevant and built knowledge and understanding that would assist them in the workplace was clearly the preference of these participants. Participants described busy working lives and therefore expected the courses to make good use of time. They required the learning to assist them in accomplishing development goals and they were looking forward to the opportunity to learn from other participants as well as the tutors. Building confidence in their individual communication or creativity abilities was also a significant expectation of the participants. For NIDA participants, expectations also related to specific communication skills such as influencing, persuading and interpersonal skills.

Participants reported that many of their different expectations were met during the learning undertaken with NIDA and Creative Escape. The NIDA participants acknowledged the benefits of the experiential focus within the arts learning environment and found that the exercises were interactive, practical and therefore clearly applicable back in the workplace. The learning undertaken made good use of time and that they felt fully involved throughout their course. Other expectations of NIDA that were met included learning that was fun, enjoyable, energising, engaging and challenging, and built on existing knowledge and understanding.

For NIDA participants the expectations that the course would develop interpersonal and communication skills were met, they reported that they gained

confidence in their communication abilities and developed influencing and persuading skills. NIDA supplied relevant information and practical skills for putting together powerful presentations with details on structure, delivery, stance and voice projection. Techniques to develop communication strategies that ensured engaging and inspiring presentations and other communication interactions in workplace settings were also described as a useful aspect of the NIDA workshops.

The Creative Escape participants commented that their expectations of increased understanding of creativity and freeing up their approach to learning were met, through revealing experiences in exploring different visual arts mediums and the opportunity to build confidence by interacting and in trusting the creative process.

Significantly, the study's participants' expectations were not only met but exceeded. One participant revealed that he gained a great deal from the NIDA workshop and indeed more than he expected. In the six months following the course he was constantly surprised at how helpful in the workplace all the different aspects of what he gained learning with the performing arts. One of the Creative Escape participants also told how she found the impact back at work surprising because even with her existing visual arts knowledge she gained more from this arts learning than expected.

What were the significant social and physical aspects of learning with the arts?

Learning from others was one aspect of the sociocultural context that was significant for the study participants as they were eager to learn from and hear the experiences of individuals attending from different organisations. Four participants attended the course with work colleagues and were enthusiastic about having someone to share the application of skills, and accountability for the learning, back at their organisations.

In relation to learning from others, findings highlighted the quality of the tutors at both NIDA and Creative Escape. Participants stated that the tutors were excellent and went on to describe how the tutors made everyone feel comfortable, taught a range of techniques and increased confidence in individual learner ability.

When participants were questioned about aspects of the physical context of learning, what emerged from the interviews mainly related to the settings and designs. Positive aspects of both NIDA and Creative Escape settings identified by participants included: learning away from the workplace and distractions; learning in non-traditional work-related learning spaces such as arts environments that encouraged creativity; comfortable rooms; and welcoming environments. Positive course design aspects identified by participants were: a good balance of different activities which made them feel engaged; enjoyable experiential aspects of the courses; opportunities to try new things; feedback from both tutors and participants and a good combination of theory and practical application.

A notable aspect of the NIDA course design that ensured direct application back in the workplace were opportunities to tackle issues related to existing work presentations, which participants were asked to bring with them to the NIDA courses. Individual work presentations were developed further at NIDA by incorporating the skills and techniques gained and the feedback participants received from performing arts professionals.

Participants stated specifically that they had a preference for learning that was fun and enjoyable. Both NIDA and Creative Escape incorporated these into their course design. Specific words and phrases used by participants to describe learning that was fun and enjoyable included: active; challenging; comfortable; connecting with others; creative; engaging; no fear of failure; flow; liberating; memorable; play; risk taking supported; relaxing; safe; semi-free form and spontaneous.

Participants described learning environments that connected people through enjoyable interactions, assisted teamwork and allowed the opportunity to learn new things about colleagues. Learning, that was fun and enjoyable, provided memorable experiences that assisted recall. Participants discussed comfortable learning environments with no fear of failure or criticism and explained that fun was positive for learning as long as it was not at the expense of any person's self-esteem.

However, while all the participants supported the need for enjoyment when learning, some participants included restrictions and stated that there was a need to ensure that fun was incorporated into learning appropriately and not just fun for the sake of fun. There needed to be obvious learning benefits when incorporating fun and enjoyment.

What specific employability skills can be drawn out from work-related learning with the arts?

The Employability Skills Framework (DEST, 2002) analysis was undertaken after the data gathering stage as a way of determining whether learning with the arts offered participants a way to develop work skills. This analysis was applied to participants' reports of the skills they gained from work-related learning with the arts, through the NIDA and Creative Escape programs. The analysis found that the NIDA performing arts learning environment provided a range of opportunities for developing communication skills. The researcher identified communication skills from both the NIDA literature and the data collected from NIDA participants as a work skill successfully developed in a performing arts learning environment. The communication elements outlined in the Employability Skill Framework (DEST, 2002) and also identified in the study analysis included: listening and understanding; speaking clearly and directly; understanding the need of internal and external customers; persuading effectively; being assertive; and sharing information. The analysis of employability skills reported by the participants provided evidence that the NIDA course also offered opportunities to develop Teamwork, self management and lifelong learning skills were other work skills identified by the employability skills analysis of participant discussions.

Creative Escape participants undertook learning in a specific visual arts medium, with the opportunity to share learning with other groups during the different arts and cultural activities designed and undertaken in the Hawkesbury region of New South Wales. The analysis of the Creative Escape brochure using the Employability Skills Framework indicated that the workshops potentially offered adult learners opportunities to develop the following skills: initiative and

enterprise; problem solving; communication; self management; and lifelong learning.

Employability skills identified by Creative Escape participants were similar to those for NIDA including: communication; teamwork; initiative and enterprise; self-management; lifelong learning; and problem solving. The Creative Escape participants attended for both personal and professional reasons and the analysis of their individual reflections provided evidence to support the potential to build work skills in visual arts learning environment.

Participants commented that six months after their NIDA and Creative Escape experiences they still used skills and techniques gained through their work-related arts learning and also stated that they often shared insights with colleagues. One participant mentioned during his final interview that a day earlier he had shared the NIDA storytelling techniques with colleagues.

An important finding of the study was that learning with the arts brought about unexpected learning outcomes. Creative Escape was not designed to build work skills, however it did provide participants with new skills and ideas that were useful personally and professionally. NIDA offered communication skill development as well as development opportunities for additional work skills, and both courses assisted in the development of a range of employability skills including communication, teamwork, initiative and enterprise, self management and lifelong learning.

Main findings and recommendations from this study

This investigation into work-related learning with the arts identified benefits for both the individual adult learner and their workplaces. The main findings related to the different needs of the adult learner and how the participants involved in this research found learning with the arts to be engaging, enjoyable and productive. Adults need to be stimulated and motivated to embrace ongoing learning and the arts appeared to offer a vehicle for this type of learning design.

This study highlighted the potential of the arts to develop employability skills by providing an alternative learning approach in an attempt to build skilled and productive workforces. Learning with the arts offered workplaces and workers the opportunity to develop work skills through creative and experiential design. Participants shared how they returned to their workplaces and their personal lives with new and improved skills.

Literature related to lifelong learning, work-related learning and self management highlighted the need for adults to be more responsible for their own learning and development. This research provided evidence that learning with the arts can fulfill these needs by being engaging, challenging, revealing, insightful, enjoyable and productive, which motivated ongoing learning.

The following outlines recommendations from this study for organisations involved in the areas of adult learning, work-related learning and learning with the arts. The study highlighted a need for the ongoing review of the effectiveness of work-related learning which incorporated the variety of approaches and mediums offered by the arts. The findings from this study and the literature reviewed presented success stories in creative approaches to developing work skills however there was agreement that ongoing assessment of learning with the arts was needed to ensure it was not considered passing fad (Gibb, 2004; Hall, 2004; Bartelme, 2005; Osburn & Stock, 2005). Arts-based learning provided adult learners environments that took into consideration the personal, social and physical contexts of learning. For example, the adult learners involved in this study had a preference for learning away from the workplace and benefited from learning in arts environments that encouraged creativity.

Learning designers should find ways to encourage lifelong learning and provide experiences for individuals to take responsibility for their own learning and development. On the findings provided by this study, the arts did offer productive learning that engaged and motivated adult learners.

Educationalists, policy makers and learning providers should also be more aware of the unanticipated learning opportunities offered by the arts. Specifically, it is evident that the participants in this study gained significantly more from

participating in the NIDA or Creative Escape courses than the providers promised in their course promotions. In this study, NIDA offered participants the opportunity to develop communication skills however it was evident that the course developed a range of other workplace skills in this performing arts learning environment. Creative Escape provided learning with the visual arts for personal improvement however participants were also able to take what they learnt back to their workplaces.

Recommendations for further investigation

Those who participated in this study were involved in learning that met their expectations and assisted in work skill development. Alongside their individual learning achievements participants reported that they were using and sharing skills back in their workplaces six months after completing the learning.

This study answered some questions and provided information for further investigation into what learning with the arts could offer work environments. There is evidence from this investigation to support that adult learners involved acknowledged the benefits of learning in arts environments for their individual professional development and the analysis found there was the potential to build work skills when learning with the arts. The findings however are not easily generalisable based on the small number of participants; the participant's exposure to and support of the arts; and the participant demographics being middle class, professional, white collar workers. However the favourable response by these experienced adult learners with high expectations of learning undertaken does provide encouragement for further investigations.

The first suggested approach recommended would be investigating the impact back in the workplace. Collecting observations, perspectives and evaluations from workplace colleagues including supervisors, peers and subordinates would provide further information how learning with the arts supported professional development. It would also identify if there were any challenges related to a larger incorporation of an arts-based approach to adult learning in the work environment.

Secondly, how would different demographic adult learning groups relate to learning with the arts for work-related needs would also be a recommendation? Lifelong and adult learning literature (Brookfield, 1995; Claxton, 1999; Field, 2000; Jarvis, 2004; Merriam, 2005; Taylor & Furnham, 2005; Merriam, Caffarella & Baumgartner, 2007) acknowledged that adults should be encouraged to become self-directed learners by understanding their preferred style of learning and managing their own personal and professional learning needs. However as the research identified (Brookfield, 1995; Jarvis, 2004) not all adults have the capabilities needed to become self-directed learners. Further investigation would help determine whether adult learners need specific skills when learning in arts-based environments.

Thirdly, researching adults who have not interacted with the arts entering these non-traditional learning environments was another area that needed investigation. What impact could this style of learning have on workers with limited previous exposure to the arts? The arts can evoke powerful emotional responses and this might not be appropriate in some work environments. The literature into emotions indicates how emotion could lead to positive learning outcomes such as improved memory and recall (Krone & Morgan, 2000; Payne & Cooper, 2001; Stipek, 2002). However, there can also be negative consequences in the emotional aspects of learning, such as past negative experiences, which could turn people away from ongoing learning (Gross 1991; Moon, 2002). It is therefore critical that the experience of the adult learners be taken into account when requesting involvement in new arts learning environments.

A fourth recommendation involved encouraging more arts institution involvement in this area of adult learning. As discovered, arts institutions such as NIDA have developed new learning audiences including the corporate business sector; however other arts institutions are maintaining established education programs such as those for primary, secondary, and tertiary groups as well as information for families. Further investigation is needed into what arts institutions could offer by developing strategies specifically to engage work-related learning audiences.

Lastly, as stressed in the literature (Foley, 1995; Claxton, 1999; Visser, 1999; Field, 2000, Rubenson, 2000; Jarvis, 2004; Merriam, Caffarella & Baumgartner, 2007) with the growing need for adults to embrace lifelong learning, there are still many who view education and learning from the traditional linear focus where, once formal education was completed and working life commenced, ongoing learning was optional. This study has provided evidence that learning with the arts can assist in developing skills for ongoing learning and this may be useful when trying to engage reluctant adult learners, particularly in the workplace.

Final thoughts ...

The arts have a wide range of resources available when developing learning programs and could provide a significant variety of learning opportunities to meet the needs of adult learners, who demand high quality learning opportunities. The arts provided the participants in this study with learning that was enjoyable, engaging, emotional, experiential and encouraged risk taking and this could be extended to meet the future challenges of work-related and adult learning designs.

Therefore in the future, work-related learning with the arts offers all organisations the potential to imagine...

the CEO of a company reading a poem to the senior management team as a stimulus to new ways of thinking...senior executives performing company legends through dance, sculpture or short skits to help build employee pride in the company ...a team of workers painting a wall mural to help define the companies new visions

(Bartelme, 2005, p.7)

The arts have the potential, if incorporated appropriately, to offer a range of work-related learning options to engage adult learners and build work skills.

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Matisse -

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Shakespeare Rick Geary Image

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Appendices

Appendix 1 – Employability Skills Framework (DEST, 2002)

Appendix 2 – Declaration of Learning Summary (MOLI)

Appendix 3 – Contextual Model of Learning Analysis– sample comments

Appendix 4 - Employability Skills Framework Analysis – sample comments

Appendix 5 – NIDA & Creative Escape Employability Skills Framework

Chapter 6 - Analysis Summary Tables

Appendix 6 – Ethics Documentation

APPENDIX 1 - Employability Skills Framework (DEST, 2002)

**APPENDIX 2 – Declaration of Learning
– Modes of Learning Inventory (MOLI) Data**

APPENDIX 2 – Declaration of Learning – Modes of Learning Inventory (MOLI) Data

NIDA Subject	I discovered things I didn't know	I learnt more about things I already knew	I remembered things I hadn't thought of for a while
Aristotle	Think in terms of "what the audience is interested in". Physical preparation importance - breathing, body position. Vocal control - power of the pause (digestion time).	Structure of persuasive argument. Reaching the audience - activating their imagination, not just information transfer.	It's not an information download - otherwise paper handout would suffice. Metaphor and stories act as handles or memory anchors.
Arcadia	Offer-accept-endow-extend-advance. How to overcome a blocker.	Delivery & timing eg pauses are powerful. Keep some surprises up your sleeve. Don't 'signpost' everything you will say.	If you want them to hear it, say it twice.
Matisse	Rather than discovering things I didn't know, I would say I learnt more about how to approach public speaking differently - by applying techniques used in drama. I learnt things about myself too - how others perceive me (especially by judging me on physical presence - walking and standing, facial expression) - and I discovered I have poor posture from sitting in front of computer. So I took some skills that I will aim to apply to everyday life (taking up yoga to improve posture, some exercises to do while at the desk, speaking from diaphragm, breathing properly, balancing on both legs).	I studied drama until the end of year 12 (& a little bit of performance studies at university) some of the learning was a revision of breathing and voice exercises. However I was happy to revise these, and learn how to apply techniques to broader 'performance' - outside the theatre environment.	As above. There was no point where I felt bored because I already knew it all.
McSeveny	I really enjoyed presenting	How much I enjoy the stuff the NIDA Tutor does	The learning that comes through using the full body.
NIDA Subject	I shared some of my knowledge with other people	I got curious about finding out more about some things	I was reminded of the importance of some issues
Aristotle	Yes, many were less experienced than I.	ACTION verbs = specific intentions at each stage of presentation.	It's not what one is going to TALK ABOUT, it's what you are going to do to them at each stage, - surprise, inspire, challenge etc.
Arcadia		Visualisation	The no.1 objective of a presentation is to CONNECT with the audience. Pauses are powerful.
Matisse	I shared my feelings - my fears for example, of public speaking. The only real 'knowledge' I shared was in the content of my presentations - employee and customer satisfaction. I also share my knowledge about journalism - as I study this and people are often interested in writing themselves, so ask questions about it.	My love of theatre and drama was revitalised! I am also interested in finding out about increasing my voice power, taking up yoga or tai chi, maybe even joining a drama group . . . But we'll see about this last point.	Reminded about the importance of breathing properly, talking from diaphragm, using your space.
McSeveny	About my psychodrama training	The other NIDA courses & breathing & its involvement in yoga - reduction of nervousness	Breathing & my own abilities

NIDA Subject	I got a real buzz out of what I learnt	It was pleasant and reminded me to learn more	It was all very familiar to me	Some of the things I learnt will be very useful to me	Other comments
Aristotle	Yes knowledge and experience (head and body)		In most part yes.	Absolutely	
Arcadia			Posture, voice control, self confidence	See answer to #1	One of the most interesting aspects was hearing the challenges other participants, particularly the self-employed, have to overcome
Matisse	Yes, this is certainly true. I particularly got a buzz from the masking exercises, dancing was a fabulous exercise in loosening the body, using your body and also generating energy. I felt energetic all night!!	I agree, as outlined previously.	Most of it was familiar , but from five years ago. There was a different angle though, so it was fresh in this sense, and the exercises were different because of a different teacher.	Yes, I feel more confident as a public speaker (although not yet ready) - need to practise, although I feel I now have the knowledge/tools to be able to know how to improve. It obviously takes time to master everything.	
McSeveny	YES! I felt more confident in other aspects of my life.	About presenting in general	It was all very comfortable as a form of learning for me & the way I'd like to present or train	Breathing, presence, my walk & what it says to others about me. Stepping out of my comfort zone.	
Creative Escape Subject	I discovered things I didn't know	I learnt more about things I already knew	I remembered things I hadn't thought of for a while		
Escher	Apart from new techniques in regards to acrylic painting the most important thing that I discovered that I didn't know was that an artwork does not look perfect from the start, it is a series of layers that really don't come together until the final moment when they jell completely and the outcome can be truly breathtaking	By revisiting techniques that I had already learnt it brought back to me what I had already learnt and reinforced my prior experiences.	I remember just how much fun it is to be creative and how rewarding and how replenishing it is to the spirit. And how your life is just that little bit 'less colourful' without it.		
Kozo	about how to mix colours, not that relevant to work but expands my interpretation of the make-up/mix in things I see around me every day	The need to focus on the process and trust the 'right' end result will emerge and that what emerges will be 'right' for the situation - that others will sometimes see value that I didn't see.	(mainly personal trauma in childhood which had preceded my 'burial' of most creative pursuits like drawing)		

Creative Escape Subject	I shared some of my knowledge with other people	I got curious about finding out more about some things	I was reminded of the importance of some issues		
Escher	The great thing about the artistic community is that though there is always that little bit of competitiveness we are just so open to helping others succeed and sharing as much knowledge as we can with each other, whether that be directly (by teaching or discussion) or indirectly (by just being around other creative people)	I have always had such a thirst for knoweldge but sometimes when work clouds your vision you forget what else is out there in the big wide world. Having a break, taking a step back and approaching the day from a different angle re-opens your eyes up to so many opportunities for growth and experience. It has re-kindled my energy to discover more of my creative (outside the office) side.	An experience like that is a great reminder of what is important to you in life and that it is essential to make time for play as well as work. It is good for the soul and makes you more motivated in your everyday life, which in turn makes you more productive.		
Kozo	Experiences/learnings about creativity from working with other visual arts learning providers eg value of 'letting go' of preconceived ideas about outcomes.		To trust in my own knowledge and process (while remaining open to the input of other people) and to trust in the power of the group, however new or small the 'community' might seem to be		

Creative Escape Subject	I got a real buzz out of what I learnt	It was pleasant and reminded me to learn more	It was all very familiar to me	Some of the things I learnt will be very useful to me	Other comments
Escher	Even though I was sick I found the experince to be so energising and motivating. Learning new techniques and seeing what you can achieve in such a small period of time is exciting. Since the creative escape I have been full of new ideas for artworks and designs which I haven't been for ages.	It was so nice to take a break from 'everyday life' and embrace the creative aspect of my personality and give it the space and learning needed to rekindle the flames.	Not only the creative atmosphere but the actual environment was familiar to me. Revisiting an areas from my childhood just gave the experience that added edge which made it so much the better.	The things I learnt both mentally and emotionally during the course will help me in my work as well as my everyday life. The experience has rekindled the creative inspirations that have been missing for too long.	
Kozo	experimenting with different techniques and being able to take risks without feeling judged for every action and output	my creative capacity			

APPENDIX 3 – Contextual Model of Learning Analysis – samples of other related comments

Following are other comments from the NVivo® analysis of all interviews using the Contextual Model of Learning (Falk & Dierking, 2000). A summary of the personal, sociocultural and physical exploration of work-related learning using the arts was summarised in Chapter 5.

The Context Model of Learning – adapted from Falk & Dierking (2000)

Personal Context - Motivation and expectations

Aristotle NIDA Pre-Course Interview

So in my case it is to work on some influence skills and better interpersonal communication. That's the primary motivation.

It's about things we can apply, directly. Certainly about not wasting our time. So it has to be short, sharp, shiny and meaningful. And it's going to be an environment where we can learn off each other I think. Where we can bounce ideas other, share experience and enrich the learning that way.

McSeveny NIDA Pre-Course Interview

Principally the presentation skills but in a dramatic, in an experiential way as far as drama. So structuring the program as in structuring delivery, stance, how to deliver, how to project, how to make it fun, how to make it involved, interactive

There's an element for me that I'd like it to be fun, creative, challenging and revealing.

So what motivates me to learn would be to have the goal, to be doing things that would be achieving that, and in a way there's an element just learning along the way for the sake of learning. To keep learning and to try new things.

Shakespeare NIDA Pre-Course Interview

To work on some influence skills and better interpersonal communication just because communication is just such an important aspect of life really not just work. And I have also heard very very good things about this program and felt that for me it would help just to also work on my style as well as technique.

Escher Creative Escape Pre-Course Interview

So this is actually me having my little wake up call and say I need to have that balance in my life. I need to be both artistic at work and at home. It's kind of like a meditation thing, just go in there and slap the paint around and do whatever you like.

Kozo Creative Escape Pre-Course Interview

I wanted to do something that took, took me out of a pattern, a rhythm and sort of extended me a bit.

Just to get more in touch with the creative parts of myself. And try to keep integrated that in doing day to day in little projects and around the grand kids and all that sort of stuff. Integrating it more into my regular being as opposed to it being something I only do when I need to be creative.

Renoir Creative Escape Pre-Course Interview

One because my work paid for it. I saw the pamphlet and thought gee that would be really good ... I run some work, creative art works with on the adolescent unit ... In actual fact what happened because I do some work on the adolescent unit but I also cover oncology so they contacted the Head of Oncology and said how about we go halves in pulling to do this course.

Well from this I was expecting to learn mainly, finding ways of developing and bringing out other people's creativity. Because I find it, especially with adolescents that's not the easiest thing to do.

Personal Context - Interest

Arcadia NIDA Post 4 to 6 month interview

No because I hadn't, I went out of interest to see how NIDA taught presentation skills as opposed to what I had already learnt. To see did they put a different spin on it? And I came to the conclusion that no they didn't.

Leunig NIDA Pre-Course Interview

That's why we are going to NIDA and not Rogen or somewhere. So it's, I know acting must understand human nature and human spirit, human communication and the use of

you know expressions, body language, communication how do adult to adult or people to people reach themselves. And then actors obviously understand that to a huge degree particularly the good ones. So I think that's the whole point why we are keen on this one.

Matisse NIDA Pre-Course Interview

I wanted to do a course in presentation skills because I'm not a very good presenter and that's something that I think is important well in the work environment and just in general life. And the course at NIDA was recommended by my boss and I looked at it and thought it sounded interesting.

Escher Creative Escape Post 4 to 6 month interview

That's why I did art therapy at uni because I just believe that art can definitely help and very definite I need to get back into it.

Kozo Creative Escape Post 1 week interview

So just encouraging me to think more broadly, more laterally about the materials to use, to express yourself.

Renoir Creative Escape Post 4 to 6 month interview

I think probably it did give me some inspiration as well for my art. ... In terms of freeing up my process and getting back to what I would really like to create rather than what I think others might want me to create. So it encourages me to have a go

Personal Context - Prior Knowledge & Experience – The Arts

Arcadia NIDA Pre-Course Interview

It balances the society. Society doesn't have to be all about being more efficient, making money and there is, beauty is an important part and the arts lets the beauty come through.

Aristotle NIDA Pre-Course Interview

It's a reflection of our emotional side. A great communication tool. A non-verbal communication tool. Which can be particularly effective in children side that I'm reflecting on so a program I did years ago with children with learning disabilities.

Leunig NIDA Pre-Course Interview

I know acting must understand human nature and human spirit, human communication and the use of you know expressions, body language, communication how do adult to adult or people to people reach themselves. And then actors obviously understand that to a huge degree particularly the good ones. So I think that's the whole point why we are keen on this one.

Matisse NIDA Pre-Course Interview

I've always had an interest in art. Like I did art through out school. I've never done art outside of school like training but I did english literature at uni. But as far as painting,

it's more just my own reading and going to art galleries and occasionally getting inspired and attempting to do something myself.

McSeveny NIDA Pre-Course Interview

They give expression to emotion. And sometimes it's emotion that cannot be verbally expressed. So they have a huge role.

Shakespeare NIDA Pre-Course Interview

I just grew up with my parents playing classical music and my mother and father both just loving it so yeah very important to me I would say. And I remember when I moved to Sydney I was just so excited to near the Opera House and when I first came I used to go probably once a month but I go less frequently at the moment just for trying to save a bit of money and it is an expensive thing to participate in.

I think it's a huge aspect in communication and it's about sharing universal themes and stories and passing messages on from generation to generation. The universality of things it is just really very interesting.

Kozo Creative Escape Pre-Course Interview

I did not get much exposure to the arts as an industry growing up but I had a lot of exposure to music and dancing and including appreciation of multicultural forms of that. And then once I left school increasing exposure to art, paintings type art, partly choice and partly other people introducing me to various things. And these days like museums are increasingly places of art because they are using such creative medium to help learn about artifacts and so there's a lot blurred lines for me now about what's the arts and what's not.

Renoir Creative Escape Pre-Course Interview

I thinks the arts doesn't mean just art in terms of painting and drawing and that sort of thing, it means creative arts in that way but I think it also means the other arts like music and literature and all of that sort of stuff as well.

Personal Context - Prior Knowledge and Experience – Work-related learning and learning in life

Aristotle NIDA Pre-Course Interview

We are able to select if you like from a suite of offerings whether they are internally delivered or externally delivered to meet the precise needs of the organisations. So there's plenty of flexibility and I think the firms quite successful at it

Leunig NIDA Pre-Course Interview

I guess there is two ways we learn. One from formal programs we go off and do something or do an on-line education or we pick up things from our colleagues and the people we work with. Certainly within our culture we are able to cover both because it's

on the later which was around you know what we learn from each other we are fairly open environment and people don't have to be seen to be perfect. It's okay to be human and that people are happy to help with your weaknesses as much as your strengths

Matisse NIDA Pre-Course Interview

I guess most of learning would come from training from senior colleagues or just other people within your company that know more about how to do something because they've got either more of an education in that or just more experience doing whatever it is. And I think a lot of the learning comes from teaching yourself almost on the job. Just taking some challenges and gradually increasing the challenges so that you're always increasing your knowledge.

McSeveny NIDA Pre-Course Interview

It would enhance, where the person is now and help them achieve either goals that they're striving for or give them the skills they need to achieve.

Shakespeare NIDA Pre-Course Interview

The best thing on the planet!! From my perspective well I guess I see it as something that should be part of everyday so it happens whether you are learning something by sitting in front of the computer and teaching yourself, or whether you're learning through observing other people or whether you're learning participating in something formal, or whether you're learning through feedback or coaching.

Escher Creative Escape Pre-Course Interview

Probably as something to add to your, to your work in a way to bring it to either make it easier for you or to bring more meaning to it. I suppose it's also if work sort of changes a direction you can't just sit there and flounder and I go 'I really don't know what I'm doing', you need to do something to actually figure out how to. I suppose I think it's more as something that's going to make you better in the workplace.

Renoir Creative Escape Pre-Course Interview

Well I think it involves continually improving your skills in whatever area you're working in, I think that's probably the main purpose of workplace learning.

Prior Knowledge and Experience –Supportive learning environment at work

Matisse NIDA Post 4 to 6 month interview

You can sit at your desk and have all these fabulous ideas but unless there is someone up there going, you know interested in them, there's not much point. And I think workplaces can be a bit risk averse and some creative ideas might not work but you have to take a chance on some to get the good ones coming through.

Shakespeare NIDA Pre-Course Interview

I guess on this one I find the more effective ones are related to, it's like you've created an environment that works for learning as opposed to stuff. For example I can think back in past companies to situations where I may not have known a lot about a particular component of work that I was working on but found it not difficult to learn because the environment was very encouraging but whenever you're in a situation where an environment is much more encouraging whether that be, means the people you're working with or the situation you're in or if it's face to face whether it's a good productive group, the environment actually does make a difference.

Renoir Creative Escape Pre-Course Interview

if it became apparent that any of us did need. It's a very supportive learning environment, working and learning, because it's a teaching hospital it's so supportive.

Choice and Control

Arcadia NIDA Pre-Course Interview

Excited. I like learning and it doesn't bother me admitting that I don't know what it is I'm there to learn. And I'd like to pride myself that when I'm teaching someone I don't make them feel awkward that they don't know when they start.

Leunig NIDA Pre-Course Interview

relevance that people can see it how they can apply it in their job or their lives like immediately that is like it really connects to them.

Renoir Creative Escape Pre-Course Interview

It's a very supportive learning environment, working and learning, because it's a teaching hospital it's so supportive.

Kozo Creative Escape Pre-Course Interview

Variety and relevance I think would be the two, relevance first and variety second. Seeing some success along the way. So getting some feedback and it might be feedback from myself or it might be feedback from others but a sense that I'm making a contribution or I'm making progress or I'm on track. So those things motivate me to learn and keep learning. Some element of stretch beyond the comfort zone.

Sociocultural Context – within group sociocultural mediation

Arcadia NIDA Post 1 week interview

Good to reflect on it and there was a wide range of people there so they had to be covered. No because it was interesting watching the others learn. The what it was I knew instinctively because I'd been doing it for so long that it was new to other people. The main interest was hearing the challenges that other participants have to overcome and it was good to work with people who worked for themselves. I've worked in corporations all my life and there were three if not four people who were either graphic designers or interior decorators.

Aristotle NIDA Post 4 to 6mths interview

Yes we've been able to share probably not a lot of really deep and meaningful experiences from that but from time to time we'll make a comment to each other 'don't forget your breathing', 'you better go and do your breathing'. I think it was certainly valuable in having someone who you knew somewhat you didn't feel as vulnerable. You probably felt less vulnerable doing certain things than I might have felt if I was there without any, there is probably a bit of both. When you're with total strangers you can feel empowered just to say and do things, try things that you mightn't otherwise because if you make a fool of yourself no one's going to see you again, you can just leave it there in the room. But also I guess having a colleague there meant that I certainly felt more comfortable. Most of what I learned from talking to her was stuff I didn't know about her anyway.

Leunig NIDA Post 1 week interview

Yeah you do it's really interesting isn't it? The size class was good. There was six of us. That was good number. Any less would be a pity. Like one of my colleagues in Brisbane went to the program Women in Business and initially there was one, herself on the program and then about morning tea time the second person came so it was two on the program. That's a pity I think. If you had twelve it would be different and a bit harder to get attention. So yeah it was a good size and good group.

McSeveny NIDA Post 1 week interview

Well it was interesting doing it with Matisse and I think I mentioned before that you know we would see a different side of each other. And that definitely, I have noticed that very much this week that our work relationship is on a different level. And I would put that forward as a plus. When Matisse put on the mask this is at the end of day two no the end of day one that there was a whole side of Matisse that had not come out in the normal work we've done.

Renoir Creative Escape Pre-Course Interview

Well I think it is good to learn, to get to know people that you are working with and getting to know what sorts of people and what they expect and don't expect out of the work situation. Often it's a really good group learning process you can learn a lot about people and their practices and they're ways without having to go into, delve into too much personal stuff. I think you can get a different idea, you might learn why they respond and behave a certain way in a given situation. So I think group learning, it's very valuable really.

Shakespeare NIDA Post 1 week interview

Something that you might find interesting based on our discussion in the first session the fact that I went along with my colleague (Aristotle) I think that was great. In a session recently where he was speaking and I was able to, just between him and I, give feedback on how the thing that he was consciously doing on the program for example but I just kind of reminded him to do those things because they really worked for him. So hopefully

he found that helpful and but I'd like to think he'd do the same for me. It is quite handy having someone go who then hopefully will be in a situation where they are observing you and then you can keep the feedback going. I think it's also about how you do it. If people don't do it in a way that's respectful then, need to explain you are trying to help.

Kozo Creative Escape Post 1 week interview

Oh sometimes the group reflection was a bit slow getting started and a bit long winded. And because we had one member of the group who kind of came and went a bit I think that must have been tricky for the facilitator to manage and kind of keep including her when she was excluding herself I think. I think that probably, yeah I was a little frustrated with that. But you know 85 to 90% of the time I thought was valuable.

Sociocultural Context - Facilitated mediation by others

Arcadia NIDA Post 1 week interview

The best part the tutor, I mean she had many many skills, but the one that really stood out was her ability to positively reinforce skills and talents that she identified early on in each of the participants. So we started off doing video and she would pick, for each person, she picked out something that was good and reinforced that all day and she did really naturally. ...Well she had so much energy and she didn't flag and she kept people interested. So yes she was an excellent tutor.

Leunig NIDA Post 4 to 6 month interview

Certainly increase in respect for the skill of actors, I haven't thought much about acting or the discipline of acting and teaching of actors before that time. So I would be more of a passive acceptor of the craft. And to get just that tiny, tiny, tiny little two-day insight into the whole life skill or the professional skill of acting was really interesting for me. So that increased the respect for that profession. That would be the main thing and also all the techniques and the skills and the techniques we have at our disposal that we can use and to try them and it's okay and it will work. So it's probably made me a bit braver to do some things.

Matisse NIDA Post 4 to 6months interview

I think it's made me realise that well the dramatic arts can be quite useful for business in applying the techniques to other things. And I guess your question so this is really through the NIDA course, but the question you asked me in one of the other interviews about is art valuable to society or whatever that question was. I really thought about that afterwards.

Shakespeare NIDA Post 1 week interview

The presenters were just fantastic. Everyone was very open I thought. I think they did a very good job of setting up the group very quickly.

Escher Creative Escape Post 4 to 6 month interview

Yeah the tutor was saying that she could just see straightaway that in terms of my painting that I'm very graphic. At first I didn't really understand what she meant and then standing back and comparing to other people I realised what that meant and at first I was bit put off by it I went 'oh I'm graphic rather than being something else' and then realised that well maybe I am doing the right thing in my job and obviously my job has influenced my artistic style but rather than working against it, I'll embrace it instead.

Renoir Creative Escape Post 4 to 6 months interview

And I was glad I did it with her again because my art teacher said she had wanted to do it, a workshop with her as well and the only reason it took me so long to do it was because I was waiting for my art teacher to get time but she never got time anyway. I think I would probably prefer it to be a bit more dynamic I guess. at the time that Sally had said that she wasn't sleeping very well at the time and maybe that's why she did seem a little bit sort of low energy but she was pretty much the same, maybe a little bit more animated but not a lot.

Sociocultural Context – Culture

Leunig NIDA Post 4 to 6 month interview

Just tapping into another profession, the profession of acting and what's taught is so interesting. But in terms of workplace learning probably one that does, is almost reinforced is the importance of activities and energy. So we were always active in the program and that was good. That's not so much new as just emphasis that is an important method of adult learning.

McSeveny NIDA Post 1 week interview

I was trying to work this out. The NIDA context is very much the body awareness side of the presenting rather than the content element. So you could go somewhere else to speak on the content of how you put a presentation together as the NIDA is the 'well how do you get up and do it' so that your message gets across. And I just found that very relevant.

Kozo Creative Escape Pre-Course interview

The positives are you might be more prepared to experiment. Sometimes its hard to experiment with people who see you in the workplace every day and you and they have expectations about how you behave and how they behave and how and what's okay. And it's a bit easier to do crazy things and be crazy probably. Depends on the work culture you are used to working in. Often you kind of learn more because when people kind of team up randomly there's often, not always, but often more diversity of experience in the group and more diversity of skill and knowledge and more diversity of perspective, you know world views the psychologists call it. And I think all of that if it's brought out in the group and the learning activities can add to your own learning in even very subtle ways.

The Physical Context - Advance Preparation

Escher Creative Escape Pre-Course interview

Normally pretty good. I mean I'm generally a shy person anyway so I'm always like nervous about meeting new people and stuff like that. But always look forward to it and just get really excited about what I'm going to achieve. So I always really enjoy doing courses and stuff like that.

The Physical Context - Setting

Arcadia NIDA Pre-Course interview

One is away from distractions so that the people you normally work with can't come and take you out of the classroom. That's a very important one. Having a big enough room to do it is also important.

Aristotle NIDA Post 1 week interview

I think it was wonderfully developed environment for learning to occur. The alternative is that you're learning in a typical classroom environment where there is more intellectual knowledge being passed on and some of the stuff and here are the points that you need to know.

Leunig NIDA Post 1 week interview

Yeah fantastic, it was great to do it there. You get very much into the swing of things immediately you walk in, the people are dressed and acting differently than what we would normally dress and act like. You know in terms of people who aren't on the program but just to go into their own classes and you go 'yeah wow this is a space to do it' so that was fantastic. I think something would be lost if you did it somewhere else other than NIDA premises. So it was great.

Matisse NIDA Post 1 week interview

I thought the environment was like fantastic. It was creative kind of space to be in and I found the teachers really inspiring. I just thought it was just great to have teachers who were kind of creative people and different perspectives and they weren't kind of business people.

Escher Creative Escape Pre-Course interview

For me being a country girl I love working, especially anything artistic working outside or just in the sun. Like just in regards to the fact that I like my workplace to have a window so I can see out. I mean the course that I did that was on web design was like in a little office, little room in a building no windows, no nothing, all artificial light and you know you are all sitting there, it's like your own little sort of school desk, things with the whiteboard and it was like I'm over this, I really don't need to be here.

Kozo Creative Escape Pre-Course interview

Away from work if possible. Not always practical. Neutral environment where everyone has equal comfort or discomfort with it all participants. Not too much noise interference like leaf blowers and alarm systems, loud music - not too many distractions. Being close to some natural features, I hate running or attending things in big American style hotels because they have so little green, no gardens, they don't feel like they breath. Where as when I'm in a place where I'm connected to the garden and the sky and the water I can see it breathing and it reminds me to breath. So that's quite important. I might think of others later.

Escher Creative Escape Post 1 Week interview

Actually I liked where we were and the building had history for me anyway which was interesting. But I think I really like the fact that we had the Botanical artists on one side and we had the pastel artists on the other side and at first, me being me goes oh no they'll see what I'm doing but it was great because everybody else was sort of listening in on all the other techniques that people were being told and the little community that we had and we were all sort of peaking over each other's shoulders and going 'oh that looks great' which was just fantastic and that worked really well. Like in regards to the actual building it really didn't matter, it was just the space that we created in it.

The Physical Context - Design

Arcadia NIDA Post 1 week interview

We were made to feel very welcome and it was a very comfortable big room that we were in.

Aristotle NIDA Post 1 week interview

The things which, the major things which were a revelation to me were the things like breathing. Yeah it was quite a remarkable situation about the shallow breath and quality breath and how things go wrong which I wasn't aware of. So what did I learn about myself I had to feedback that I didn't expect and that was that I have a reasonable, easy voice to listen to that was just one thing, it didn't mean I was a wonderful presenter compared to the others but there were I think I had stock of what I did but there were some revelations that held true about engagement

Leunig NIDA Post 4 to 6 month interview

A lot of the skill teaching. Particularly the voice, vocal variety, power of the voice. What I was really interested in at NIDA was out of the two days how much time was spent on voice. Of all the subjects that could be taken out of the professional teaching of actors that it was about 60 per cent of the program was on voice. Which was fantastic. In other words that would be the best thing that they could teach us professional people. So that was great.

Matisse NIDA Post 4 to 6months interview

I actually found it really liberating and inspiring, I really liked that angle. And it made it doing the kind of exercises in movement and things really helped to relax us I thought.

Yeah and it was good to get to know the group and ice breakers to make us all feel comfortable with each other and yeah.

Escher Creative Escape Post 4 to 6 month interview

I think you just learn so much better if you enjoy the experience. I mean especially if you are learning from a computer program where they put you in a room with a whole lot of computers and they stand up the front with a black board and it's really not very interesting. Where as I think it's easier to make artistic stuff more fun but you can make anything fun and it just improves the learning experience so much more.

Kozo Creative Escape Post 1 week interview

Some of the least valuable I've kind of commented on probably. I don't know. It's hard to say, I mean the treks back from morning tea were probably really important exercise and important opportunities to mingle with other people and I engaged in that because I thought it would be good for me but I didn't find that all that enjoyable or helpful or useful for me. I'm not trying to be utilitarian about the fact just it was less valuable. It's a lovely campus so it's nice to walk around there, but the timing of the tea breaks and all that sort of stuff didn't always fit with our process. I found that a bit of a pain.

The Physical Context - Subsequent reinforcing events and experiences

Aristotle NIDA Post 4 to 6months interview

I think most of what was the fundamental learning experience of those two days I draw on quite regularly. So it's in being persuasive, so it's not just what you say, it's the preparation, the breathing, taking command of the situation of the room - there's a lot of physical as well as spoken learnings. I guess they are quite valuable.

Leunig NIDA Post 4 to 6 month interview

I have recommended NIDA to others both senior executive team and some of my colleagues who report to me, as being like a really useful program to learn about ourselves and the way we connect or not with an audience and what are the skills.

Escher Creative Escape Post 4 to 6 month interview

I suppose more I've just applied what I learnt there to my workplace because I did it not just for myself but for my work. Where as most other artistic stuff I've done before I've done for me and not with work in mind. I suppose with this one with the approach. Actually one thing that was interesting in terms of my work was that the lady she told me that my painting style was very graphic which I'd never picked up on before.

Kozo Creative Escape Post 4 to 6 month interview

In July when I went to that Buddhist Retreat "Stillness in Action" up in Ballina. We had in the afternoons. It was like an eight day retreat. In the afternoons we had some kind of experiential you know reflective play. And on one day I had an opportunity to work with clay - we all worked with clay. And I didn't think at all about what I was doing. I might have told you this already. No. I just picked up this block of red clay and I was stroking

it, I just kept stroking it because I couldn't work out what I was going to do with it and I had this block again about I can't and I'm not creative and I don't know what to do with clay. And after about half an hour it had transformed into the most amazing, beautiful Stingray that I had ever seen. I mean it was just like the Stingray I had seen in the Whitsundays and it's a long time since I'd seen a live Stingray so how it got to be there I don't even really know. But it must have been pretty good because everybody, like everybody at the retreat was saying "oh my god how did you do that? where did it come from?"

Renoir Creative Escape Post 4 to 6months interview

Well I've found that I've actually been able to use some of the techniques in adolescent works that I've been running. In a way I've been adapting them of course but some of the ideas I've used.

APPENDIX 4 – Employability Skills Framework Analysis - samples of other related comments

Following are other comments from the NVivo® analysis of all interviews using the Employability Skills Framework (DEST, 2002). A summary of the employability skills identified as being developing during work-related learning using the arts is summarised in Chapter 6.

Communication

Skill	Element
Communication that contributes to productive and harmonious relations between employees and customers.	<ul style="list-style-type: none">• Listening and understanding• Speaking clearly and directly• Writing to the needs of the audience• Negotiating responsively• Reading independently• Empathising• Using numeracy effectively• Understanding the needs of internal and external customers• Persuading effectively• Establishing and using networks• Being assertive• Sharing information• Speaking and writing in languages other than English

Arcadia NIDA Post 1 week interview

The best part of the tutor, I mean she had many many skills, but the one that really stood out was her ability to positively reinforce skills and talents that she identified early on in each of the participants.

Aristotle NIDA Post 1 week interview

The skills to engage the group through and change tack when you need to to ensure you know your intent for each stage of the presentation. Do you want to surprise, inspire, challenge as well as passing on information.

Leunig NIDA Post 4 to 6 month interview

What I have done is used the exercises in practising, like if I'm giving a presentation or a talk is to use the techniques we learnt at NIDA. So I've been deploying them actively. Including being in the space, going to the room where I'm presenting, practising delivering to each part of the room, walking purposefully, practising the sound the voice, get used to it, redirect, those exercises. Talking to the far wall, a point on the wall or the glass. That's been good.

McSeveny NIDA Post 1 week interview

The approach of trying to look at presenting as an exciting thing rather than a threat. And by the time I did my five minute talk on the Friday it was exciting it wasn't a threat.

McSeveny NIDA Post 4 to 6 month interview

It's confidence a lot of it, overcoming nerves in presentation skills and confidence in who you are and that it's okay to be who you are and that type of stuff still comes through

Shakespeare NIDA Post 1 week interview

The facts of the mechanics for breathing and what it does to your voice quality. The sorts of things about posture that technically I mean that I would say I know I'm conscious of posture but they made me probably more conscious, conscious of just ways of relaxing. I found the session on masks really interesting.

Escher Creative Escape Post 1 week interview

But I think I really like the fact that we had the Botanical artists on one side and we had the pastel artists on the other side and at first, me being me goes oh no they'll see what I'm doing but it was great because everybody else was sort of listening in on all the other techniques that people were being told and the little community that we had and we were all sort of peaking over each other's shoulders and going 'oh that looks great' which was just fantastic and that worked really well. Like in regards to the actual building it really didn't matter, it was just the space that we created in it.

Initiative and Enterprise

Skill	Element
Initiative and enterprise that contribute to innovative outcomes	<ul style="list-style-type: none">• Adapting to new situations• Developing a strategic, creative, long term vision• Being creative• Identifying opportunities not obvious to others• Translating ideas into action• Generating a range of options• Initiating innovative solutions

Aristotle NIDA Post 1 week interview

To inspire the imagination was probably the big takeaway for me. It was the revelation that you're not there to download information you are there to engage the imagination and to think about what you want to do to them at each stage of your presentation.

Aristotle NIDA Post 4 to 6 month interview

I think it was an opportunity of a semi free form, sensitive express your own personality, do things, say things or do things that allows you to draw on your own creative abilities or creative whatever. I'm thinking of the mask exercise and stuff that was all totally creative, self expression.

Leunig NIDA Post 1 week interview

It's very fresh in my mind. Sensational. It gave me such insight into a professional calling that I haven't been close to before and so to get insight into the training that actors, performers go through it was just so wonderful. Given that we only saw one little, little, little glimpse of it that which you can fit into two days.

Matisse NIDA Post 4 to 6 months interview

And I think art definitely does promote creative thinking, and you can apply it to all scenarios, and just thinking outside the square. And innovation and that kind of stuff which often workplaces are receptive too.

Matisse NIDA Post 1 week interview

I thought the environment was like fantastic. It was creative kind of space to be in and I found the teachers really inspiring. I just thought it was just great to have teachers who were kind of creative people and different perspectives and they weren't kind of business people.

Escher Creative Escape Post 4 to 6 month interview

I think it's just in terms of design just coming at it from a different perspective to what you saw before because things get really stale if you are just designing something that has been designed before ten different times and slightly altered each time and every now and then you need to be able to get in there and go 'no we need to scrap that completely and start fresh' and that's what I've been doing a little bit more of as well. Especially with new customer designs as well, I bring in new ideas with that and give them new ideas because of the new perspectives. So I've put that into my work.

Kozo Creative Escape Post 1 week interview

I did go outside the rules on two occasions when that happened was because I saw someone else doing and mentally gave myself permission to not be constrained by the guidelines. I don't know how conscious that was or whether it was just one of those instant things.

Kozo Creative Escape Post 4 to 6 month interview

I think arts leads to more rounded development of the whole person whereas we often think of learning as being focussed on a particular objective. And sometimes its the unexpected stuff that you get from that broader holistic development that takes you to spaces you didn't even know you had the capacity for and they're the most memorable breakthroughs.

Renoir Creative Escape Post 1 week interview

I would say that it was a very worthwhile experience in terms of learning about my own and other people's creative nature

There was probably nothing that was really new but just looking at it from a different perspective, from a purely creative perspective rather than a therapy perspective.

Teamwork

Skill	Element
Teamwork that contributes to productive working relationships and outcomes	<ul style="list-style-type: none"> • Working with people of different ages, gender, race, religion and political persuasion • Working as an individual and as a member of a team • Knowing how to define a role as part of the team • Applying teamwork to a range of situations eg futures planning, crisis problem solving • Identifying the strengths of the team members • Coaching and mentoring and giving feedback

Arcadia NIDA Post 1 week interview

The main interest was hearing the challenges that other participants have to overcome and it was good to work with people who worked for themselves.

Aristotle NIDA Post 1 week interview

From the, you know, the very first thing you do is introduce someone you know as a stranger that's your first experience of having to communicate to an audience for the two days. They give you feedback, you have another interaction with the group and knowledge goes with it. A combination of the knowledge and the opportunity to try it, reflect upon it and again a lovely combination. Straight into it.

Leunig NIDA Post 4 to 6 month interview

When in our team we run our annual planning sessions there's a, I certainly try to make that a fun relaxing time. We are laughing all the time. Which then says people are connected, having a good time, switched on, awake and inputting and everybody's helping each other so people go away having had a good productive time and therefore they look forward to the next event

Matisse NIDA Post 4 to 6 month interview

I suppose it has and probably one thing I've taken is that maybe if you want to learn it is good to learn from different fields and from people, like learning from NIDA they are all experts in the voice and different strategies which is probably a lot more fun and interesting than learning from a business expert who, I don't know, just decided to train the corporate world and probably does a whole series of stuff.

McSeveny NIDA Post 1 week interview

Well it was interesting doing it with Matisse and I think I mentioned before that you know we would see a different side of each other. And that definitely, I have noticed that very much this week that our work relationship is on a different level. And I would put that forward as a plus.

Shakespeare NIDA Post 1 week interview

In a session recently where he was speaking and I was able to, just between him and I, give feedback on how the thing that he was consciously doing on the program for

example but I just kind of reminded him to do those things because they really worked for him. So hopefully he found that helpful and but I'd like to think he'd do the same for me. It is quite handy having someone go who then hopefully will be in a situation where they are observing you and then you can keep the feedback going.

Escher Creative Escape Post 1 week interview

Also everybody else's input of a specific thing that you don't like and everybody else turns around and goes 'oh that looks fantastic' and it's like you think oh that's good. I'm really, really critical of it but everybody else loves it. It gives you that balance against your own ideas.

Renoir Creative Escape Post 1 week interview

Yeah and I think just observing that makes it also it, is a good way of realising how different people work and how different people perceive things and how differently different people go about doing things. I think that sort of format or situation could be used in all sorts of training for all sorts of purposes and people, different groups of people. But it also didn't feel like playing silly games and things, like they often do in workshops.

Self Management

Skill	Element
Self-management that contributes to employee satisfaction and growth	<ul style="list-style-type: none"> • Having a personal vision and goals • Evaluating and monitoring own performance • Having knowledge and confidence in own ideas and visions • Articulating own ideas and visions • Taking responsibility

Arcadia NIDA Post 4 to 6 month interview

Well as much in the learning experience as in the workplace. That you don't take it too seriously. You treat it with the respect it deserves that other people are paying you to do their work, in our case support their computer system but you can still make it hilarious and get the work done.

Aristotle NIDA Post 4 to 6 month interview

I was aware that I probably had some issues not issues but things to work on in the area of persuasion, organising my thoughts and so on, which has benefitted my life beyond just the workplace.

Leunig NIDA Post 4 to 6 month interview

Much more aware of myself and control of voice and body and how we come across. So probably more conscious of the whole physical thing. More aware including on the phone about voice and how that's received by the other end. So I think much more conscious about all the skills we learnt and how that influences our communication and out effectiveness.

Matisse NIDA Post 1 week interview

That some of my own personal habits which I probably I already had an idea, I knew about but they kind of get confirmed and you know how to fix them now. Like I know I speak too fast and well one thing I didn't realise is that when I get up in front of a group, I kind of, my shoulders become very stiff.

McSeveny NIDA Post 4 to 6 month interview

The videoing gave you a very clear picture before and after as to what you looked like and to see how when struggling to look confident how you moved. Like in the video I had my hands behind my back trying to look very confident and yet I'm a person that speaks with my hands. And to watch this hand come around the side, it was hysterical, it really was, but I wasn't conscious of it.

Shakespeare NIDA Post 1 week interview

I think that seeing the part about seeing yourself on video is always really useful from a perspective that it just I mean that I don't think that was stepping back on that. The session when they were videoing us was the self as others see you so that was actually very handy to look at from that perspective and therefore I was able to reflect quite well on those things

Escher Creative Escape Post 1 week interview

Probably the skills that I learnt but also learning to be more forgiving of myself and not so much of a perfectionist. Also everybody else's input of a specific thing that you don't like and everybody else turns around and goes 'oh that looks fantastic' and it's like you think oh that's good. I'm really, really critical of it but everybody else loves it.

Kozo Creative Escape Post 1 week interview

It met my needs and even though I was probably one of the least experienced there I think it probably met lots of other people's needs as well. Probably the main message I took away was to just keep trusting in the process, in whatever I'm doing, trust in the process and worry less about whether the outputs are good enough. And trust in the capacity that I have in myself to contribute to whatever that is.

Renoir Creative Escape Post 1 week interview

Probably that I know a lot more than I think or did or think I do. And that it's a lot easier to be creative than what you think it is. If you can only work through whatever the blocks are that we've put up. Which is and that relates to our traditional ideas on what creativity is or what art is. Predetermined whether you're a good drawer or painter or whatever.

Lifelong Learning

Skill	Element
Lifelong Learning that contributes to ongoing improvement and expansion in employee and company operations and outcomes	<ul style="list-style-type: none"> • Managing own learning • Contributing to the learning community at the workplace • Using a range of mediums to learn – mentoring, peer support and networking, IT, courses • Applying learning of ‘technical’ issues (eg learning about products) and ‘people’ issues (eg interpersonal and cultural aspects of work) • Having enthusiasm for ongoing learning • Being willing to learn in any setting – on and off the job • Being open to new ideas and techniques • Being prepared to invest time and effort in learning new skills • Acknowledging the need to learn in order to accommodate change

Arcadia NIDA Post 1 week interview

The best part of the tutor, I mean she had many many skills, but the one that really stood out was her ability to positively reinforce skills and talents that she identified early on in each of the participants.

Aristotle NIDA Post 4 to 6 month interview

They probably haven't changed my ideas about learning but it was very supportive of that learning is just not sitting in a lecture theatre and being a one way conversation. So the participative aspect of it was great but I've been involved in a lot of various learning programs through out most of my career so this was nice, quite familiar learning format. Itself didn't change my ideas about learning but dovetailed quite nicely with what I was familiar with.

Leunig NIDA Post 1 week interviews

I mean I don't put that filter on things when I'm learning. That I'm really happy to go with things, I try go with the flow and say that who ever designed this program has felt that these are really important things to cover and that I'll go with that and learn what I can and absorb as much as possible from the educating person who's sharing this information.

Matisse NIDA Post 1 week interview

I was reminded of my HSC drama. Which I didn't have a problem with it, yeah a lot of it was stuff that I had done before but I hadn't done it in the context of applying that to presentations or public speaking.

McSeveny NIDA Post 4 to 6 month interview

I think I'll come back and do some more work with them to keep up with it. I might do the Women in Business course but that's next year.

Escher Creative Escape Post 4 to 6 month interview

*I've always loved learning so I still do. No it hasn't really changed.
I think you just learn so much better if you enjoy the experience.*

Kozo Creative Escape Post 4 to 6 month interview

I think arts leads to more rounded development of the whole person whereas we often think of learning as being focussed on a particular objective. And sometimes it is the unexpected stuff that you get from that broader holistic development that takes you to spaces you didn't even know you had the capacity for and they're the most memorable breakthroughs.

Renoir Creative Escape Post 4 to 6 month interview

I think probably it did give me some inspiration as well for my art. My own art teacher when I went from that course felt that it had had quite an impact on me. In terms of freeing up my process and getting back to what I would really like to create rather than what I think others might want me to create. So it's encourages me to have a go which is what my art teacher has been saying for a long time that was what she thought I needed to do.

Planning and Organising

Skill	Element
Planning and organising that contribute to long-term and short-term strategic planning	<ul style="list-style-type: none"> Managing time and priorities – setting time lines, coordinating tasks for self and with others Being resourceful Taking initiative and making decisions Adapting resource allocations to cope with contingencies Establishing clear project goals and deliverables Allocating people and other resources to tasks Planning the use of resources including time management Participates in continuous improvement and planning processes Developing a vision and a proactive plan to accompany it Predicting-weighing up risk, evaluate alternatives and apply evaluation criteria Collecting, analyzing and organising information Understanding basic business systems and their relationships

Aristotle NIDA Post 4 to 6 month interview

It's the preparation, the breathing, taking command of the situation of the room

Leunig NIDA Post 4 to 6 month interview

What I have done is used the exercises in practising, like if I'm giving a presentation or a talk is to use the techniques we learnt at NIDA. So I've been deploying them actively. Including being in the space, going to the room where I'm presenting, practising delivering to each part of the room, walking purposefully, practising the sound the voice, get used to it, redirect, those exercises. Talking to the far wall, a point on the wall or the glass. That's been good.

Matisse NIDA Post 1 week interview

And just taking the time to think about what you're going to say and also, well I enjoyed a lot of it like using your body and the voice exercises.

McSeveny NIDA Post 4 to 6 month interview

It's just circumstance so it's still a one to two year thing. I did voice my intentions of becoming involved in something though that prior to NIDA I wouldn't have even said or how I want to do this down the line. So there's an element of confidence there that yes I've got to do.

Kozo Creative Escape Post 4 to 6 month interview

Workshops where I'm just continuing to experiment with different modes of stuff, I'm not actually using any of Sally's techniques but well I suppose to an extent those physical movement things that lead you to a new creative space. I'm just trying to bring that concept into all my design.

Problem Solving

Skill	Element
Problem solving that contributes to productive outcomes	<ul style="list-style-type: none"> Developing creative, innovative solutions Developing practical solutions Showing independence and initiative in identifying problems and solving them Solving problems in teams Applying a range of strategies to problem solving Using mathematics including budgeting and financial management to solve problems Applying problem solving strategies across a range of areas Testing assumptions taking the context of data and circumstances into account Resolving customer concerns in relation to complex projects issues

Aristotle NIDA Post 4 to 6 month interview

Yes but it helped put what was perhaps somewhat intuitive together into a more useful framework. You know the fact that Aristotle and the Greeks of 2000 years ago came up with the format for logical argument and no one has really been able to improve on that since and that framework was exactly what was talked about by The tutor as well as here {Thompson Book}. It's interesting and easy to read.

McSeveny NIDA Post 4 to 6 month interview

Don't take them as a problem, this is another challenge, embrace and go for it and I loved it! Because it doesn't always go out was we intend.

Escher Creative Escape Post 4 to 6 month interview

I think it's just in terms of design just coming at it from a different perspective to what you saw before because things get really stale if you are just designing something that has been designed before ten different times and slightly altered each time and every now

and then you need to be able to get in there and go 'no we need to scrap that completely and start fresh' and that's what I've been doing a little bit more of as well. Especially with new customer designs as well, I bring in new ideas with that and give them new ideas because of the new perspectives. So I've put that into my work.

Kozo Creative Escape Post 4 to 6 month interview

Yeah but I think they were more often structured experiences that other people had created and I copied. Whereas now I think I'm taking more risks with creating a new exercise that hasn't necessarily been done before or I don't know, that's the way it feels anyway.

Renoir Creative Escape Post 4 to 6 month interview

And that's actually going through that process at the moment. I guess, I think that did help in that process because I wasn't really, because I had been very, very stressed since working here and that was one of the reasons that I did that course. As you know there were a variety of reasons, but one was because I just felt that I needed some sort of stress release.

APPENDIX 5 – NIDA & Creative Escape– Employability Skills Framework Analysis Tables

Corporate Performance Course – Description (NIDA, 2002)	Communication	Teamwork	Self-Management	Planning & Organising	Initiative & Enterprise
<i>See yourself as others see you: how best to identify your individual performance skills and isolate habitual tendencies.</i>	<ul style="list-style-type: none"> • Listening & understanding • Sharing information 	<ul style="list-style-type: none"> • Coaching, mentoring & giving feedback 			
<i>Presentation as Performance: expand your vocal power and clarity: achieve focus, maintain passion</i>	<ul style="list-style-type: none"> • Speaking clearly & directly • Persuading effectively • Empathising 				
<i>Physical presence: further your ability to command attention by relaxing and being in control.</i>	<ul style="list-style-type: none"> • Listening & understanding • Speaking clearly & directly • Being assertive 		<ul style="list-style-type: none"> • Having confidence in & articulating own ideas & visions 		
<i>Rehearsal process: acquire methods of preparation that guarantee dynamic results.</i>	<ul style="list-style-type: none"> • Speaking clearly & directly 			<ul style="list-style-type: none"> • Managing time & priorities • Establishing clear goals & deliverables 	
<i>Understand the objective of your presentation.</i>	<ul style="list-style-type: none"> • Sharing information • Understanding the needs of customers 		<ul style="list-style-type: none"> • Having confidence in & articulating own ideas & visions 		
<i>Reaching your audience; carry your thoughts forward and ensure that your message hits the mark and lands successfully.</i>	<ul style="list-style-type: none"> • Empathising • Persuading effectively • Sharing information • Being assertive 		<ul style="list-style-type: none"> • Having confidence in & articulating own ideas & visions 		<ul style="list-style-type: none"> • Being creative • Translating ideas into action

Women in Business (NIDA, 2002)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning	Planning & Organising
<i>The Women in Business program focuses on how best to deliver information in a compelling manner, present with clarity and conviction, examine and apply techniques to speak up and speak out, enhance vocal and physical power, explore improvisation as a creative tool, apply creativity and innovation in work practices and develop connectedness to material and audience.</i>	<ul style="list-style-type: none"> • Speaking clearly & directly • Being assertive • Persuading effectively • Empathising • Sharing information • Understanding the needs of customers 	<ul style="list-style-type: none"> • Coaching, mentoring and giving feedback 	<ul style="list-style-type: none"> • Having confidence in and articulating own ideas and visions 	<ul style="list-style-type: none"> • Being creative • Translating ideas into action 	<ul style="list-style-type: none"> • Contributing to the learning community at the workplace 	<ul style="list-style-type: none"> • Establishing clear goals & deliverables

Through the Looking Brush (Creative Escape, 2004)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning
<i>Through experimentation and exploration of various mediums the workshop aims to encourage students to discover their depth of creativity. During this workshop students will experiment with collage, painting, reflective journal, guided visualization and sharing personal stories. Experienced and inexperienced artists are welcome. This class caters for all levels of artistic experience as it focuses on process awareness rather than technique, to enable people to find their creative centres.</i>	<ul style="list-style-type: none"> ▪ Listening & understanding ▪ Sharing information ▪ Speaking clearly & directly ▪ Empathising 	<ul style="list-style-type: none"> • Working with people of different ages, gender, race, religion and political persuasion • Giving feedback 	<ul style="list-style-type: none"> ▪ Having a personal vision and goals ▪ Evaluating & monitoring own performance ▪ Having confidence in & articulating own ideas & visions 	<ul style="list-style-type: none"> ▪ Being creative ▪ Translating ideas into action 	<ul style="list-style-type: none"> ▪ Being open to new ideas and techniques ▪ Being prepared to invest time and effort in learning new skills

Contemporary Acrylics with Larissa Blake (Creative Escape, 2004)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning
<i>Students will have the opportunity to explore a range of subjects while discovering the many possibilities that the acrylic medium can offer.</i>	<ul style="list-style-type: none"> ▪ Listening & Understanding 		<ul style="list-style-type: none"> ▪ Evaluating & monitoring own performance ▪ Having confidence in and articulating own ideas and visions 	<ul style="list-style-type: none"> ▪ Being creative 	<ul style="list-style-type: none"> ▪ Being open to new ideas and techniques ▪ Being prepared to invest time and effort in learning new skills

EMPLOYABILITY SKILLS FRAMEWORK ANALYSIS

Skill	Potential (NIDA & Creative Escape)	Findings (NIDA & Creative Escape)
Communication	<ul style="list-style-type: none"> • Listening and understanding • Speaking clearly and directly • Writing to the needs of the audience • Negotiating responsively • Empathising • Understanding the needs of internal and external customers • Persuading effectively • Being assertive • Sharing information 	<ul style="list-style-type: none"> • Listening and understanding • Speaking clearly and directly • Writing to the needs of the audience • Negotiating responsively • Understanding the needs of internal and external customers • Persuading effectively • Being assertive • Sharing information
Teamwork	<ul style="list-style-type: none"> • Working with people of different ages, gender, race, religion and political persuasion • Coaching and mentoring and giving feedback 	<ul style="list-style-type: none"> • Working with people of different ages, gender, race, religion and political persuasion • Identifying the strengths of the team members • Coaching and mentoring and giving feedback
Problem solving		<ul style="list-style-type: none"> • Developing creative, innovative solutions • Developing practical solutions • Solving problems in teams • Applying a range of strategies to problem solving • Testing assumptions taking the context of data and circumstances into account
Initiative and enterprise	<ul style="list-style-type: none"> • Being creative • Translating ideas into action 	<ul style="list-style-type: none"> • Adapting to new situations • Developing a strategic, creative, long-term vision • Being creative • Translating ideas into action • Generating a range of options
Planning and organising	<ul style="list-style-type: none"> • Managing time and priorities • Establishing clear project goals and deliverables 	<ul style="list-style-type: none"> • Managing time and priorities - setting time lines, coordinating tasks for self and with others • Adapting resource allocations to cope with contingencies • Establishing clear project goals and deliverables • Planning the use of resources including time management

Skill	Potential (NIDA & Creative Escape)	Findings (NIDA & Creative Escape)
Self-management	<ul style="list-style-type: none"> • Having a personal vision and goals • Evaluating and monitoring own performance • Having knowledge and confidence in own ideas and visions 	<ul style="list-style-type: none"> • Having a personal vision and goals • Evaluating and monitoring own performance • Having knowledge and confidence in own ideas and visions • Articulating own ideas and visions • Taking responsibility
Lifelong Learning	<ul style="list-style-type: none"> • Contributing to the learning community at the workplace • Being open to new ideas and techniques • Being prepared to invest time and effort in learning new skills 	<ul style="list-style-type: none"> • Managing own learning • Contributing to the learning community at the workplace • Applying learning to 'technical' issues (eg learning about products) and 'people' issues (eg interpersonal and cultural aspects of work) • Having enthusiasm for ongoing learning • Being willing to learn in any setting - on and off the job • Being open to new ideas and techniques • Being prepared to invest time and effort in learning new skills

APPENDIX 6 – Ethics Documentation

UNIVERSITY OF WOLLONGONG/ILLAWARRA AREA HEALTH
SERVICE

Human Research Ethics Committee

**INITIAL APPLICATION FOR APPROVAL TO UNDERTAKE
RESEARCH INVOLVING HUMAN PARTICIPANTS**

(A separate application is required for each project)

Please answer questions in terms understandable to the layperson.

1. Descriptive Title of Project:

HIDDEN TREASURES:

Creative Approaches to Workplace Learning using the Arts

2. 7 line summary of project aims:

This research will attempt to:

- Identify whether 'learning with the arts' motivates adult learners
- Identify what areas of 'learning with the arts' can be developed to assist adult learners and learning in the workplace.
- Identify some alternative strategies for workplace learning environments that involve 'learning with the arts'
- Identify specific workplace skills that would benefit most from 'learning with the arts' programs
- Identify whether arts institutions learning spaces have an impact on workplace learning.

3.

Name	Position/ Appointment	Institution	Qualifications
Chief Investigator(s)			(Academic or Professional)

Claire Manning	Student DEd	UOW	BA, MEd,
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Address for Correspondence (1st named investigator):

96 Tourist Road, Beaumont. NSW 2577

Contact Phone Number: 4464 2415, 0411 436 092 Fax:

Email: clairem@shoalhaven.net.au

Other Participating Researchers: (names/address/contact details of other researchers working on this project)

N/A

4. Where will potential participants be approached by the researchers to seek their participation in the research and where will research activities involving participants be conducted:

Potential participants will be approached in workplaces (still to be Confirmed) and research activities will be conducted in the arts Institutions involved in the adult learning activities.

Purpose and Funding of Project

- 5.a Is this: _____ Staff Research (University of Wollongong)
_____ Staff Research (Illawarra Area Health Service)
X Student Research (Post grad. degree or subject)
Course undertaken Doctorate of Education
Unit/ Faculty/Department Education
Supervisor Dr Ian Brown, Dr Irina Verenikina
_____ Other (Please specify e.g. for external people who want to research Uni students or IAHS clients)

- 5.b What is the source and amount of funding from all sources for this research?

Source (Name of Organisation / Funding Scheme)	Amount

- 5.c Is there any affiliation or financial interest between the sponsor/funding body and the researcher(s) or supervisor associated with this research? **NO**
If Yes, Please declare.

- 5.d Are there any conditions placed on this research by the funding body? (please provide details) **NO**

- 5.e Is a copy of the HREC approval to be forwarded to the Granting Body?
NO

If YES, please advise of any deadlines:

6. Has this research project been reviewed by any other Institutional Ethics Committee? (for example multi-centre research) **NO**

If YES, include a copy of any correspondence the sponsor or researcher has entered into with the other Ethics Committee(s) to this point.

7. **Research Categories**

Please mark the research categories relevant to this research proposal. See guidelines for descriptions of the categories. At least one category should be marked for each grouping. For "Other", please specify.

If your research only involves participants and research procedures from a-d under

A Participants and **B Research Procedures Used**, it may be open to expedited review by the Chair of the HREC. In that case, submit only one copy of your application (please see guidelines regarding expedited review).

A Participants

- a. Healthy members of the community
- b. University students
- c. Employees of a specific company/organisation**
- d. Members of a specific community group, club or association
- e. Clients of a service provider
- f. Health Service clients (e.g. users/clients of a health service)
- g. School children
- h. Hospital in-patients
- i. Clinical clients (e.g. patients)
- j. Aboriginal/Torres Strait Islander people
- k. Members of socially disadvantaged groups
- l. Cadavers/ cadaveric organs
- m. Other: Arts learning provider (eg. National Institute of Dramatic Arts NIDA)**

Expected age(s) of participants – please circle one or more

Children (under 14) Young people (14-18)

Adults (> 18)

B Research procedures used

- a. Anonymous questionnaires/ surveys
- b. Coded (potentially identifiable) questionnaires/ surveys
- c. Identifiable questionnaires/ surveys
- d. Examination of student work, journals etc**

- e. Examination of medical, educational, personnel or other confidential records
- f. Observation (overt) – (researcher field notes and analysis of photographs and video footage of some sessions*)**
* Artescape and NIDA take video footage and photographs during their arts learning programs. Permission will be sought to use this footage to add to observation research notes.
- g. Observation (covert)
- h. Interviews (semi – structured – pre/post learning activity + 6 mths post learning activity)**
- i. Telephone interviews
- j. Procedures involving physical experiments (e.g. exercise, reacting to computer images)
- k. Procedures involving administration of substances (e.g. drugs, alcohol, food)
- l. Physical examination of participants (including eg. blood glucose, blood pressure and temperature monitoring)
- m. Collection of body tissues or fluid samples
- n. Surgical procedures
- o. Other: _____

C Research areas

- a. Qualitative research**
- b. Social Science research
- c. Humanities research
- d. Educational research**
- e. Health research
- f. Psychological research
- g. Comparison or evaluation of drugs or surgical or other therapeutic devices
- h. Comparison or evaluation of clinical procedures
- i. Comparison or evaluation of counselling or training methods
- j. Investigation of the effects of an agent (drug or other substance)
- k. Investigation of bio-mechanical processes
- l. Biomedical research
- m. Epidemiology
- n. Genetic research
- o. Other: _____

8.a Does the project involve the use of drugs?

NO

If YES give details:

Is the research clarified as a:

CTN Trial

CTX Trial

Other (Please detail)

8.b Does the project involve the use of a surgical or other therapeutic device? (please detail) **NO**

8.c If you answered YES to 8a. or 8b., is there any business or similar association between the researcher and the supplier of a drug or surgical or other therapeutic device to be used in the trial? (please detail). **NO**

9. Justify the design of your proposed research and describe what you want participants to do.

Please provide an explanation, in terms understandable by a non-expert reader. For student researchers, please provide (in no more than 2 pages) the background to this project (Attach extra sheets if necessary)

Professional skills like creativity, innovation, teamwork and leadership are highly regarded in the workforce today. Business and governments have discovered that continuous improvement and innovation are keys to remaining relevant in our fast changing world. Creativity has been acknowledged as important for all and it is an essential tool for 'thriving in new surroundings' and 'the creative use of knowledge is a central feature of the ability to thrive in this new environment, and is becoming one of the defining test of individual and organisational success.' (Bentley, 2000:17)

Recent research into multi arts learning has identified a variety of skills that could be developed from 'learning with the arts' (Catterall, 2002). Some of these skills include creative thinking, creativity, self-confidence, risk-taking, empathy for others, collaboration skills, leadership, higher order thinking skills and ownership of learning.

It appears that the arts are being used in workplaces in various ways from small creative exercises incorporated into learning and training programs right through to one-off major events in arts institutions around a particular major exhibition or company theme. However, there appears limited research literature in the area of arts learning in workplace environments. There has been little investigation into the impact of these arts learning initiatives and what the benefits are to both individuals and workplaces. This research is about exploring how 'learning with the arts' offers new ways to motivate adults to learn and finding alternative approaches for workplace learning.

Research Question

How does learning with the arts enhance workplace learning? How can arts institutions provide context for workplace learning?

People involved:

1. Workplace Participants (observe all/ interview 6)

2. Workplace Organiser (interview)
3. Arts Learning provider (interview)

Proposed Research Design

2 observational case studies

2 arts practices – Performing Arts, Visual Arts

WHERE – ARTS LEARNING PROVIDERS

PERFORMING ARTS - National Institute of Dramatic Arts NIDA

215 Anzac Parade

Kensington NSW 2033

Corporate Performance Program

“All communication is performance. Whether you develop your business relationships one-on-one or in front of audiences, judgements are made not only on what you say but how you say it. NIDA’S corporate trainers will enable you to maximise your natural ability to communicate genuinely, authoritatively and persuasively.”

VISUAL ARTS - Artescape

Professional Pursuits International Pty Ltd.
The Loft on Evans Lane
2B Northcote Street
St Leonards NSW 2065

Artescape – Visual art-based group activity

“The Artescape experience serves as a proven corporate development tool, addressing business challenges that resonate globally, such as encouraging change in the areas of personal development, team building, stress management, employee morale and workplace productivity.”

WHO – WORKPLACE ORGANISER AND WORKPLACE PARTICIPANTS

The researcher, will observe/interview one workplace group booked to participate in the Artescape arts learning programs and observe/interview individual workplace participants (up to 6) involved in the monthly NIDA arts learning programs in the third quarter 2003.

DATA COLLECTION APPROACHES FOR EACH CASE STUDY

Semi-structured interviews prior to the arts learning program:

Interview workplace organiser

Interview arts learning provider

Interview 6 workplace participants who participate in the Artescape or the NIDA programs (SEE APPENDIX 1)

Observe arts learning programs as a participant observer:

NIDA – 2 days

Artescape – ½ day

Overt observation where researcher will take field notes and also use photographs and video footage of some sessions* to add to the information in the field notes collected.

*** Artescape and NIDA take video footage and photographs during their arts learning programs. Permission will be sought to use this footage to add to observation research notes from both the participants and the arts learning provider.**

Semi-structured interviews post the arts learning program (within one week after the program):

Interview 6 workplace participants again (SEE APPENDIX 1)

Semi-structured interviews THREE MONTHS post the arts learning program:

Interview workplace organiser again

Interview 6 workplace participants again (SEE APPENDIX 1)

Theoretical Framework

This research will use a framework that highlights the personal, the sociocultural and the physical contexts of the learning environment. This way of looking at how learning occurs is based on the

work done by Falk and Dierking (2000) in observing the way people learn in museums. Since some of the Falk & Dierking research has been undertaken in Art Museums this approach will provide a tested framework to research the benefits of 'learning with the arts' in workplace learning environments.

10. Please provide a brief statement of the ethical considerations relevant to the proposed research; specifically in relation to the participants' welfare, rights, beliefs, perceptions, customs and cultural heritage both individual and collective. (Attach an extra sheet if necessary)

This research project will ensure that the rights of the participants involved will be the first consideration of the researcher at all times. Participants will be informed that they can withdraw from the research at any time with no explanation for withdrawal required. The researcher is observing an established learning program that is run regularly. The researcher will ensure that all interaction related to the research project will continually ensure the ethical consideration of all the people involved are managed appropriately.

11. Referring to the categories of participants to be involved in this project identified in question 7, above, What is the rationale for selecting participants from this/these group/s?

This research project is about finding new ways to encourage and motivate adults to undertake ongoing learning opportunities. Many adults are involved and enjoy learning through out their adult lives for both recreational and vocational purposes. Unfortunately there are still many adults who are not interested due to a variety of reasons including bad experiences in the past, perception of limited skills, limited time and resources. The workplace learning programs that will be observed deal with the professional development of skills for employees from corporate office based work environments. The workplace skills that will be developed during these arts learning programs include presentation skills, creativity, teamwork and collaboration skills. This research is about testing whether the arts can motivate learners and is able to provide workplaces with another avenue of learning approaches.

12. How will potential participants be approached initially and informed about the project? Please explain in detail and include copies of any letters, advertisements or other recruitment information. (e.g. direct approach to people on the street, mail-out to potential participants through an organisation, posters or newspaper advertisements, etc)

The arts learning providers (NIDA & Artescape) have agreed to participate (letters attached – see Appendix 6) and will make initial contact with some of their clients confidentially by written invitation (see Appendix 2) to ask if they would consider involving their workplaces in this research project. Details of potential clients will not be released to the researcher until permission is given that they would like to be involved. The researcher will then make contact to explain what the observational case study research would involve including observing the arts learning program and conducting semi-structured interviews with some of the participants involved.

Participation in the research will be on a volunteer basis and participants will be given all information related to their involvement before agreeing to participate. This will be done through the workplace organiser and the researcher through invitation letters (See Appendix 2) prior to the arts learning program. Those workplace participants interested in being involved in the semi-structured interviews will be contacted by the researcher to organise suitable interview dates for the first set of questions prior to the arts learning program.

13. How many participants in total do you anticipate will be involved in the project? If the research has several stages involving different participants, please provide the total number of participants expected as well as the number of participants involved in each stage.

There will be both group and individual workplace participants involved in learning through two different arts practices – the visual arts and the performing arts. The workplace group sizes will range from about 9 to 20. Exact size of group is to be confirmed once workplaces are confirmed. Overt observation will involve the researcher observing the whole group while being a participant observer. There will be 5 or 6 participants from each of the arts learning programs that will be asked to be involved in semi-structured interviews about their learning experiences pre/post the learning program and 3 months after the arts learning takes place. The selection of the 5 or 6 participants to be involved in the interviews will be done on a volunteer basis or in a way that the workplace organiser deems is appropriate for their workplace group. The workplace organiser and the arts learning provider will also be asked to participate in some semi-structured interviews.

14. Participant Consent

Attach copies of any letters of invitation, information packages, consent forms, , debriefing information,. (SEE APPENDIX 2 & 3)

- 14 a. Is it anticipated that all participants will have the capacity to consent to their participation in the research?

YES

If NO, please explain why (e.g. children, incompetent participants, etc.) and explain how proxy or substitute consent will be obtained from the person with legal authority to consent on behalf of the participant (see Guidelines).

- 14 b. For participants who have the capacity to consent, how does the process ensure that informed consent is freely obtained from the participant?

- 14 c. Will written consent from participants be obtained?

YES

If NO, please explain why it would be inappropriate or unethical to seek written evidence of consent to this project.

15. Are any participants in a dependant relationship with the researcher, the institution or the funding body (for example the researcher's clinical clients or students; employees of the institution; recipients of services provided by the funding body)? If so, what steps will be taken to ensure that participants are free to participate or refuse to participate in the research?

NO

16. How does the project address the participants' freedom to discontinue participation? Will there be any adverse effects on participants if they withdraw their consent and will they be able to withdraw data concerning themselves if they withdraw their consent?

Participants will be informed that they can withdraw from the research at any time. The participant can discontinue participation without offering any reasons. When someone decides to withdraw from the research they will not have to withdraw from the arts learning program. The researcher will discontinue observing their participation immediately. If they are one of the participants to be interviewed all data that may have been collected will be destroyed.

Does the project involve withholding relevant information from participants or deceiving them about some aspect of the research?

NO

If YES, what is the justification for this withholding or deception and what steps will be taken to protect the participants' interest in having full information about their participation?

18. Will participants be paid or offered any form of reward or benefit (monetary or otherwise) for participation in the research? If so, please detail and provide a justification for the payment, reward or benefit.

NO

19. Confidentiality:

What measures will be taken to protect the privacy of individual subjects in terms of the test results and other confidential data obtained (both in recording the data and in its publication)?

All data collected (observation field notes, interview notes) will be number coded. No reference to names of individuals or workplaces will be used at anytime. The confidentiality of those who have participated in the research will be protected at all times.

Any video tape footage collected will be used only for the purposes of the researcher to enhance and recheck field notes collected during arts learning program. Audio tapes of semi-structured interviews will be transcribed using number coding to identify each interview participant involved and then stored securely for future reference.

20. Will information collected from data or interview be published?

YES

If YES, please indicate what form this will take (Please note that any further use of information which may identify a participant is conditional upon the participant's permission for such use):

All data collected will be number coded and therefore any publication of details will not mention names and therefore ensure confidentiality of all those involved in this research project.

21. Will any part of the research activities be placed on an audiotape, film, photograph or video-tape?

YES

To what purpose will the audiotape, film, photograph or video-tape be used?

Information will be used for observational research purposes to compliment and add to the field notes and data collected by the researcher.

For what audience(s) will the audiotape, film, photograph or video-tape be exhibited?

22. How will the data (including questionnaires, surveys, computer data, tapes, transcripts and specimens) be held securely, during and on completion of the project?

All data collected will be stored in a secure location at the Faculty of Education at the University of Wollongong.

Please confirm that original data will be held securely for a minimum of 5 years (15 years for clinical research).

YES

If NO, please give reasons why it would be unethical to store the data for this period.

23. Does the project involve the use of invasive procedures (e.g. blood sampling) or the risk of physical harm or emotional distress?

NO

If YES, give details:

Explain how the risks of harm or distress will be minimised. In the case of risks of emotional distress, what provisions have been made for an exit interview or the necessity of counselling?

24. Does this project involve obtaining information (e.g. data) of a private nature from any Commonwealth/State/Local Government Department **or any other** Agency, including health records from Area Health Services.

NO

If YES, which Department (s)/ Agency?

Please include copies of any correspondence regarding permission to access this information from a responsible officer of the Agency and complete a **Privacy Guideline Form (available from Ethics Officer)**.

25. Does the research intend to determine whether illegal activity has occurred or anticipate that participants may reveal information about criminal activity ? **NO**

If YES, how do you propose to respond to the legal issues raised?

26. Period of Research Clearance Requested (Please specify as near as possible 'start' and 'finish' dates for the conduct of research):

FROM: ...01../...08../...02.....

TO: ...30../...12../...04.....

27. Any research project that involves the collection of data should be designed so that it is capable of providing information that can be analysed to achieve the aims of the project. Usually, although not always, this will involve various important statistical issues. It is important that the design and analysis be properly planned in the early stages of the project. You should seek statistical advice. The University of Wollongong has a Statistical Consulting Service that provides such advice to research students and staff undertaking research.

Are statistical issues relevant to this project?

NO

If so, have you discussed this project with the Statistical Consulting Service?

NO

Comments:

DECLARATION BY CHIEF INVESTIGATOR

I, the undersigned, have read the current National Statement on Ethical Conduct in Research Involving Humans (available from the NHMRC web site at <http://www.health.gov.au/nhmrc/publicat/e-home.htm>) and accept responsibility for the conduct of the research activities detailed in this application in accordance with the principles contained in the National Statement and any other conditions laid down by the University of Wollongong's Human Research Ethics Committee.

Chief Investigator's signature/s:

Claire Manning

Date:

If the Chief Investigator is a student include:

Supervisor's signature:

Dr. Ian Brown

Dr. Irina Verenikina

Date:

Signature/s of other researcher/s: (The first named researcher will assume responsibility for the project in the absence of the Chief Investigator)

Claire Manning

Date:

DECLARATION BY HEAD OF UNIT

As Head of Unit I have responsibility for ensuring that Occupational Health and Safety (OHS) issues surrounding research in the Unit are addressed.

(please tick all relevant boxes)

- ☐ I am satisfied that a general risk assessment for the research project addressed in this application has been completed adequately
- ☐ I will ensure that a risk assessment specific to this application will be completed prior to commencing the activities described in this application
- ☐ I will ensure that there exist appropriate mechanisms to address potential OHS issues that may arise and I have responsibility for implementing those mechanisms
- ☐ I will ensure that mechanisms exist for ongoing assessment of the OHS issues related to this research
- ☐ This research involves use of radiation, chemicals or biohazards. A Risk Assessment has been conducted and is attached to this application

Head of Unit's Signature.....Date.....

NOTE: RESEARCH MUST NOT COMMENCE UNTIL APPLICATION HAS BEEN FULLY APPROVED.

CHECKLIST

Applications should be sent to the Ethics Officer, Human Research Ethics Committee, Office of Research, University of Wollongong, Northfields Ave, Wollongong NSW 2522

- _____ Original Ethics Application plus appropriate number of copies (See Guidelines)
- _____ Consent Form(s)
- _____ Participant Information Sheet/Package
- _____ Copies of Questionnaire(s)/Survey(s) or Interview Questions
- _____ Copies of all documents and other material used to inform potential participants about the research including advertisements and letters of invitation.
- _____ Evidence of permission to conduct research in locations not associated with the University of Wollongong
- _____ Evidence of approval/rejection by other HREC(s), including comments and requested alternations to the protocol
- _____ Any form requiring signature by the HREC (one copy)
- _____ For Clinical Trials : Application Form (original +14 copies), Patient Information Package (14 copies), Consent Forms (14 copies), Indemnity Form (14 copies), Protocols (14 copies), Advertisement (14 copies), Summary Sheet (14 copies), Budget (14 copies), Insurance information (if in Private Practice) (14 copies), Investigator's Brochure (5 copies), CTN or CTX Form (1 original copy)

Form Revised Feb 2001

DATA COLLECTION TOOLS

SEMI STRUCTURED INTERVIEW QUESTIONS (PRE/1 WEEK POST/3 MONTH POST)

This interview process is designed to capture the variety of individual ideas people have when discussing learning in the workplace. The questions will attempt to determine what aspects motivate and hinder the workplace learning process.

PRE INTERVIEW

1. What are some of the workplace learning programs you've participated in during the last 6 months?
2. Why are you doing this learning program and which parts of this type of learning attracted or interested you? What do you expect to learn from this workshop?
3. How would you define workplace learning?
4. How would you describe your workplace learning experiences?
5. What are some of your expectations when participating in learning?
6. What do you find helps motivate you to learn?
7. How do you feel when you're in a new learning situation?
8. What are some of the positive aspects of learning in a group of workplace colleagues?
9. What are some of the negative aspects of learning in a group of workplace colleagues?
10. What aspects of where a workplace learning program is held/located do you think is important? (How would you describe an ideal learning environment?)

The other area of the research investigation is to assess whether learning with the arts helps or hinders the workplace learning process.

11. How would you explain your understanding of the arts? What experiences have you had and how do you feel about the arts?
12. What roles do the arts play in our society?
13. What areas of the arts have you engaged in recently?

1 WEEK POST INTERVIEW

1. How would you describe what you got from this workplace learning program? What were the most valuable elements? What were the least valuable elements?
2. What new thing/s did you learn about yourself during this learning?

3. What new things did you learn about others with this approach to learning?

4-6 MONTHS POST INTERVIEW

1. What are some of the skills from the NIDA/Artescape arts learning experience have you used back in the workplace?
2. What other elements of the arts learning experience do you think have assisted you in the workplace?
3. What learning have you done since the program?
4. In what ways have your ideas changed about learning in general?
5. In what ways have your ideas changed about workplace learning?

This research is about testing the impact the arts can have on learning and what flow on effect this can have to other learning and interactions with the arts so the following questions have an arts focus.

6. In what ways have your ideas changed about the arts?
7. Have you participated in or visited any 'arts' events (music, visuals arts, plays) or museums in the last six months? Describe some of your experiences?
8. Do you have any anecdotes about your learning or arts experiences (successes or failures) since attending the program that you'd like to share?

PARTICIPANT REFLECTIONS (1 WEEK POST) (This will be handed to the research participants at the end of the learning experience and ask to be returned at the post program interview.)

Declaration of Learning – Participants will be asked to take a moment to reflect on their individual workplace learning experience by using the following statement prompts to identify what actually happened during the program. These prompts help participants think about what new, old and existing ideas were incorporated into the experience.
(Modes of Learning Inventory (MOLI) framework developed by Environmetrics Pty. Ltd.)

1. I discovered things I didn't know.
2. I learnt more about things I already knew
3. I remembered things I hadn't thought of for a while
4. I shared some of my knowledge with other people
5. I got curious about finding out more about some things
6. I was reminded of the importance of some issues
7. I got a real buzz out of what I learnt
8. It was pleasant to be reminded and to learn more
9. It was all very familiar to me
10. Some of the things I learnt will be very useful to me

INTERVIEWS WITH MANAGEMENT

1. What are some of the reasons NIDA offers learning programs to workplaces?
2. How long has the Corporate Performance Program been running?
3. What makes these corporate learning programs distinctive/different?
4. What are the main strengths of this type of workplace learning program? (This could be NIDA's philosophy and/or based on client feedback over the years)
5. What changes have you made over the years to ensure your NIDA learning programs continue to be relevant to your corporate clients?
6. What are some of the most common responses from individual participants over the years?

INTERVIEWS WITH FACILITATORS

1. How long have you been facilitating NIDA Corporate Programs?
2. What is your background in performing arts, adult learning, workplace learning?
3. What is your motivation for facilitating these types of programs?
4. What are the key things you think makes the NIDA Corporate Programs distinctive/different to other workplace learning?
5. What are some of the things you've learnt along the way from some the participants?
6. What surprises have you had while facilitating these programs?
7. What are some of the most common responses from individual participants over the years?

INVITATION EXAMPLE

How does learning with the arts enhance workplace learning?

An invitation

*to participate in some Doctorate research that will attempt
to find some answers to this question.*

The arts are being used in workplaces in various ways from small creative exercises incorporated into training programs, creative learning experiences at arts organisations such as **NIDA**, right through to one-off major events in arts institutions around a particular major visual art exhibition or company theme. However, there has been little investigation into the impact of these arts learning initiatives and what the benefits are for both individuals and workplaces. This research is about exploring how 'learning with the arts' offers new ways to motivate adults to learn and finding alternative approaches for workplace learning.

The Coordinator at **NIDA** has kindly agreed to make confidential contact with upcoming participants to extend this invitation to be involved in my research. My name is Claire Manning and I'm a Doctorate of Education student from Wollongong University embarking on research to assess the impact arts learning processes have in workplace learning environments. The research project is called **HIDDEN TREASURES - Enhancing workplace learning through creative learning opportunities with 'the arts'**. My research approach is about investigating the idea of using the arts as an alternative way of addressing workplace development issues such as interpersonal skills, creativity and innovation. This is an initial request to see if you would be interested and able to participate in my doctorate research around how the performing arts can enhance workplace learning.

Professional skills like creativity, innovation, teamwork and communication are highly regarded in the workforce today. Business and government have discovered that continuous improvement and innovation are keys to remaining relevant in this fast changing world. Creativity has been acknowledged as important for all and it is an essential tool for 'thriving in new surroundings'. Recent research into multi arts learning in the USA has identified a variety of skills that could be developed from learning using the arts. Some of these skills include:

- creativity and creative thinking
- self-confidence
- risk-taking
- empathy for others and collaboration skills
- leadership
- higher order thinking skills
- ownership of learning.

This research will attempt to identify:

- Whether 'learning with the arts' motivates adult learners
- What areas of 'learning with the arts' can be developed to assist adult learners and learning in the workplace.
- Specific workplace skills that would benefit most from 'learning with the arts' programs
- Whether arts organisations learning spaces have an impact on workplace learning.

THE RESEARCH PLAN

If you agree to participate you will be involved in one of the arts learning providers targeted during this research:

- **Performing Arts – NIDA – Corporate Performance Program**

Data will be collected during the arts learning activity through interviews, reflection and observations. Up to 6 participants will be asked to be involved in the interview process which includes a semi-structured interviews before the learning program, at the completion of the learning program and a last interview session 3 to 4 months after the arts learning session to gain a long term perspective of this type of learning.

Research Method	Summary of Approach
Pre interview (<i>conducted before attending the arts learning program</i>)	Establish an understanding of : <ul style="list-style-type: none">- Individual learning experience- Workplace learning experience- Experience with 'the arts' and arts institutions
Reflection	Individual personal reflections of the experience by participants at completion of the program.
1st Post interview (<i>conducted the week following the arts learning</i>)	<ul style="list-style-type: none">- What new things did you learn about yourself and others?- Attitude to learning- Attitude to learning with the arts
2nd Post interview (<i>conducted 3-4 months after the arts learning program</i>)	<ul style="list-style-type: none">- What skills from the creative learning experience have you taken back to the workplace?- What elements of the creative learning experience do you think assisted you in the workplace?- What learning have you done since the program?

If you would like to find out more about being involved in this research you can register your interest with **The Coordinator** at **NIDA** and she will arrange for me to contact you to discuss further details. Your details will not be released to me until you have registered your interest to be involved. I will be keeping in contact with NIDA through out the research process so if you are interested in the research but unable to participate, NIDA will have the findings from this research hopefully by the end of 2004.

If you have any enquiries about the research, you can contact the researcher Claire Manning on mobile - 0411 436 092 or email – clairem@shoalhaven.net.au. You can also make contact with the research supervisors at University of Wollongong - Dr Ian Brown on (02) 4221 3590 and Dr Irina Verenikina on (02) 4221 4285 or if have any concerns or complaints regarding the way the research is to be conducted, you can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

Yours faithfully,
Claire Manning

Doctorate of Education Research Student
University of Wollongong

RESEARCH INVITATION

Invitation to Participate in Research
Doctorate of Education – University of Wollongong

Hidden Treasures:

Creative Approaches to Workplace Learning using the Arts.

Claire Manning would like to invite you to participate in the research project **HIDDEN TREASURES**. Claire is conducting this research as part of her Doctorate of Education degree, which will be supervised by Dr Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

Professional skills like creativity, innovation, teamwork and leadership are highly regarded in the workforce today. Business and governments have discovered that continuous improvement and innovation are keys to remaining relevant in our fast changing world. Creativity has been acknowledged as important for all and it is an essential tool for thriving in new surroundings and the creative use of knowledge is a central feature of the ability to thrive in this new environment, and is becoming one of the defining tests of individual and organisational success.

Recent research into multi arts learning has identified a variety of skills that could be developed from learning with the arts. Some of these skills include creative thinking, creativity, self-confidence, risk-taking, empathy for others, collaboration skills, leadership, higher order thinking skills and ownership of learning.

It appears that the arts are being used in workplaces in various ways from small creative exercises incorporated into learning and training programs right through to one-off major events in arts institutions around a particular major exhibition or company theme. However, there appears limited research literature in the area of arts learning in workplace environments. There has been little investigation into the impact of these arts learning initiatives and what the benefits are to both individuals and workplaces. This research is about exploring how 'learning with the arts' offers new ways to motivate adults to learn and finding alternative approaches for workplace learning.

This research will attempt to:

- Identify whether 'learning with the arts' motivates adult learners
- Identify what areas of 'learning with the arts' can be developed to assist adult learners and learning in the workplace.
- Identify some alternative strategies for workplace learning environments that involve 'learning with the arts'
- Identify specific workplace skills that would benefit most from 'learning with the arts' programs
- Identify whether arts institutions learning spaces have an impact on workplace learning.

WHAT DOES BEING INVOLVED IN THIS RESEARCH PROJECT INVOLVE?

You have already signed up to attend the (ART LEARNING PROGRAM eg NIDA's Corporate Performance Program), as part of your professional development, on (DATE) and your participation in this program is the main aspect of being involved in this research project. The research will involve the researcher observing this arts learning program and interviewing some of the participants.

Claire Manning, the researcher, will join your workplace group as a participant observer and will take field notes on the different aspects of this arts learning program. Notes will be collected on the group's observed responses and interaction to the different aspects of this type of learning. Artescape and NIDA take video footage and photographs during their arts learning programs. Permission will be sought to use this footage to add to observation research field notes from both the participants and the arts learning provider. If any individual refuses to grant permission for video/photo footage to be used in the research data gathering process it will not be used. This will include both individual and group video footage and photographs of those participants not providing consent.

Semi-structured interviews will be carried out with up to 6 volunteers from your workplace. Interviews will be audio taped and transcribed for further analysis. There will be 3 sets of interviews, which involve:

1. Interviewing participants before the arts learning program
2. Interviewing participants soon after the arts learning program has been completed
3. Interviewing participants 3 to 4 months after the arts learning program

The researcher will answer any other questions or address any concerns that any potential participants may have concerning the research and the data collection approaches involved.

RESEARCH PARTICIPATION OPTIONS

All people involved in this research should understand that their participation is voluntary. Everyone should feel free to refuse to participate and free to withdraw from the research at any time. Refusal to participate or withdraw consent does not need any explanation and will not affect relationships with the researcher and the University of Wollongong.

STORAGE OF RESEARCH DATA

All information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process.

QUESTIONS

If I have any enquiries about the research, you can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, you can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

CONSENT

By signing consent forms participants are indicating consent to participate (participant, workplace organisers, arts learning provider) in the research **HIDDEN TREASURES** conducted by Claire Manning as it has been described in this information sheet and in discussions with Claire Manning. The data collected will be used for Claire Manning's Doctorate of Education thesis and possible future conference presentations and journal publications, and consent should be confirmed for it to be used in that manner.

PARTICIPANT CONSENT FORMS - Workplace Participant, Arts Learning Provider

CONSENT FORM – WORKPLACE PARTICIPANT HIDDEN TREASURES:

Creative Approaches to Workplace Learning using the arts.

I have been given information about **HIDDEN TREASURES: Creative Approaches to Workplace Learning using the Arts** and discussed the research project with Claire Manning who is conducting this research as part of a Doctorate of Education supervised by Dr. Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

I understand that, if I consent to participate in this project I will be asked to:

- participate in a workplace learning program that uses the arts
- be involved in pre and post interviews (audio recorded) about my ideas about learning and my experiences during the learning program
- whilst participating my involvement will be observed through video, photos and by the researcher

I have had an opportunity to ask Claire Manning any questions I may have about the research and my participation.

I understand that my participation in this research is voluntary, I am free to refuse to participate and I am free to withdraw from the research at any time. My refusal to participate or withdrawal of consent does not require any explanation and will not affect my relationship with the researcher and the University of Wollongong.

I understand that all information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process. I understand that all participants will be asked for permission to use, in further research or sharing of information, any artefacts or information gathered during the study (including audio and video information) that significantly support the study findings.

If I have any enquiries about the research, I can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, I can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

By signing below I am indicating my consent to participate in the research **HIDDEN TREASURES** conducted by Claire Manning as it has been described to me in the information sheet and in discussion with Claire Manning. I understand that the data collected from my participation will be used for Claire Manning's Doctorate of Education thesis and possible future conference presentations and journal publications, and I consent for it be used in that manner.

Signed

Date

CONSENT FORM – ARTS LEARNING PROVIDER
HIDDEN TREASURES:
Creative Approaches to Workplace Learning using the Arts

I have been given information about **HIDDEN TREASURES: Creative Approaches to Workplace Learning using the Arts** and discussed the research project with Claire Manning who is conducting this research as part of a Doctorate of Education supervised by Dr. Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

My role as arts learning provider will involve just running my program as usual which is to provide professional skills development for workplaces employees through arts learning activities. I understand that I will be observed along with the workplace group as part of this research project and also asked to be involved in one semi-structured interview with the researcher.

I understand that, if I consent to participate in this project by providing an arts learning workshop, the workplace participants will be asked to:

- participate in a workplace learning program that uses the arts
- be involved in pre and post interviews about their ideas about learning and their experiences during the learning program

The participants understand that their participation in this research is voluntary, and they are free to refuse to participate and to withdraw from the research at any time. Any refusal to participate or withdrawal of consent does not require any explanation and will not affect any relationships with the researcher and the University of Wollongong. Withdrawal from the research does not involve the participant leaving the arts learning program but means that the researcher will no longer observe, take notes and conduct interviews with the person who has withdrawn. Any data that has been collected will be destroyed.

I understand that all information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process. I understand that all people involved in the research project (participants, workplace organiser and arts learning provider) will be asked for permission to use information gathered in further research and/or sharing of information. Artefacts or information gathered during the study (including audio and video information) that significantly support the study findings will be used if permission is provided.

If I have any enquiries about the research, I can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, I can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

By signing below I am indicating my consent to participate in the research **HIDDEN TREASURES** conducted by Claire Manning as it has been described to me in the information sheet and in discussions with Claire Manning. I understand that the data collected from the researcher observing the learning sessions will be used for Claire Manning's Doctorate of Education thesis and possible future conference presentations and journal publications, and I consent for it be used in that manner.

Signed

Date

PARTICIPANT CONSENT FORMS – INTERVIEWS 3 MONTHS AFTER ARTS
LEARNING PROGRAM

CONSENT FORM – WORKPLACE PARTICIPANT
HIDDEN TREASURES:
Creative Approaches to Workplace Learning using the arts.

I have been involved in the research project **HIDDEN TREASURES: Creative Approaches to Workplace Learning using the Arts** with Claire Manning as part of a Doctorate of Education supervised by Dr. Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

I am reconfirming my consent to participate in the final interviews of this research project. I understand that these interviews will be scheduled 3 to 4 months after my participation at (NIDA / Artescape) to discuss my experiences since the learning program.

I understand that my participation in this research is voluntary, I am free to refuse to participate and I am free to withdraw from the research at any time. My refusal to participate or withdrawal of consent does not require any explanation and will not affect my relationship with the researcher and the University of Wollongong.

I understand that all information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process. I understand that all participants will be asked for permission to use, in further research or sharing of information, any artefacts or information gathered during the study (including audio and video information) that significantly support the study findings.

If I have any enquiries about the research, I can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, I can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

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Signed

Date

Appendices

Appendix 1 – Employability Skills Framework (DEST, 2002)

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Appendix 3 – Contextual Model of Learning Analysis– sample comments

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APPENDIX 1 - Employability Skills Framework (DEST, 2002)

**APPENDIX 2 – Declaration of Learning
– Modes of Learning Inventory (MOLI) Data**

APPENDIX 2 – Declaration of Learning – Modes of Learning Inventory (MOLI) Data

NIDA Subject	I discovered things I didn't know	I learnt more about things I already knew	I remembered things I hadn't thought of for a while
Aristotle	Think in terms of "what the audience is interested in". Physical preparation importance - breathing, body position. Vocal control - power of the pause (digestion time).	Structure of persuasive argument. Reaching the audience - activating their imagination, not just information transfer.	It's not an information download - otherwise paper handout would suffice. Metaphor and stories act as handles or memory anchors.
Arcadia	Offer-accept-endow-extend-advance. How to overcome a blocker.	Delivery & timing eg pauses are powerful. Keep some surprises up your sleeve. Don't 'signpost' everything you will say.	If you want them to hear it, say it twice.
Matisse	Rather than discovering things I didn't know, I would say I learnt more about how to approach public speaking differently - by applying techniques used in drama. I learnt things about myself too - how others perceive me (especially by judging me on physical presence - walking and standing, facial expression) - and I discovered I have poor posture from sitting in front of computer. So I took some skills that I will aim to apply to everyday life (taking up yoga to improve posture, some exercises to do while at the desk, speaking from diaphragm, breathing properly, balancing on both legs).	I studied drama until the end of year 12 (& a little bit of performance studies at university) some of the learning was a revision of breathing and voice exercises. However I was happy to revise these, and learn how to apply techniques to broader 'performance' - outside the theatre environment.	As above. There was no point where I felt bored because I already knew it all.
McSeveny	I really enjoyed presenting	How much I enjoy the stuff the NIDA Tutor does	The learning that comes through using the full body.
NIDA Subject	I shared some of my knowledge with other people	I got curious about finding out more about some things	I was reminded of the importance of some issues
Aristotle	Yes, many were less experienced than I.	ACTION verbs = specific intentions at each stage of presentation.	It's not what one is going to TALK ABOUT, it's what you are going to do to them at each stage, - surprise, inspire, challenge etc.
Arcadia		Visualisation	The no.1 objective of a presentation is to CONNECT with the audience. Pauses are powerful.
Matisse	I shared my feelings - my fears for example, of public speaking. The only real 'knowledge' I shared was in the content of my presentations - employee and customer satisfaction. I also share my knowledge about journalism - as I study this and people are often interested in writing themselves, so ask questions about it.	My love of theatre and drama was revitalised! I am also interested in finding out about increasing my voice power, taking up yoga or tai chi, maybe even joining a drama group . . . But we'll see about this last point.	Reminded about the importance of breathing properly, talking from diaphragm, using your space.
McSeveny	About my psychodrama training	The other NIDA courses & breathing & its involvement in yoga - reduction of nervousness	Breathing & my own abilities

NIDA Subject	I got a real buzz out of what I learnt	It was pleasant and reminded me to learn more	It was all very familiar to me	Some of the things I learnt will be very useful to me	Other comments
Aristotle	Yes knowledge and experience (head and body)		In most part yes.	Absolutely	
Arcadia			Posture, voice control, self confidence	See answer to #1	One of the most interesting aspects was hearing the challenges other participants, particularly the self-employed, have to overcome
Matisse	Yes, this is certainly true. I particularly got a buzz from the masking exercises, dancing was a fabulous exercise in loosening the body, using your body and also generating energy. I felt energetic all night!!	I agree, as outlined previously.	Most of it was familiar , but from five years ago. There was a different angle though, so it was fresh in this sense, and the exercises were different because of a different teacher.	Yes, I feel more confident as a public speaker (although not yet ready) - need to practise, although I feel I now have the knowledge/tools to be able to know how to improve. It obviously takes time to master everything.	
McSeveny	YES! I felt more confident in other aspects of my life.	About presenting in general	It was all very comfortable as a form of learning for me & the way I'd like to present or train	Breathing, presence, my walk & what it says to others about me. Stepping out of my comfort zone.	
Creative Escape Subject	I discovered things I didn't know	I learnt more about things I already knew	I remembered things I hadn't thought of for a while		
Escher	Apart from new techniques in regards to acrylic painting the most important thing that I discovered that I didn't know was that an artwork does not look perfect from the start, it is a series of layers that really don't come together until the final moment when they jell completely and the outcome can be truly breathtaking	By revisiting techniques that I had already learnt it brought back to me what I had already learnt and reinforced my prior experiences.	I remember just how much fun it is to be creative and how rewarding and how replenishing it is to the spirit. And how your life is just that little bit 'less colourful' without it.		
Kozo	about how to mix colours, not that relevant to work but expands my interpretation of the make-up/mix in things I see around me every day	The need to focus on the process and trust the 'right' end result will emerge and that what emerges will be 'right' for the situation - that others will sometimes see value that I didn't see.	(mainly personal trauma in childhood which had preceded my 'burial' of most creative pursuits like drawing)		

Creative Escape Subject	I shared some of my knowledge with other people	I got curious about finding out more about some things	I was reminded of the importance of some issues		
Escher	The great thing about the artistic community is that though there is always that little bit of competitiveness we are just so open to helping others succeed and sharing as much knowledge as we can with each other, whether that be directly (by teaching or discussion) or indirectly (by just being around other creative people)	I have always had such a thirst for knoweldge but sometimes when work clouds your vision you forget what else is out there in the big wide world. Having a break, taking a step back and approaching the day from a different angle re-opens your eyes up to so many opportunities for growth and experience. It has re-kindled my energy to discover more of my creative (outside the office) side.	An experience like that is a great reminder of what is important to you in life and that it is essential to make time for play as well as work. It is good for the soul and makes you more motivated in your everyday life, which in turn makes you more productive.		
Kozo	Experiences/learnings about creativity from working with other visual arts learning providers eg value of 'letting go' of preconceived ideas about outcomes.		To trust in my own knowledge and process (while remaining open to the input of other people) and to trust in the power of the group, however new or small the 'community' might seem to be		

Creative Escape Subject	I got a real buzz out of what I learnt	It was pleasant and reminded me to learn more	It was all very familiar to me	Some of the things I learnt will be very useful to me	Other comments
Escher	Even though I was sick I found the experince to be so energising and motivating. Learning new techniques and seeing what you can achieve in such a small period of time is exciting. Since the creative escape I have been full of new ideas for artworks and designs which I haven't been for ages.	It was so nice to take a break from 'everyday life' and embrace the creative aspect of my personality and give it the space and learning needed to rekindle the flames.	Not only the creative atmosphere but the actual environment was familiar to me. Revisiting an areas from my childhood just gave the experience that added edge which made it so much the better.	The things I learnt both mentally and emotionally during the course will help me in my work as well as my everyday life. The experience has rekindled the creative inspirations that have been missing for too long.	
Kozo	experimenting with different techniques and being able to take risks without feeling judged for every action and output	my creative capacity			

APPENDIX 3 – Contextual Model of Learning Analysis – samples of other related comments

Following are other comments from the NVivo® analysis of all interviews using the Contextual Model of Learning (Falk & Dierking, 2000). A summary of the personal, sociocultural and physical exploration of work-related learning using the arts was summarised in Chapter 5.

The Context Model of Learning – adapted from Falk & Dierking (2000)

Personal Context - Motivation and expectations

Aristotle NIDA Pre-Course Interview

So in my case it is to work on some influence skills and better interpersonal communication. That's the primary motivation.

It's about things we can apply, directly. Certainly about not wasting our time. So it has to be short, sharp, shiny and meaningful. And it's going to be an environment where we can learn off each other I think. Where we can bounce ideas other, share experience and enrich the learning that way.

McSeveny NIDA Pre-Course Interview

Principally the presentation skills but in a dramatic, in an experiential way as far as drama. So structuring the program as in structuring delivery, stance, how to deliver, how to project, how to make it fun, how to make it involved, interactive

There's an element for me that I'd like it to be fun, creative, challenging and revealing.

So what motivates me to learn would be to have the goal, to be doing things that would be achieving that, and in a way there's an element just learning along the way for the sake of learning. To keep learning and to try new things.

Shakespeare NIDA Pre-Course Interview

To work on some influence skills and better interpersonal communication just because communication is just such an important aspect of life really not just work. And I have also heard very very good things about this program and felt that for me it would help just to also work on my style as well as technique.

Escher Creative Escape Pre-Course Interview

So this is actually me having my little wake up call and say I need to have that balance in my life. I need to be both artistic at work and at home. It's kind of like a meditation thing, just go in there and slap the paint around and do whatever you like.

Kozo Creative Escape Pre-Course Interview

I wanted to do something that took, took me out of a pattern, a rhythm and sort of extended me a bit.

Just to get more in touch with the creative parts of myself. And try to keep integrated that in doing day to day in little projects and around the grand kids and all that sort of stuff. Integrating it more into my regular being as opposed to it being something I only do when I need to be creative.

Renoir Creative Escape Pre-Course Interview

One because my work paid for it. I saw the pamphlet and thought gee that would be really good ... I run some work, creative art works with on the adolescent unit ... In actual fact what happened because I do some work on the adolescent unit but I also cover oncology so they contacted the Head of Oncology and said how about we go halves in pulling to do this course.

Well from this I was expecting to learn mainly, finding ways of developing and bringing out other people's creativity. Because I find it, especially with adolescents that's not the easiest thing to do.

Personal Context - Interest

Arcadia NIDA Post 4 to 6 month interview

No because I hadn't, I went out of interest to see how NIDA taught presentation skills as opposed to what I had already learnt. To see did they put a different spin on it? And I came to the conclusion that no they didn't.

Leunig NIDA Pre-Course Interview

That's why we are going to NIDA and not Rogen or somewhere. So it's, I know acting must understand human nature and human spirit, human communication and the use of

you know expressions, body language, communication how do adult to adult or people to people reach themselves. And then actors obviously understand that to a huge degree particularly the good ones. So I think that's the whole point why we are keen on this one.

Matisse NIDA Pre-Course Interview

I wanted to do a course in presentation skills because I'm not a very good presenter and that's something that I think is important well in the work environment and just in general life. And the course at NIDA was recommended by my boss and I looked at it and thought it sounded interesting.

Escher Creative Escape Post 4 to 6 month interview

That's why I did art therapy at uni because I just believe that art can definitely help and very definite I need to get back into it.

Kozo Creative Escape Post 1 week interview

So just encouraging me to think more broadly, more laterally about the materials to use, to express yourself.

Renoir Creative Escape Post 4 to 6 month interview

I think probably it did give me some inspiration as well for my art. ... In terms of freeing up my process and getting back to what I would really like to create rather than what I think others might want me to create. So it encourages me to have a go

Personal Context - Prior Knowledge & Experience – The Arts

Arcadia NIDA Pre-Course Interview

It balances the society. Society doesn't have to be all about being more efficient, making money and there is, beauty is an important part and the arts lets the beauty come through.

Aristotle NIDA Pre-Course Interview

It's a reflection of our emotional side. A great communication tool. A non-verbal communication tool. Which can be particularly effective in children side that I'm reflecting on so a program I did years ago with children with learning disabilities.

Leunig NIDA Pre-Course Interview

I know acting must understand human nature and human spirit, human communication and the use of you know expressions, body language, communication how do adult to adult or people to people reach themselves. And then actors obviously understand that to a huge degree particularly the good ones. So I think that's the whole point why we are keen on this one.

Matisse NIDA Pre-Course Interview

I've always had an interest in art. Like I did art through out school. I've never done art outside of school like training but I did english literature at uni. But as far as painting,

it's more just my own reading and going to art galleries and occasionally getting inspired and attempting to do something myself.

McSeveny NIDA Pre-Course Interview

They give expression to emotion. And sometimes it's emotion that cannot be verbally expressed. So they have a huge role.

Shakespeare NIDA Pre-Course Interview

I just grew up with my parents playing classical music and my mother and father both just loving it so yeah very important to me I would say. And I remember when I moved to Sydney I was just so excited to near the Opera House and when I first came I used to go probably once a month but I go less frequently at the moment just for trying to save a bit of money and it is an expensive thing to participate in.

I think it's a huge aspect in communication and it's about sharing universal themes and stories and passing messages on from generation to generation. The universality of things it is just really very interesting.

Kozo Creative Escape Pre-Course Interview

I did not get much exposure to the arts as an industry growing up but I had a lot of exposure to music and dancing and including appreciation of multicultural forms of that. And then once I left school increasing exposure to art, paintings type art, partly choice and partly other people introducing me to various things. And these days like museums are increasingly places of art because they are using such creative medium to help learn about artifacts and so there's a lot blurred lines for me now about what's the arts and what's not.

Renoir Creative Escape Pre-Course Interview

I thinks the arts doesn't mean just art in terms of painting and drawing and that sort of thing, it means creative arts in that way but I think it also means the other arts like music and literature and all of that sort of stuff as well.

Personal Context - Prior Knowledge and Experience – Work-related learning and learning in life

Aristotle NIDA Pre-Course Interview

We are able to select if you like from a suite of offerings whether they are internally delivered or externally delivered to meet the precise needs of the organisations. So there's plenty of flexibility and I think the firms quite successful at it

Leunig NIDA Pre-Course Interview

I guess there is two ways we learn. One from formal programs we go off and do something or do an on-line education or we pick up things from our colleagues and the people we work with. Certainly within our culture we are able to cover both because it's

on the later which was around you know what we learn from each other we are fairly open environment and people don't have to be seen to be perfect. It's okay to be human and that people are happy to help with your weaknesses as much as your strengths

Matisse NIDA Pre-Course Interview

I guess most of learning would come from training from senior colleagues or just other people within your company that know more about how to do something because they've got either more of an education in that or just more experience doing whatever it is. And I think a lot of the learning comes from teaching yourself almost on the job. Just taking some challenges and gradually increasing the challenges so that you're always increasing your knowledge.

McSeveny NIDA Pre-Course Interview

It would enhance, where the person is now and help them achieve either goals that they're striving for or give them the skills they need to achieve.

Shakespeare NIDA Pre-Course Interview

The best thing on the planet!! From my perspective well I guess I see it as something that should be part of everyday so it happens whether you are learning something by sitting in front of the computer and teaching yourself, or whether you're learning through observing other people or whether you're learning participating in something formal, or whether you're learning through feedback or coaching.

Escher Creative Escape Pre-Course Interview

Probably as something to add to your, to your work in a way to bring it to either make it easier for you or to bring more meaning to it. I suppose it's also if work sort of changes a direction you can't just sit there and flounder and I go 'I really don't know what I'm doing', you need to do something to actually figure out how to. I suppose I think it's more as something that's going to make you better in the workplace.

Renoir Creative Escape Pre-Course Interview

Well I think it involves continually improving your skills in whatever area you're working in, I think that's probably the main purpose of workplace learning.

Prior Knowledge and Experience –Supportive learning environment at work

Matisse NIDA Post 4 to 6 month interview

You can sit at your desk and have all these fabulous ideas but unless there is someone up there going, you know interested in them, there's not much point. And I think workplaces can be a bit risk averse and some creative ideas might not work but you have to take a chance on some to get the good ones coming through.

Shakespeare NIDA Pre-Course Interview

I guess on this one I find the more effective ones are related to, it's like you've created an environment that works for learning as opposed to stuff. For example I can think back in past companies to situations where I may not have known a lot about a particular component of work that I was working on but found it not difficult to learn because the environment was very encouraging but whenever you're in a situation where an environment is much more encouraging whether that be, means the people you're working with or the situation you're in or if it's face to face whether it's a good productive group, the environment actually does make a difference.

Renoir Creative Escape Pre-Course Interview

if it became apparent that any of us did need. It's a very supportive learning environment, working and learning, because it's a teaching hospital it's so supportive.

Choice and Control

Arcadia NIDA Pre-Course Interview

Excited. I like learning and it doesn't bother me admitting that I don't know what it is I'm there to learn. And I'd like to pride myself that when I'm teaching someone I don't make them feel awkward that they don't know when they start.

Leunig NIDA Pre-Course Interview

relevance that people can see it how they can apply it in their job or their lives like immediately that is like it really connects to them.

Renoir Creative Escape Pre-Course Interview

It's a very supportive learning environment, working and learning, because it's a teaching hospital it's so supportive.

Kozo Creative Escape Pre-Course Interview

Variety and relevance I think would be the two, relevance first and variety second. Seeing some success along the way. So getting some feedback and it might be feedback from myself or it might be feedback from others but a sense that I'm making a contribution or I'm making progress or I'm on track. So those things motivate me to learn and keep learning. Some element of stretch beyond the comfort zone.

Sociocultural Context – within group sociocultural mediation

Arcadia NIDA Post 1 week interview

Good to reflect on it and there was a wide range of people there so they had to be covered. No because it was interesting watching the others learn. The what it was I knew instinctively because I'd been doing it for so long that it was new to other people. The main interest was hearing the challenges that other participants have to overcome and it was good to work with people who worked for themselves. I've worked in corporations all my life and there were three if not four people who were either graphic designers or interior decorators.

Aristotle NIDA Post 4 to 6mths interview

Yes we've been able to share probably not a lot of really deep and meaningful experiences from that but from time to time we'll make a comment to each other 'don't forget your breathing', 'you better go and do your breathing'. I think it was certainly valuable in having someone who you knew somewhat you didn't feel as vulnerable. You probably felt less vulnerable doing certain things than I might have felt if I was there without any, there is probably a bit of both. When you're with total strangers you can feel empowered just to say and do things, try things that you mightn't otherwise because if you make a fool of yourself no one's going to see you again, you can just leave it there in the room. But also I guess having a colleague there meant that I certainly felt more comfortable. Most of what I learned from talking to her was stuff I didn't know about her anyway.

Leunig NIDA Post 1 week interview

Yeah you do it's really interesting isn't it? The size class was good. There was six of us. That was good number. Any less would be a pity. Like one of my colleagues in Brisbane went to the program Women in Business and initially there was one, herself on the program and then about morning tea time the second person came so it was two on the program. That's a pity I think. If you had twelve it would be different and a bit harder to get attention. So yeah it was a good size and good group.

McSeveny NIDA Post 1 week interview

Well it was interesting doing it with Matisse and I think I mentioned before that you know we would see a different side of each other. And that definitely, I have noticed that very much this week that our work relationship is on a different level. And I would put that forward as a plus. When Matisse put on the mask this is at the end of day two no the end of day one that there was a whole side of Matisse that had not come out in the normal work we've done.

Renoir Creative Escape Pre-Course Interview

Well I think it is good to learn, to get to know people that you are working with and getting to know what sorts of people and what they expect and don't expect out of the work situation. Often it's a really good group learning process you can learn a lot about people and their practices and they're ways without having to go into, delve into too much personal stuff. I think you can get a different idea, you might learn why they respond and behave a certain way in a given situation. So I think group learning, it's very valuable really.

Shakespeare NIDA Post 1 week interview

Something that you might find interesting based on our discussion in the first session the fact that I went along with my colleague (Aristotle) I think that was great. In a session recently where he was speaking and I was able to, just between him and I, give feedback on how the thing that he was consciously doing on the program for example but I just kind of reminded him to do those things because they really worked for him. So hopefully

he found that helpful and but I'd like to think he'd do the same for me. It is quite handy having someone go who then hopefully will be in a situation where they are observing you and then you can keep the feedback going. I think it's also about how you do it. If people don't do it in a way that's respectful then, need to explain you are trying to help.

Kozo Creative Escape Post 1 week interview

Oh sometimes the group reflection was a bit slow getting started and a bit long winded. And because we had one member of the group who kind of came and went a bit I think that must have been tricky for the facilitator to manage and kind of keep including her when she was excluding herself I think. I think that probably, yeah I was a little frustrated with that. But you know 85 to 90% of the time I thought was valuable.

Sociocultural Context - Facilitated mediation by others

Arcadia NIDA Post 1 week interview

The best part the tutor, I mean she had many many skills, but the one that really stood out was her ability to positively reinforce skills and talents that she identified early on in each of the participants. So we started off doing video and she would pick, for each person, she picked out something that was good and reinforced that all day and she did really naturally. ...Well she had so much energy and she didn't flag and she kept people interested. So yes she was an excellent tutor.

Leunig NIDA Post 4 to 6 month interview

Certainly increase in respect for the skill of actors, I haven't thought much about acting or the discipline of acting and teaching of actors before that time. So I would be more of a passive acceptor of the craft. And to get just that tiny, tiny, tiny little two-day insight into the whole life skill or the professional skill of acting was really interesting for me. So that increased the respect for that profession. That would be the main thing and also all the techniques and the skills and the techniques we have at our disposal that we can use and to try them and it's okay and it will work. So it's probably made me a bit braver to do some things.

Matisse NIDA Post 4 to 6months interview

I think it's made me realise that well the dramatic arts can be quite useful for business in applying the techniques to other things. And I guess your question so this is really through the NIDA course, but the question you asked me in one of the other interviews about is art valuable to society or whatever that question was. I really thought about that afterwards.

Shakespeare NIDA Post 1 week interview

The presenters were just fantastic. Everyone was very open I thought. I think they did a very good job of setting up the group very quickly.

Escher Creative Escape Post 4 to 6 month interview

Yeah the tutor was saying that she could just see straightaway that in terms of my painting that I'm very graphic. At first I didn't really understand what she meant and then standing back and comparing to other people I realised what that meant and at first I was bit put off by it I went 'oh I'm graphic rather than being something else' and then realised that well maybe I am doing the right thing in my job and obviously my job has influenced my artistic style but rather than working against it, I'll embrace it instead.

Renoir Creative Escape Post 4 to 6 months interview

And I was glad I did it with her again because my art teacher said she had wanted to do it, a workshop with her as well and the only reason it took me so long to do it was because I was waiting for my art teacher to get time but she never got time anyway. I think I would probably prefer it to be a bit more dynamic I guess. at the time that Sally had said that she wasn't sleeping very well at the time and maybe that's why she did seem a little bit sort of low energy but she was pretty much the same, maybe a little bit more animated but not a lot.

Sociocultural Context – Culture

Leunig NIDA Post 4 to 6 month interview

Just tapping into another profession, the profession of acting and what's taught is so interesting. But in terms of workplace learning probably one that does, is almost reinforced is the importance of activities and energy. So we were always active in the program and that was good. That's not so much new as just emphasis that is an important method of adult learning.

McSeveny NIDA Post 1 week interview

I was trying to work this out. The NIDA context is very much the body awareness side of the presenting rather than the content element. So you could go somewhere else to speak on the content of how you put a presentation together as the NIDA is the 'well how do you get up and do it' so that your message gets across. And I just found that very relevant.

Kozo Creative Escape Pre-Course interview

The positives are you might be more prepared to experiment. Sometimes its hard to experiment with people who see you in the workplace every day and you and they have expectations about how you behave and how they behave and how and what's okay. And it's a bit easier to do crazy things and be crazy probably. Depends on the work culture you are used to working in. Often you kind of learn more because when people kind of team up randomly there's often, not always, but often more diversity of experience in the group and more diversity of skill and knowledge and more diversity of perspective, you know world views the psychologists call it. And I think all of that if it's brought out in the group and the learning activities can add to your own learning in even very subtle ways.

The Physical Context - Advance Preparation

Escher Creative Escape Pre-Course interview

Normally pretty good. I mean I'm generally a shy person anyway so I'm always like nervous about meeting new people and stuff like that. But always look forward to it and just get really excited about what I'm going to achieve. So I always really enjoy doing courses and stuff like that.

The Physical Context - Setting

Arcadia NIDA Pre-Course interview

One is away from distractions so that the people you normally work with can't come and take you out of the classroom. That's a very important one. Having a big enough room to do it is also important.

Aristotle NIDA Post 1 week interview

I think it was wonderfully developed environment for learning to occur. The alternative is that you're learning in a typical classroom environment where there is more intellectual knowledge being passed on and some of the stuff and here are the points that you need to know.

Leunig NIDA Post 1 week interview

Yeah fantastic, it was great to do it there. You get very much into the swing of things immediately you walk in, the people are dressed and acting differently than what we would normally dress and act like. You know in terms of people who aren't on the program but just to go into their own classes and you go 'yeah wow this is a space to do it' so that was fantastic. I think something would be lost if you did it somewhere else other than NIDA premises. So it was great.

Matisse NIDA Post 1 week interview

I thought the environment was like fantastic. It was creative kind of space to be in and I found the teachers really inspiring. I just thought it was just great to have teachers who were kind of creative people and different perspectives and they weren't kind of business people.

Escher Creative Escape Pre-Course interview

For me being a country girl I love working, especially anything artistic working outside or just in the sun. Like just in regards to the fact that I like my workplace to have a window so I can see out. I mean the course that I did that was on web design was like in a little office, little room in a building no windows, no nothing, all artificial light and you know you are all sitting there, it's like your own little sort of school desk, things with the whiteboard and it was like I'm over this, I really don't need to be here.

Kozo Creative Escape Pre-Course interview

Away from work if possible. Not always practical. Neutral environment where everyone has equal comfort or discomfort with it all participants. Not too much noise interference like leaf blowers and alarm systems, loud music - not too many distractions. Being close to some natural features, I hate running or attending things in big American style hotels because they have so little green, no gardens, they don't feel like they breath. Where as when I'm in a place where I'm connected to the garden and the sky and the water I can see it breathing and it reminds me to breath. So that's quite important. I might think of others later.

Escher Creative Escape Post 1 Week interview

Actually I liked where we were and the building had history for me anyway which was interesting. But I think I really like the fact that we had the Botanical artists on one side and we had the pastel artists on the other side and at first, me being me goes oh no they'll see what I'm doing but it was great because everybody else was sort of listening in on all the other techniques that people were being told and the little community that we had and we were all sort of peaking over each other's shoulders and going 'oh that looks great' which was just fantastic and that worked really well. Like in regards to the actual building it really didn't matter, it was just the space that we created in it.

The Physical Context - Design

Arcadia NIDA Post 1 week interview

We were made to feel very welcome and it was a very comfortable big room that we were in.

Aristotle NIDA Post 1 week interview

The things which, the major things which were a revelation to me were the things like breathing. Yeah it was quite a remarkable situation about the shallow breath and quality breath and how things go wrong which I wasn't aware of. So what did I learn about myself I had to feedback that I didn't expect and that was that I have a reasonable, easy voice to listen to that was just one thing, it didn't mean I was a wonderful presenter compared to the others but there were I think I had stock of what I did but there were some revelations that held true about engagement

Leunig NIDA Post 4 to 6 month interview

A lot of the skill teaching. Particularly the voice, vocal variety, power of the voice. What I was really interested in at NIDA was out of the two days how much time was spent on voice. Of all the subjects that could be taken out of the professional teaching of actors that it was about 60 per cent of the program was on voice. Which was fantastic. In other words that would be the best thing that they could teach us professional people. So that was great.

Matisse NIDA Post 4 to 6months interview

I actually found it really liberating and inspiring, I really liked that angle. And it made it doing the kind of exercises in movement and things really helped to relax us I thought.

Yeah and it was good to get to know the group and ice breakers to make us all feel comfortable with each other and yeah.

Escher Creative Escape Post 4 to 6 month interview

I think you just learn so much better if you enjoy the experience. I mean especially if you are learning from a computer program where they put you in a room with a whole lot of computers and they stand up the front with a black board and it's really not very interesting. Where as I think it's easier to make artistic stuff more fun but you can make anything fun and it just improves the learning experience so much more.

Kozo Creative Escape Post 1 week interview

Some of the least valuable I've kind of commented on probably. I don't know. It's hard to say, I mean the treks back from morning tea were probably really important exercise and important opportunities to mingle with other people and I engaged in that because I thought it would be good for me but I didn't find that all that enjoyable or helpful or useful for me. I'm not trying to be utilitarian about the fact just it was less valuable. It's a lovely campus so it's nice to walk around there, but the timing of the tea breaks and all that sort of stuff didn't always fit with our process. I found that a bit of a pain.

The Physical Context - Subsequent reinforcing events and experiences

Aristotle NIDA Post 4 to 6months interview

I think most of what was the fundamental learning experience of those two days I draw on quite regularly. So it's in being persuasive, so it's not just what you say, it's the preparation, the breathing, taking command of the situation of the room - there's a lot of physical as well as spoken learnings. I guess they are quite valuable.

Leunig NIDA Post 4 to 6 month interview

I have recommended NIDA to others both senior executive team and some of my colleagues who report to me, as being like a really useful program to learn about ourselves and the way we connect or not with an audience and what are the skills.

Escher Creative Escape Post 4 to 6 month interview

I suppose more I've just applied what I learnt there to my workplace because I did it not just for myself but for my work. Where as most other artistic stuff I've done before I've done for me and not with work in mind. I suppose with this one with the approach. Actually one thing that was interesting in terms of my work was that the lady she told me that my painting style was very graphic which I'd never picked up on before.

Kozo Creative Escape Post 4 to 6 month interview

In July when I went to that Buddhist Retreat "Stillness in Action" up in Ballina. We had in the afternoons. It was like an eight day retreat. In the afternoons we had some kind of experiential you know reflective play. And on one day I had an opportunity to work with clay - we all worked with clay. And I didn't think at all about what I was doing. I might have told you this already. No. I just picked up this block of red clay and I was stroking

it, I just kept stroking it because I couldn't work out what I was going to do with it and I had this block again about I can't and I'm not creative and I don't know what to do with clay. And after about half an hour it had transformed into the most amazing, beautiful Stingray that I had ever seen. I mean it was just like the Stingray I had seen in the Whitsundays and it's a long time since I'd seen a live Stingray so how it got to be there I don't even really know. But it must have been pretty good because everybody, like everybody at the retreat was saying "oh my god how did you do that? where did it come from?"

Renoir Creative Escape Post 4 to 6months interview

Well I've found that I've actually been able to use some of the techniques in adolescent works that I've been running. In a way I've been adapting them of course but some of the ideas I've used.

APPENDIX 4 – Employability Skills Framework Analysis - samples of other related comments

Following are other comments from the NVivo® analysis of all interviews using the Employability Skills Framework (DEST, 2002). A summary of the employability skills identified as being developing during work-related learning using the arts is summarised in Chapter 6.

Communication

Skill	Element
Communication that contributes to productive and harmonious relations between employees and customers.	<ul style="list-style-type: none">• Listening and understanding• Speaking clearly and directly• Writing to the needs of the audience• Negotiating responsively• Reading independently• Empathising• Using numeracy effectively• Understanding the needs of internal and external customers• Persuading effectively• Establishing and using networks• Being assertive• Sharing information• Speaking and writing in languages other than English

Arcadia NIDA Post 1 week interview

The best part of the tutor, I mean she had many many skills, but the one that really stood out was her ability to positively reinforce skills and talents that she identified early on in each of the participants.

Aristotle NIDA Post 1 week interview

The skills to engage the group through and change tack when you need to to ensure you know your intent for each stage of the presentation. Do you want to surprise, inspire, challenge as well as passing on information.

Leunig NIDA Post 4 to 6 month interview

What I have done is used the exercises in practising, like if I'm giving a presentation or a talk is to use the techniques we learnt at NIDA. So I've been deploying them actively. Including being in the space, going to the room where I'm presenting, practising delivering to each part of the room, walking purposefully, practising the sound the voice, get used to it, redirect, those exercises. Talking to the far wall, a point on the wall or the glass. That's been good.

McSeveny NIDA Post 1 week interview

The approach of trying to look at presenting as an exciting thing rather than a threat. And by the time I did my five minute talk on the Friday it was exciting it wasn't a threat.

McSeveny NIDA Post 4 to 6 month interview

It's confidence a lot of it, overcoming nerves in presentation skills and confidence in who you are and that it's okay to be who you are and that type of stuff still comes through

Shakespeare NIDA Post 1 week interview

The facts of the mechanics for breathing and what it does to your voice quality. The sorts of things about posture that technically I mean that I would say I know I'm conscious of posture but they made me probably more conscious, conscious of just ways of relaxing. I found the session on masks really interesting.

Escher Creative Escape Post 1 week interview

But I think I really like the fact that we had the Botanical artists on one side and we had the pastel artists on the other side and at first, me being me goes oh no they'll see what I'm doing but it was great because everybody else was sort of listening in on all the other techniques that people were being told and the little community that we had and we were all sort of peaking over each other's shoulders and going 'oh that looks great' which was just fantastic and that worked really well. Like in regards to the actual building it really didn't matter, it was just the space that we created in it.

Initiative and Enterprise

Skill	Element
Initiative and enterprise that contribute to innovative outcomes	<ul style="list-style-type: none">• Adapting to new situations• Developing a strategic, creative, long term vision• Being creative• Identifying opportunities not obvious to others• Translating ideas into action• Generating a range of options• Initiating innovative solutions

Aristotle NIDA Post 1 week interview

To inspire the imagination was probably the big takeaway for me. It was the revelation that you're not there to download information you are there to engage the imagination and to think about what you want to do to them at each stage of your presentation.

Aristotle NIDA Post 4 to 6 month interview

I think it was an opportunity of a semi free form, sensitive express your own personality, do things, say things or do things that allows you to draw on your own creative abilities or creative whatever. I'm thinking of the mask exercise and stuff that was all totally creative, self expression.

Leunig NIDA Post 1 week interview

It's very fresh in my mind. Sensational. It gave me such insight into a professional calling that I haven't been close to before and so to get insight into the training that actors, performers go through it was just so wonderful. Given that we only saw one little, little, little glimpse of it that which you can fit into two days.

Matisse NIDA Post 4 to 6 months interview

And I think art definitely does promote creative thinking, and you can apply it to all scenarios, and just thinking outside the square. And innovation and that kind of stuff which often workplaces are receptive too.

Matisse NIDA Post 1 week interview

I thought the environment was like fantastic. It was creative kind of space to be in and I found the teachers really inspiring. I just thought it was just great to have teachers who were kind of creative people and different perspectives and they weren't kind of business people.

Escher Creative Escape Post 4 to 6 month interview

I think it's just in terms of design just coming at it from a different perspective to what you saw before because things get really stale if you are just designing something that has been designed before ten different times and slightly altered each time and every now and then you need to be able to get in there and go 'no we need to scrap that completely and start fresh' and that's what I've been doing a little bit more of as well. Especially with new customer designs as well, I bring in new ideas with that and give them new ideas because of the new perspectives. So I've put that into my work.

Kozo Creative Escape Post 1 week interview

I did go outside the rules on two occasions when that happened was because I saw someone else doing and mentally gave myself permission to not be constrained by the guidelines. I don't know how conscious that was or whether it was just one of those instant things.

Kozo Creative Escape Post 4 to 6 month interview

I think arts leads to more rounded development of the whole person whereas we often think of learning as being focussed on a particular objective. And sometimes its the unexpected stuff that you get from that broader holistic development that takes you to spaces you didn't even know you had the capacity for and they're the most memorable breakthroughs.

Renoir Creative Escape Post 1 week interview

I would say that it was a very worthwhile experience in terms of learning about my own and other people's creative nature

There was probably nothing that was really new but just looking at it from a different perspective, from a purely creative perspective rather than a therapy perspective.

Teamwork

Skill	Element
Teamwork that contributes to productive working relationships and outcomes	<ul style="list-style-type: none"> Working with people of different ages, gender, race, religion and political persuasion Working as an individual and as a member of a team Knowing how to define a role as part of the team Applying teamwork to a range of situations eg futures planning, crisis problem solving Identifying the strengths of the team members Coaching and mentoring and giving feedback

Arcadia NIDA Post 1 week interview

The main interest was hearing the challenges that other participants have to overcome and it was good to work with people who worked for themselves.

Aristotle NIDA Post 1 week interview

From the, you know, the very first thing you do is introduce someone you know as a stranger that's your first experience of having to communicate to an audience for the two days. They give you feedback, you have another interaction with the group and knowledge goes with it. A combination of the knowledge and the opportunity to try it, reflect upon it and again a lovely combination. Straight into it.

Leunig NIDA Post 4 to 6 month interview

When in our team we run our annual planning sessions there's a, I certainly try to make that a fun relaxing time. We are laughing all the time. Which then says people are connected, having a good time, switched on, awake and inputting and everybody's helping each other so people go away having had a good productive time and therefore they look forward to the next event

Matisse NIDA Post 4 to 6 month interview

I suppose it has and probably one thing I've taken is that maybe if you want to learn it is good to learn from different fields and from people, like learning from NIDA they are all experts in the voice and different strategies which is probably a lot more fun and interesting than learning from a business expert who, I don't know, just decided to train the corporate world and probably does a whole series of stuff.

McSeveny NIDA Post 1 week interview

Well it was interesting doing it with Matisse and I think I mentioned before that you know we would see a different side of each other. And that definitely, I have noticed that very much this week that our work relationship is on a different level. And I would put that forward as a plus.

Shakespeare NIDA Post 1 week interview

In a session recently where he was speaking and I was able to, just between him and I, give feedback on how the thing that he was consciously doing on the program for

example but I just kind of reminded him to do those things because they really worked for him. So hopefully he found that helpful and but I'd like to think he'd do the same for me. It is quite handy having someone go who then hopefully will be in a situation where they are observing you and then you can keep the feedback going.

Escher Creative Escape Post 1 week interview

Also everybody else's input of a specific thing that you don't like and everybody else turns around and goes 'oh that looks fantastic' and it's like you think oh that's good. I'm really, really critical of it but everybody else loves it. It gives you that balance against your own ideas.

Renoir Creative Escape Post 1 week interview

Yeah and I think just observing that makes it also it, is a good way of realising how different people work and how different people perceive things and how differently different people go about doing things. I think that sort of format or situation could be used in all sorts of training for all sorts of purposes and people, different groups of people. But it also didn't feel like playing silly games and things, like they often do in workshops.

Self Management

Skill	Element
Self-management that contributes to employee satisfaction and growth	<ul style="list-style-type: none"> • Having a personal vision and goals • Evaluating and monitoring own performance • Having knowledge and confidence in own ideas and visions • Articulating own ideas and visions • Taking responsibility

Arcadia NIDA Post 4 to 6 month interview

Well as much in the learning experience as in the workplace. That you don't take it too seriously. You treat it with the respect it deserves that other people are paying you to do their work, in our case support their computer system but you can still make it hilarious and get the work done.

Aristotle NIDA Post 4 to 6 month interview

I was aware that I probably had some issues not issues but things to work on in the area of persuasion, organising my thoughts and so on, which has benefitted my life beyond just the workplace.

Leunig NIDA Post 4 to 6 month interview

Much more aware of myself and control of voice and body and how we come across. So probably more conscious of the whole physical thing. More aware including on the phone about voice and how that's received by the other end. So I think much more conscious about all the skills we learnt and how that influences our communication and out effectiveness.

Matisse NIDA Post 1 week interview

That some of my own personal habits which I probably I already had an idea, I knew about but they kind of get confirmed and you know how to fix them now. Like I know I speak too fast and well one thing I didn't realise is that when I get up in front of a group, I kind of, my shoulders become very stiff.

McSeveny NIDA Post 4 to 6 month interview

The videoing gave you a very clear picture before and after as to what you looked like and to see how when struggling to look confident how you moved. Like in the video I had my hands behind my back trying to look very confident and yet I'm a person that speaks with my hands. And to watch this hand come around the side, it was hysterical, it really was, but I wasn't conscious of it.

Shakespeare NIDA Post 1 week interview

I think that seeing the part about seeing yourself on video is always really useful from a perspective that it just I mean that I don't think that was stepping back on that. The session when they were videoing us was the self as others see you so that was actually very handy to look at from that perspective and therefore I was able to reflect quite well on those things

Escher Creative Escape Post 1 week interview

Probably the skills that I learnt but also learning to be more forgiving of myself and not so much of a perfectionist. Also everybody else's input of a specific thing that you don't like and everybody else turns around and goes 'oh that looks fantastic' and it's like you think oh that's good. I'm really, really critical of it but everybody else loves it.

Kozo Creative Escape Post 1 week interview

It met my needs and even though I was probably one of the least experienced there I think it probably met lots of other people's needs as well. Probably the main message I took away was to just keep trusting in the process, in whatever I'm doing, trust in the process and worry less about whether the outputs are good enough. And trust in the capacity that I have in myself to contribute to whatever that is.

Renoir Creative Escape Post 1 week interview

Probably that I know a lot more than I think or did or think I do. And that it's a lot easier to be creative than what you think it is. If you can only work through whatever the blocks are that we've put up. Which is and that relates to our traditional ideas on what creativity is or what art is. Predetermined whether you're a good drawer or painter or whatever.

Lifelong Learning

Skill	Element
Lifelong Learning that contributes to ongoing improvement and expansion in employee and company operations and outcomes	<ul style="list-style-type: none"> • Managing own learning • Contributing to the learning community at the workplace • Using a range of mediums to learn – mentoring, peer support and networking, IT, courses • Applying learning of ‘technical’ issues (eg learning about products) and ‘people’ issues (eg interpersonal and cultural aspects of work) • Having enthusiasm for ongoing learning • Being willing to learn in any setting – on and off the job • Being open to new ideas and techniques • Being prepared to invest time and effort in learning new skills • Acknowledging the need to learn in order to accommodate change

Arcadia NIDA Post 1 week interview

The best part of the tutor, I mean she had many many skills, but the one that really stood out was her ability to positively reinforce skills and talents that she identified early on in each of the participants.

Aristotle NIDA Post 4 to 6 month interview

They probably haven't changed my ideas about learning but it was very supportive of that learning is just not sitting in a lecture theatre and being a one way conversation. So the participative aspect of it was great but I've been involved in a lot of various learning programs through out most of my career so this was nice, quite familiar learning format. Itself didn't change my ideas about learning but dovetailed quite nicely with what I was familiar with.

Leunig NIDA Post 1 week interviews

I mean I don't put that filter on things when I'm learning. That I'm really happy to go with things, I try go with the flow and say that who ever designed this program has felt that these are really important things to cover and that I'll go with that and learn what I can and absorb as much as possible from the educating person who's sharing this information.

Matisse NIDA Post 1 week interview

I was reminded of my HSC drama. Which I didn't have a problem with it, yeah a lot of it was stuff that I had done before but I hadn't done it in the context of applying that to presentations or public speaking.

McSeveny NIDA Post 4 to 6 month interview

I think I'll come back and do some more work with them to keep up with it. I might do the Women in Business course but that's next year.

Escher Creative Escape Post 4 to 6 month interview

*I've always loved learning so I still do. No it hasn't really changed.
I think you just learn so much better if you enjoy the experience.*

Kozo Creative Escape Post 4 to 6 month interview

I think arts leads to more rounded development of the whole person whereas we often think of learning as being focussed on a particular objective. And sometimes it is the unexpected stuff that you get from that broader holistic development that takes you to spaces you didn't even know you had the capacity for and they're the most memorable breakthroughs.

Renoir Creative Escape Post 4 to 6 month interview

I think probably it did give me some inspiration as well for my art. My own art teacher when I went from that course felt that it had had quite an impact on me. In terms of freeing up my process and getting back to what I would really like to create rather than what I think others might want me to create. So it's encourages me to have a go which is what my art teacher has been saying for a long time that was what she thought I needed to do.

Planning and Organising

Skill	Element
Planning and organising that contribute to long-term and short-term strategic planning	<ul style="list-style-type: none"> Managing time and priorities – setting time lines, coordinating tasks for self and with others Being resourceful Taking initiative and making decisions Adapting resource allocations to cope with contingencies Establishing clear project goals and deliverables Allocating people and other resources to tasks Planning the use of resources including time management Participates in continuous improvement and planning processes Developing a vision and a proactive plan to accompany it Predicting-weighing up risk, evaluate alternatives and apply evaluation criteria Collecting, analyzing and organising information Understanding basic business systems and their relationships

Aristotle NIDA Post 4 to 6 month interview

It's the preparation, the breathing, taking command of the situation of the room

Leunig NIDA Post 4 to 6 month interview

What I have done is used the exercises in practising, like if I'm giving a presentation or a talk is to use the techniques we learnt at NIDA. So I've been deploying them actively. Including being in the space, going to the room where I'm presenting, practising delivering to each part of the room, walking purposefully, practising the sound the voice, get used to it, redirect, those exercises. Talking to the far wall, a point on the wall or the glass. That's been good.

Matisse NIDA Post 1 week interview

And just taking the time to think about what you're going to say and also, well I enjoyed a lot of it like using your body and the voice exercises.

McSeveny NIDA Post 4 to 6 month interview

It's just circumstance so it's still a one to two year thing. I did voice my intentions of becoming involved in something though that prior to NIDA I wouldn't have even said or how I want to do this down the line. So there's an element of confidence there that yes I've got to do.

Kozo Creative Escape Post 4 to 6 month interview

Workshops where I'm just continuing to experiment with different modes of stuff, I'm not actually using any of Sally's techniques but well I suppose to an extent those physical movement things that lead you to a new creative space. I'm just trying to bring that concept into all my design.

Problem Solving

Skill	Element
Problem solving that contributes to productive outcomes	<ul style="list-style-type: none"> Developing creative, innovative solutions Developing practical solutions Showing independence and initiative in identifying problems and solving them Solving problems in teams Applying a range of strategies to problem solving Using mathematics including budgeting and financial management to solve problems Applying problem solving strategies across a range of areas Testing assumptions taking the context of data and circumstances into account Resolving customer concerns in relation to complex projects issues

Aristotle NIDA Post 4 to 6 month interview

Yes but it helped put what was perhaps somewhat intuitive together into a more useful framework. You know the fact that Aristotle and the Greeks of 2000 years ago came up with the format for logical argument and no one has really been able to improve on that since and that framework was exactly what was talked about by The tutor as well as here {Thompson Book}. It's interesting and easy to read.

McSeveny NIDA Post 4 to 6 month interview

Don't take them as a problem, this is another challenge, embrace and go for it and I loved it! Because it doesn't always go out was we intend.

Escher Creative Escape Post 4 to 6 month interview

I think it's just in terms of design just coming at it from a different perspective to what you saw before because things get really stale if you are just designing something that has been designed before ten different times and slightly altered each time and every now

and then you need to be able to get in there and go 'no we need to scrap that completely and start fresh' and that's what I've been doing a little bit more of as well. Especially with new customer designs as well, I bring in new ideas with that and give them new ideas because of the new perspectives. So I've put that into my work.

Kozo Creative Escape Post 4 to 6 month interview

Yeah but I think they were more often structured experiences that other people had created and I copied. Whereas now I think I'm taking more risks with creating a new exercise that hasn't necessarily been done before or I don't know, that's the way it feels anyway.

Renoir Creative Escape Post 4 to 6 month interview

And that's actually going through that process at the moment. I guess, I think that did help in that process because I wasn't really, because I had been very, very stressed since working here and that was one of the reasons that I did that course. As you know there were a variety of reasons, but one was because I just felt that I needed some sort of stress release.

APPENDIX 5 – NIDA & Creative Escape– Employability Skills Framework Analysis Tables

Corporate Performance Course – Description (NIDA, 2002)	Communication	Teamwork	Self-Management	Planning & Organising	Initiative & Enterprise
<i>See yourself as others see you: how best to identify your individual performance skills and isolate habitual tendencies.</i>	<ul style="list-style-type: none"> • Listening & understanding • Sharing information 	<ul style="list-style-type: none"> • Coaching, mentoring & giving feedback 			
<i>Presentation as Performance: expand your vocal power and clarity: achieve focus, maintain passion</i>	<ul style="list-style-type: none"> • Speaking clearly & directly • Persuading effectively • Empathising 				
<i>Physical presence: further your ability to command attention by relaxing and being in control.</i>	<ul style="list-style-type: none"> • Listening & understanding • Speaking clearly & directly • Being assertive 		<ul style="list-style-type: none"> • Having confidence in & articulating own ideas & visions 		
<i>Rehearsal process: acquire methods of preparation that guarantee dynamic results.</i>	<ul style="list-style-type: none"> • Speaking clearly & directly 			<ul style="list-style-type: none"> • Managing time & priorities • Establishing clear goals & deliverables 	
<i>Understand the objective of your presentation.</i>	<ul style="list-style-type: none"> • Sharing information • Understanding the needs of customers 		<ul style="list-style-type: none"> • Having confidence in & articulating own ideas & visions 		
<i>Reaching your audience; carry your thoughts forward and ensure that your message hits the mark and lands successfully.</i>	<ul style="list-style-type: none"> • Empathising • Persuading effectively • Sharing information • Being assertive 		<ul style="list-style-type: none"> • Having confidence in & articulating own ideas & visions 		<ul style="list-style-type: none"> • Being creative • Translating ideas into action

Women in Business (NIDA, 2002)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning	Planning & Organising
<i>The Women in Business program focuses on how best to deliver information in a compelling manner, present with clarity and conviction, examine and apply techniques to speak up and speak out, enhance vocal and physical power, explore improvisation as a creative tool, apply creativity and innovation in work practices and develop connectedness to material and audience.</i>	<ul style="list-style-type: none"> • Speaking clearly & directly • Being assertive • Persuading effectively • Empathising • Sharing information • Understanding the needs of customers 	<ul style="list-style-type: none"> • Coaching, mentoring and giving feedback 	<ul style="list-style-type: none"> • Having confidence in and articulating own ideas and visions 	<ul style="list-style-type: none"> • Being creative • Translating ideas into action 	<ul style="list-style-type: none"> • Contributing to the learning community at the workplace 	<ul style="list-style-type: none"> • Establishing clear goals & deliverables

Through the Looking Brush (Creative Escape, 2004)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning
<i>Through experimentation and exploration of various mediums the workshop aims to encourage students to discover their depth of creativity. During this workshop students will experiment with collage, painting, reflective journal, guided visualization and sharing personal stories. Experienced and inexperienced artists are welcome. This class caters for all levels of artistic experience as it focuses on process awareness rather than technique, to enable people to find their creative centres.</i>	<ul style="list-style-type: none"> ▪ Listening & understanding ▪ Sharing information ▪ Speaking clearly & directly ▪ Empathising 	<ul style="list-style-type: none"> • Working with people of different ages, gender, race, religion and political persuasion • Giving feedback 	<ul style="list-style-type: none"> ▪ Having a personal vision and goals ▪ Evaluating & monitoring own performance ▪ Having confidence in & articulating own ideas & visions 	<ul style="list-style-type: none"> ▪ Being creative ▪ Translating ideas into action 	<ul style="list-style-type: none"> ▪ Being open to new ideas and techniques ▪ Being prepared to invest time and effort in learning new skills

Contemporary Acrylics with Larissa Blake (Creative Escape, 2004)	Communication	Teamwork	Self-Management	Initiative & Enterprise	Lifelong Learning
<i>Students will have the opportunity to explore a range of subjects while discovering the many possibilities that the acrylic medium can offer.</i>	<ul style="list-style-type: none"> ▪ Listening & Understanding 		<ul style="list-style-type: none"> ▪ Evaluating & monitoring own performance ▪ Having confidence in and articulating own ideas and visions 	<ul style="list-style-type: none"> ▪ Being creative 	<ul style="list-style-type: none"> ▪ Being open to new ideas and techniques ▪ Being prepared to invest time and effort in learning new skills

EMPLOYABILITY SKILLS FRAMEWORK ANALYSIS

Skill	Potential (NIDA & Creative Escape)	Findings (NIDA & Creative Escape)
Communication	<ul style="list-style-type: none"> • Listening and understanding • Speaking clearly and directly • Writing to the needs of the audience • Negotiating responsively • Empathising • Understanding the needs of internal and external customers • Persuading effectively • Being assertive • Sharing information 	<ul style="list-style-type: none"> • Listening and understanding • Speaking clearly and directly • Writing to the needs of the audience • Negotiating responsively • Understanding the needs of internal and external customers • Persuading effectively • Being assertive • Sharing information
Teamwork	<ul style="list-style-type: none"> • Working with people of different ages, gender, race, religion and political persuasion • Coaching and mentoring and giving feedback 	<ul style="list-style-type: none"> • Working with people of different ages, gender, race, religion and political persuasion • Identifying the strengths of the team members • Coaching and mentoring and giving feedback
Problem solving		<ul style="list-style-type: none"> • Developing creative, innovative solutions • Developing practical solutions • Solving problems in teams • Applying a range of strategies to problem solving • Testing assumptions taking the context of data and circumstances into account
Initiative and enterprise	<ul style="list-style-type: none"> • Being creative • Translating ideas into action 	<ul style="list-style-type: none"> • Adapting to new situations • Developing a strategic, creative, long-term vision • Being creative • Translating ideas into action • Generating a range of options
Planning and organising	<ul style="list-style-type: none"> • Managing time and priorities • Establishing clear project goals and deliverables 	<ul style="list-style-type: none"> • Managing time and priorities - setting time lines, coordinating tasks for self and with others • Adapting resource allocations to cope with contingencies • Establishing clear project goals and deliverables • Planning the use of resources including time management

Skill	Potential (NIDA & Creative Escape)	Findings (NIDA & Creative Escape)
Self-management	<ul style="list-style-type: none"> • Having a personal vision and goals • Evaluating and monitoring own performance • Having knowledge and confidence in own ideas and visions 	<ul style="list-style-type: none"> • Having a personal vision and goals • Evaluating and monitoring own performance • Having knowledge and confidence in own ideas and visions • Articulating own ideas and visions • Taking responsibility
Lifelong Learning	<ul style="list-style-type: none"> • Contributing to the learning community at the workplace • Being open to new ideas and techniques • Being prepared to invest time and effort in learning new skills 	<ul style="list-style-type: none"> • Managing own learning • Contributing to the learning community at the workplace • Applying learning to 'technical' issues (eg learning about products) and 'people' issues (eg interpersonal and cultural aspects of work) • Having enthusiasm for ongoing learning • Being willing to learn in any setting - on and off the job • Being open to new ideas and techniques • Being prepared to invest time and effort in learning new skills

APPENDIX 6 – Ethics Documentation

UNIVERSITY OF WOLLONGONG/ILLAWARRA AREA HEALTH
SERVICE

Human Research Ethics Committee

**INITIAL APPLICATION FOR APPROVAL TO UNDERTAKE
RESEARCH INVOLVING HUMAN PARTICIPANTS**

(A separate application is required for each project)

Please answer questions in terms understandable to the layperson.

1. Descriptive Title of Project:

HIDDEN TREASURES:

Creative Approaches to Workplace Learning using the Arts

2. 7 line summary of project aims:

This research will attempt to:

- Identify whether 'learning with the arts' motivates adult learners
- Identify what areas of 'learning with the arts' can be developed to assist adult learners and learning in the workplace.
- Identify some alternative strategies for workplace learning environments that involve 'learning with the arts'
- Identify specific workplace skills that would benefit most from 'learning with the arts' programs
- Identify whether arts institutions learning spaces have an impact on workplace learning.

3.

Name	Position/Appointment	Institution	Qualifications
Chief Investigator(s)			(Academic or Professional)

Claire Manning	Student DEd	UOW	BA, MEd,
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Address for Correspondence (1st named investigator):

96 Tourist Road, Beaumont. NSW 2577

Contact Phone Number: 4464 2415, 0411 436 092 Fax:

Email: clairem@shoalhaven.net.au

Other Participating Researchers: (names/address/contact details of other researchers working on this project)

N/A

4. Where will potential participants be approached by the researchers to seek their participation in the research and where will research activities involving participants be conducted:

Potential participants will be approached in workplaces (still to be Confirmed) and research activities will be conducted in the arts Institutions involved in the adult learning activities.

Purpose and Funding of Project

- 5.a Is this: _____ Staff Research (University of Wollongong)
_____ Staff Research (Illawarra Area Health Service)
X Student Research (Post grad. degree or subject)
Course undertaken Doctorate of Education
Unit/ Faculty/Department Education
Supervisor Dr Ian Brown, Dr Irina Verenikina
_____ Other (Please specify e.g. for external people who want to research Uni students or IAHS clients)

- 5.b What is the source and amount of funding from all sources for this research?

Source (Name of Organisation / Funding Scheme)	Amount

- 5.c Is there any affiliation or financial interest between the sponsor/funding body and the researcher(s) or supervisor associated with this research? **NO**
If Yes, Please declare.

- 5.d Are there any conditions placed on this research by the funding body? (please provide details) **NO**

- 5.e Is a copy of the HREC approval to be forwarded to the Granting Body?
NO

If YES, please advise of any deadlines:

6. Has this research project been reviewed by any other Institutional Ethics Committee? (for example multi-centre research) **NO**

If YES, include a copy of any correspondence the sponsor or researcher has entered into with the other Ethics Committee(s) to this point.

7. **Research Categories**

Please mark the research categories relevant to this research proposal. See guidelines for descriptions of the categories. At least one category should be marked for each grouping. For "Other", please specify.

If your research only involves participants and research procedures from a-d under

A Participants and **B Research Procedures Used**, it may be open to expedited review by the Chair of the HREC. In that case, submit only one copy of your application (please see guidelines regarding expedited review).

A Participants

- a. Healthy members of the community
- b. University students
- c. Employees of a specific company/organisation**
- d. Members of a specific community group, club or association
- e. Clients of a service provider

- f. Health Service clients (e.g. users/clients of a health service)
- g. School children
- h. Hospital in-patients
- i. Clinical clients (e.g. patients)
- j. Aboriginal/Torres Strait Islander people
- k. Members of socially disadvantaged groups
- l. Cadavers/ cadaveric organs
- m. Other: Arts learning provider (eg. National Institute of Dramatic Arts NIDA)**

Expected age(s) of participants – please circle one or more

Children (under 14) Young people (14-18)

Adults (> 18)

B Research procedures used

- a. Anonymous questionnaires/ surveys
- b. Coded (potentially identifiable) questionnaires/ surveys
- c. Identifiable questionnaires/ surveys
- d. Examination of student work, journals etc**

- e. Examination of medical, educational, personnel or other confidential records
- f. Observation (overt) – (researcher field notes and analysis of photographs and video footage of some sessions*)**
* Artescape and NIDA take video footage and photographs during their arts learning programs. Permission will be sought to use this footage to add to observation research notes.
- g. Observation (covert)
- h. Interviews (semi – structured – pre/post learning activity + 6 mths post learning activity)**
- i. Telephone interviews
- j. Procedures involving physical experiments (e.g. exercise, reacting to computer images)
- k. Procedures involving administration of substances (e.g. drugs, alcohol, food)
- l. Physical examination of participants (including eg. blood glucose, blood pressure and temperature monitoring)
- m. Collection of body tissues or fluid samples
- n. Surgical procedures
- o. Other: _____

C Research areas

- a. Qualitative research**
- b. Social Science research
- c. Humanities research
- d. Educational research**
- e. Health research
- f. Psychological research
- g. Comparison or evaluation of drugs or surgical or other therapeutic devices
- h. Comparison or evaluation of clinical procedures
- i. Comparison or evaluation of counselling or training methods
- j. Investigation of the effects of an agent (drug or other substance)
- k. Investigation of bio-mechanical processes
- l. Biomedical research
- m. Epidemiology
- n. Genetic research
- o. Other: _____

8.a Does the project involve the use of drugs?

NO

If YES give details:

Is the research clarified as a:

CTN Trial

CTX Trial

Other (Please detail)

8.b Does the project involve the use of a surgical or other therapeutic device? (please detail) **NO**

8.c If you answered YES to 8a. or 8b., is there any business or similar association between the researcher and the supplier of a drug or surgical or other therapeutic device to be used in the trial? (please detail). **NO**

9. Justify the design of your proposed research and describe what you want participants to do.

Please provide an explanation, in terms understandable by a non-expert reader. For student researchers, please provide (in no more than 2 pages) the background to this project (Attach extra sheets if necessary)

Professional skills like creativity, innovation, teamwork and leadership are highly regarded in the workforce today. Business and governments have discovered that continuous improvement and innovation are keys to remaining relevant in our fast changing world. Creativity has been acknowledged as important for all and it is an essential tool for 'thriving in new surroundings' and 'the creative use of knowledge is a central feature of the ability to thrive in this new environment, and is becoming one of the defining test of individual and organisational success.' (Bentley, 2000:17)

Recent research into multi arts learning has identified a variety of skills that could be developed from 'learning with the arts' (Catterall, 2002). Some of these skills include creative thinking, creativity, self-confidence, risk-taking, empathy for others, collaboration skills, leadership, higher order thinking skills and ownership of learning.

It appears that the arts are being used in workplaces in various ways from small creative exercises incorporated into learning and training programs right through to one-off major events in arts institutions around a particular major exhibition or company theme. However, there appears limited research literature in the area of arts learning in workplace environments. There has been little investigation into the impact of these arts learning initiatives and what the benefits are to both individuals and workplaces. This research is about exploring how 'learning with the arts' offers new ways to motivate adults to learn and finding alternative approaches for workplace learning.

Research Question

How does learning with the arts enhance workplace learning? How can arts institutions provide context for workplace learning?

People involved:

1. Workplace Participants (observe all/ interview 6)

2. Workplace Organiser (interview)
3. Arts Learning provider (interview)

Proposed Research Design

2 observational case studies

2 arts practices – Performing Arts, Visual Arts

WHERE – ARTS LEARNING PROVIDERS

PERFORMING ARTS - National Institute of Dramatic Arts NIDA

215 Anzac Parade

Kensington NSW 2033

Corporate Performance Program

“All communication is performance. Whether you develop your business relationships one-on-one or in front of audiences, judgements are made not only on what you say but how you say it. NIDA’S corporate trainers will enable you to maximise your natural ability to communicate genuinely, authoritatively and persuasively.”

VISUAL ARTS - Artescape

Professional Pursuits International Pty Ltd.
The Loft on Evans Lane
2B Northcote Street
St Leonards NSW 2065

Artescape – Visual art-based group activity

“The Artescape experience serves as a proven corporate development tool, addressing business challenges that resonate globally, such as encouraging change in the areas of personal development, team building, stress management, employee morale and workplace productivity.”

WHO – WORKPLACE ORGANISER AND WORKPLACE PARTICIPANTS

The researcher, will observe/interview one workplace group booked to participate in the Artescape arts learning programs and observe/interview individual workplace participants (up to 6) involved in the monthly NIDA arts learning programs in the third quarter 2003.

DATA COLLECTION APPROACHES FOR EACH CASE STUDY

Semi-structured interviews prior to the arts learning program:

Interview workplace organiser

Interview arts learning provider

Interview 6 workplace participants who participate in the Artescape or the NIDA programs (SEE APPENDIX 1)

Observe arts learning programs as a participant observer:

NIDA – 2 days

Artescape – ½ day

Overt observation where researcher will take field notes and also use photographs and video footage of some sessions* to add to the information in the field notes collected.

*** Artescape and NIDA take video footage and photographs during their arts learning programs. Permission will be sought to use this footage to add to observation research notes from both the participants and the arts learning provider.**

Semi-structured interviews post the arts learning program (within one week after the program):

Interview 6 workplace participants again (SEE APPENDIX 1)

Semi-structured interviews THREE MONTHS post the arts learning program:

Interview workplace organiser again

Interview 6 workplace participants again (SEE APPENDIX 1)

Theoretical Framework

This research will use a framework that highlights the personal, the sociocultural and the physical contexts of the learning environment. This way of looking at how learning occurs is based on the

work done by Falk and Dierking (2000) in observing the way people learn in museums. Since some of the Falk & Dierking research has been undertaken in Art Museums this approach will provide a tested framework to research the benefits of 'learning with the arts' in workplace learning environments.

10. Please provide a brief statement of the ethical considerations relevant to the proposed research; specifically in relation to the participants' welfare, rights, beliefs, perceptions, customs and cultural heritage both individual and collective. (Attach an extra sheet if necessary)

This research project will ensure that the rights of the participants involved will be the first consideration of the researcher at all times. Participants will be informed that they can withdraw from the research at any time with no explanation for withdrawal required. The researcher is observing an established learning program that is run regularly. The researcher will ensure that all interaction related to the research project will continually ensure the ethical consideration of all the people involved are managed appropriately.

11. Referring to the categories of participants to be involved in this project identified in question 7, above, What is the rationale for selecting participants from this/these group/s?

This research project is about finding new ways to encourage and motivate adults to undertake ongoing learning opportunities. Many adults are involved and enjoy learning through out their adult lives for both recreational and vocational purposes. Unfortunately there are still many adults who are not interested due to a variety of reasons including bad experiences in the past, perception of limited skills, limited time and resources. The workplace learning programs that will be observed deal with the professional development of skills for employees from corporate office based work environments. The workplace skills that will be developed during these arts learning programs include presentation skills, creativity, teamwork and collaboration skills. This research is about testing whether the arts can motivate learners and is able to provide workplaces with another avenue of learning approaches.

12. How will potential participants be approached initially and informed about the project? Please explain in detail and include copies of any letters, advertisements or other recruitment information. (e.g. direct approach to people on the street, mail-out to potential participants through an organisation, posters or newspaper advertisements, etc)

The arts learning providers (NIDA & Artescape) have agreed to participate (letters attached – see Appendix 6) and will make initial contact with some of their clients confidentially by written invitation (see Appendix 2) to ask if they would consider involving their workplaces in this research project. Details of potential clients will not be released to the researcher until permission is given that they would like to be involved. The researcher will then make contact to explain what the observational case study research would involve including observing the arts learning program and conducting semi-structured interviews with some of the participants involved.

Participation in the research will be on a volunteer basis and participants will be given all information related to their involvement before agreeing to participate. This will be done through the workplace organiser and the researcher through invitation letters (See Appendix 2) prior to the arts learning program. Those workplace participants interested in being involved in the semi-structured interviews will be contacted by the researcher to organise suitable interview dates for the first set of questions prior to the arts learning program.

13. How many participants in total do you anticipate will be involved in the project? If the research has several stages involving different participants, please provide the total number of participants expected as well as the number of participants involved in each stage.

There will be both group and individual workplace participants involved in learning through two different arts practices – the visual arts and the performing arts. The workplace group sizes will range from about 9 to 20. Exact size of group is to be confirmed once workplaces are confirmed. Overt observation will involve the researcher observing the whole group while being a participant observer. There will be 5 or 6 participants from each of the arts learning programs that will be asked to be involved in semi-structured interviews about their learning experiences pre/post the learning program and 3 months after the arts learning takes place. The selection of the 5 or 6 participants to be involved in the interviews will be done on a volunteer basis or in a way that the workplace organiser deems is appropriate for their workplace group. The workplace organiser and the arts learning provider will also be asked to participate in some semi-structured interviews.

14. Participant Consent

Attach copies of any letters of invitation, information packages, consent forms, , debriefing information,. (SEE APPENDIX 2 & 3)

- 14 a. Is it anticipated that all participants will have the capacity to consent to their participation in the research?

YES

If NO, please explain why (e.g. children, incompetent participants, etc.) and explain how proxy or substitute consent will be obtained from the person with legal authority to consent on behalf of the participant (see Guidelines).

- 14 b. For participants who have the capacity to consent, how does the process ensure that informed consent is freely obtained from the participant?

- 14 c. Will written consent from participants be obtained?

YES

If NO, please explain why it would be inappropriate or unethical to seek written evidence of consent to this project.

15. Are any participants in a dependant relationship with the researcher, the institution or the funding body (for example the researcher's clinical clients or students; employees of the institution; recipients of services provided by the funding body)? If so, what steps will be taken to ensure that participants are free to participate or refuse to participate in the research?

NO

16. How does the project address the participants' freedom to discontinue participation? Will there be any adverse effects on participants if they withdraw their consent and will they be able to withdraw data concerning themselves if they withdraw their consent?

Participants will be informed that they can withdraw from the research at any time. The participant can discontinue participation without offering any reasons. When someone decides to withdraw from the research they will not have to withdraw from the arts learning program. The researcher will discontinue observing their participation immediately. If they are one of the participants to be interviewed all data that may have been collected will be destroyed.

Does the project involve withholding relevant information from participants or deceiving them about some aspect of the research?

NO

If YES, what is the justification for this withholding or deception and what steps will be taken to protect the participants' interest in having full information about their participation?

18. Will participants be paid or offered any form of reward or benefit (monetary or otherwise) for participation in the research? If so, please detail and provide a justification for the payment, reward or benefit.

NO

19. Confidentiality:

What measures will be taken to protect the privacy of individual subjects in terms of the test results and other confidential data obtained (both in recording the data and in its publication)?

All data collected (observation field notes, interview notes) will be number coded. No reference to names of individuals or workplaces will be used at anytime. The confidentiality of those who have participated in the research will be protected at all times.

Any video tape footage collected will be used only for the purposes of the researcher to enhance and recheck field notes collected during arts learning program. Audio tapes of semi-structured interviews will be transcribed using number coding to identify each interview participant involved and then stored securely for future reference.

20. Will information collected from data or interview be published?

YES

If YES, please indicate what form this will take (Please note that any further use of information which may identify a participant is conditional upon the participant's permission for such use):

All data collected will be number coded and therefore any publication of details will not mention names and therefore ensure confidentiality of all those involved in this research project.

21. Will any part of the research activities be placed on an audiotape, film, photograph or video-tape?

YES

To what purpose will the audiotape, film, photograph or video-tape be used?

Information will be used for observational research purposes to compliment and add to the field notes and data collected by the researcher.

For what audience(s) will the audiotape, film, photograph or video-tape be exhibited?

22. How will the data (including questionnaires, surveys, computer data, tapes, transcripts and specimens) be held securely, during and on completion of the project?

All data collected will be stored in a secure location at the Faculty of Education at the University of Wollongong.

Please confirm that original data will be held securely for a minimum of 5 years (15 years for clinical research).

YES

If NO, please give reasons why it would be unethical to store the data for this period.

23. Does the project involve the use of invasive procedures (e.g. blood sampling) or the risk of physical harm or emotional distress?

NO

If YES, give details:

Explain how the risks of harm or distress will be minimised. In the case of risks of emotional distress, what provisions have been made for an exit interview or the necessity of counselling?

24. Does this project involve obtaining information (e.g. data) of a private nature from any Commonwealth/State/Local Government Department **or any other** Agency, including health records from Area Health Services.

NO

If YES, which Department (s)/ Agency?

Please include copies of any correspondence regarding permission to access this information from a responsible officer of the Agency and complete a **Privacy Guideline Form (available from Ethics Officer)**.

25. Does the research intend to determine whether illegal activity has occurred or anticipate that participants may reveal information about criminal activity ? **NO**

If YES, how do you propose to respond to the legal issues raised?

26. Period of Research Clearance Requested (Please specify as near as possible 'start' and 'finish' dates for the conduct of research):

FROM: ...01../...08../...02.....

TO: ...30../...12../...04.....

27. Any research project that involves the collection of data should be designed so that it is capable of providing information that can be analysed to achieve the aims of the project. Usually, although not always, this will involve various important statistical issues. It is important that the design and analysis be properly planned in the early stages of the project. You should seek statistical advice. The University of Wollongong has a Statistical Consulting Service that provides such advice to research students and staff undertaking research.

Are statistical issues relevant to this project?

NO

If so, have you discussed this project with the Statistical Consulting Service?

NO

Comments:

DECLARATION BY CHIEF INVESTIGATOR

I, the undersigned, have read the current National Statement on Ethical Conduct in Research Involving Humans (available from the NHMRC web site at <http://www.health.gov.au/nhmrc/publicat/e-home.htm>) and accept responsibility for the conduct of the research activities detailed in this application in accordance with the principles contained in the National Statement and any other conditions laid down by the University of Wollongong's Human Research Ethics Committee.

Chief Investigator's signature/s:

Claire Manning

Date:

If the Chief Investigator is a student include:

Supervisor's signature:

Dr. Ian Brown

Dr. Irina Verenikina

Date:

Signature/s of other researcher/s: (The first named researcher will assume responsibility for the project in the absence of the Chief Investigator)

Claire Manning

Date:

DECLARATION BY HEAD OF UNIT

As Head of Unit I have responsibility for ensuring that Occupational Health and Safety (OHS) issues surrounding research in the Unit are addressed.

(please tick all relevant boxes)

- ☐ I am satisfied that a general risk assessment for the research project addressed in this application has been completed adequately
- ☐ I will ensure that a risk assessment specific to this application will be completed prior to commencing the activities described in this application
- ☐ I will ensure that there exist appropriate mechanisms to address potential OHS issues that may arise and I have responsibility for implementing those mechanisms
- ☐ I will ensure that mechanisms exist for ongoing assessment of the OHS issues related to this research
- ☐ This research involves use of radiation, chemicals or biohazards. A Risk Assessment has been conducted and is attached to this application

Head of Unit's Signature.....Date.....

NOTE: RESEARCH MUST NOT COMMENCE UNTIL APPLICATION HAS BEEN FULLY APPROVED.

CHECKLIST

Applications should be sent to the Ethics Officer, Human Research Ethics Committee, Office of Research, University of Wollongong, Northfields Ave, Wollongong NSW 2522

- _____ Original Ethics Application plus appropriate number of copies (See Guidelines)
- _____ Consent Form(s)
- _____ Participant Information Sheet/Package
- _____ Copies of Questionnaire(s)/Survey(s) or Interview Questions
- _____ Copies of all documents and other material used to inform potential participants about the research including advertisements and letters of invitation.
- _____ Evidence of permission to conduct research in locations not associated with the University of Wollongong
- _____ Evidence of approval/rejection by other HREC(s), including comments and requested alternations to the protocol
- _____ Any form requiring signature by the HREC (one copy)
- _____ For Clinical Trials : Application Form (original +14 copies), Patient Information Package (14 copies), Consent Forms (14 copies), Indemnity Form (14 copies), Protocols (14 copies), Advertisement (14 copies), Summary Sheet (14 copies), Budget (14 copies), Insurance information (if in Private Practice) (14 copies), Investigator's Brochure (5 copies), CTN or CTX Form (1 original copy)

Form Revised Feb 2001

DATA COLLECTION TOOLS

SEMI STRUCTURED INTERVIEW QUESTIONS (PRE/1 WEEK POST/3 MONTH POST)

This interview process is designed to capture the variety of individual ideas people have when discussing learning in the workplace. The questions will attempt to determine what aspects motivate and hinder the workplace learning process.

PRE INTERVIEW

1. What are some of the workplace learning programs you've participated in during the last 6 months?
2. Why are you doing this learning program and which parts of this type of learning attracted or interested you? What do you expect to learn from this workshop?
3. How would you define workplace learning?
4. How would you describe your workplace learning experiences?
5. What are some of your expectations when participating in learning?
6. What do you find helps motivate you to learn?
7. How do you feel when you're in a new learning situation?
8. What are some of the positive aspects of learning in a group of workplace colleagues?
9. What are some of the negative aspects of learning in a group of workplace colleagues?
10. What aspects of where a workplace learning program is held/located do you think is important? (How would you describe an ideal learning environment?)

The other area of the research investigation is to assess whether learning with the arts helps or hinders the workplace learning process.

11. How would you explain your understanding of the arts? What experiences have you had and how do you feel about the arts?
12. What roles do the arts play in our society?
13. What areas of the arts have you engaged in recently?

1 WEEK POST INTERVIEW

1. How would you describe what you got from this workplace learning program? What were the most valuable elements? What were the least valuable elements?
2. What new thing/s did you learn about yourself during this learning?

3. What new things did you learn about others with this approach to learning?

4-6 MONTHS POST INTERVIEW

1. What are some of the skills from the NIDA/Artescape arts learning experience have you used back in the workplace?
2. What other elements of the arts learning experience do you think have assisted you in the workplace?
3. What learning have you done since the program?
4. In what ways have your ideas changed about learning in general?
5. In what ways have your ideas changed about workplace learning?

This research is about testing the impact the arts can have on learning and what flow on effect this can have to other learning and interactions with the arts so the following questions have an arts focus.

6. In what ways have your ideas changed about the arts?
7. Have you participated in or visited any 'arts' events (music, visuals arts, plays) or museums in the last six months? Describe some of your experiences?
8. Do you have any anecdotes about your learning or arts experiences (successes or failures) since attending the program that you'd like to share?

PARTICIPANT REFLECTIONS (1 WEEK POST) (This will be handed to the research participants at the end of the learning experience and ask to be returned at the post program interview.)

Declaration of Learning – Participants will be asked to take a moment to reflect on their individual workplace learning experience by using the following statement prompts to identify what actually happened during the program. These prompts help participants think about what new, old and existing ideas were incorporated into the experience.
(Modes of Learning Inventory (MOLI) framework developed by Environmetrics Pty. Ltd.)

1. I discovered things I didn't know.
2. I learnt more about things I already knew
3. I remembered things I hadn't thought of for a while
4. I shared some of my knowledge with other people
5. I got curious about finding out more about some things
6. I was reminded of the importance of some issues
7. I got a real buzz out of what I learnt
8. It was pleasant to be reminded and to learn more
9. It was all very familiar to me
10. Some of the things I learnt will be very useful to me

INTERVIEWS WITH MANAGEMENT

1. What are some of the reasons NIDA offers learning programs to workplaces?
2. How long has the Corporate Performance Program been running?
3. What makes these corporate learning programs distinctive/different?
4. What are the main strengths of this type of workplace learning program? (This could be NIDA's philosophy and/or based on client feedback over the years)
5. What changes have you made over the years to ensure your NIDA learning programs continue to be relevant to your corporate clients?
6. What are some of the most common responses from individual participants over the years?

INTERVIEWS WITH FACILITATORS

1. How long have you been facilitating NIDA Corporate Programs?
2. What is your background in performing arts, adult learning, workplace learning?
3. What is your motivation for facilitating these types of programs?
4. What are the key things you think makes the NIDA Corporate Programs distinctive/different to other workplace learning?
5. What are some of the things you've learnt along the way from some the participants?
6. What surprises have you had while facilitating these programs?
7. What are some of the most common responses from individual participants over the years?

INVITATION EXAMPLE

How does learning with the arts enhance workplace learning?

An invitation

*to participate in some Doctorate research that will attempt
to find some answers to this question.*

The arts are being used in workplaces in various ways from small creative exercises incorporated into training programs, creative learning experiences at arts organisations such as **NIDA**, right through to one-off major events in arts institutions around a particular major visual art exhibition or company theme. However, there has been little investigation into the impact of these arts learning initiatives and what the benefits are for both individuals and workplaces. This research is about exploring how 'learning with the arts' offers new ways to motivate adults to learn and finding alternative approaches for workplace learning.

The Coordinator at **NIDA** has kindly agreed to make confidential contact with upcoming participants to extend this invitation to be involved in my research. My name is Claire Manning and I'm a Doctorate of Education student from Wollongong University embarking on research to assess the impact arts learning processes have in workplace learning environments. The research project is called **HIDDEN TREASURES - Enhancing workplace learning through creative learning opportunities with 'the arts'**. My research approach is about investigating the idea of using the arts as an alternative way of addressing workplace development issues such as interpersonal skills, creativity and innovation. This is an initial request to see if you would be interested and able to participate in my doctorate research around how the performing arts can enhance workplace learning.

Professional skills like creativity, innovation, teamwork and communication are highly regarded in the workforce today. Business and government have discovered that continuous improvement and innovation are keys to remaining relevant in this fast changing world. Creativity has been acknowledged as important for all and it is an essential tool for 'thriving in new surroundings'. Recent research into multi arts learning in the USA has identified a variety of skills that could be developed from learning using the arts. Some of these skills include:

- creativity and creative thinking
- self-confidence
- risk-taking
- empathy for others and collaboration skills
- leadership
- higher order thinking skills
- ownership of learning.

This research will attempt to identify:

- Whether 'learning with the arts' motivates adult learners
- What areas of 'learning with the arts' can be developed to assist adult learners and learning in the workplace.
- Specific workplace skills that would benefit most from 'learning with the arts' programs
- Whether arts organisations learning spaces have an impact on workplace learning.

THE RESEARCH PLAN

If you agree to participate you will be involved in one of the arts learning providers targeted during this research:

- **Performing Arts – NIDA – Corporate Performance Program**

Data will be collected during the arts learning activity through interviews, reflection and observations. Up to 6 participants will be asked to be involved in the interview process which includes a semi-structured interviews before the learning program, at the completion of the learning program and a last interview session 3 to 4 months after the arts learning session to gain a long term perspective of this type of learning.

Research Method	Summary of Approach
Pre interview (<i>conducted before attending the arts learning program</i>)	Establish an understanding of : <ul style="list-style-type: none">- Individual learning experience- Workplace learning experience- Experience with 'the arts' and arts institutions
Reflection	Individual personal reflections of the experience by participants at completion of the program.
1st Post interview (<i>conducted the week following the arts learning</i>)	<ul style="list-style-type: none">- What new things did you learn about yourself and others?- Attitude to learning- Attitude to learning with the arts
2nd Post interview (<i>conducted 3-4 months after the arts learning program</i>)	<ul style="list-style-type: none">- What skills from the creative learning experience have you taken back to the workplace?- What elements of the creative learning experience do you think assisted you in the workplace?- What learning have you done since the program?

If you would like to find out more about being involved in this research you can register your interest with **The Coordinator** at **NIDA** and she will arrange for me to contact you to discuss further details. Your details will not be released to me until you have registered your interest to be involved. I will be keeping in contact with NIDA through out the research process so if you are interested in the research but unable to participate, NIDA will have the findings from this research hopefully by the end of 2004.

If you have any enquiries about the research, you can contact the researcher Claire Manning on mobile - 0411 436 092 or email – clairem@shoalhaven.net.au. You can also make contact with the research supervisors at University of Wollongong - Dr Ian Brown on (02) 4221 3590 and Dr Irina Verenikina on (02) 4221 4285 or if have any concerns or complaints regarding the way the research is to be conducted, you can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

Yours faithfully,
Claire Manning

Doctorate of Education Research Student
University of Wollongong

RESEARCH INVITATION

Invitation to Participate in Research
Doctorate of Education – University of Wollongong

Hidden Treasures:

Creative Approaches to Workplace Learning using the Arts.

Claire Manning would like to invite you to participate in the research project **HIDDEN TREASURES**. Claire is conducting this research as part of her Doctorate of Education degree, which will be supervised by Dr Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

Professional skills like creativity, innovation, teamwork and leadership are highly regarded in the workforce today. Business and governments have discovered that continuous improvement and innovation are keys to remaining relevant in our fast changing world. Creativity has been acknowledged as important for all and it is an essential tool for thriving in new surroundings and the creative use of knowledge is a central feature of the ability to thrive in this new environment, and is becoming one of the defining tests of individual and organisational success.

Recent research into multi arts learning has identified a variety of skills that could be developed from learning with the arts. Some of these skills include creative thinking, creativity, self-confidence, risk-taking, empathy for others, collaboration skills, leadership, higher order thinking skills and ownership of learning.

It appears that the arts are being used in workplaces in various ways from small creative exercises incorporated into learning and training programs right through to one-off major events in arts institutions around a particular major exhibition or company theme. However, there appears limited research literature in the area of arts learning in workplace environments. There has been little investigation into the impact of these arts learning initiatives and what the benefits are to both individuals and workplaces. This research is about exploring how 'learning with the arts' offers new ways to motivate adults to learn and finding alternative approaches for workplace learning.

This research will attempt to:

- Identify whether 'learning with the arts' motivates adult learners
- Identify what areas of 'learning with the arts' can be developed to assist adult learners and learning in the workplace.
- Identify some alternative strategies for workplace learning environments that involve 'learning with the arts'
- Identify specific workplace skills that would benefit most from 'learning with the arts' programs
- Identify whether arts institutions learning spaces have an impact on workplace learning.

WHAT DOES BEING INVOLVED IN THIS RESEARCH PROJECT INVOLVE?

You have already signed up to attend the (ART LEARNING PROGRAM eg NIDA's Corporate Performance Program), as part of your professional development, on (DATE) and your participation in this program is the main aspect of being involved in this research project. The research will involve the researcher observing this arts learning program and interviewing some of the participants.

Claire Manning, the researcher, will join your workplace group as a participant observer and will take field notes on the different aspects of this arts learning program. Notes will be collected on the group's observed responses and interaction to the different aspects of this type of learning. Artescape and NIDA take video footage and photographs during their arts learning programs. Permission will be sought to use this footage to add to observation research field notes from both the participants and the arts learning provider. If any individual refuses to grant permission for video/photo footage to be used in the research data gathering process it will not be used. This will include both individual and group video footage and photographs of those participants not providing consent.

Semi-structured interviews will be carried out with up to 6 volunteers from your workplace. Interviews will be audio taped and transcribed for further analysis. There will be 3 sets of interviews, which involve:

1. Interviewing participants before the arts learning program
2. Interviewing participants soon after the arts learning program has been completed
3. Interviewing participants 3 to 4 months after the arts learning program

The researcher will answer any other questions or address any concerns that any potential participants may have concerning the research and the data collection approaches involved.

RESEARCH PARTICIPATION OPTIONS

All people involved in this research should understand that their participation is voluntary. Everyone should feel free to refuse to participate and free to withdraw from the research at any time. Refusal to participate or withdraw consent does not need any explanation and will not affect relationships with the researcher and the University of Wollongong.

STORAGE OF RESEARCH DATA

All information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process.

QUESTIONS

If I have any enquiries about the research, you can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, you can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

CONSENT

By signing consent forms participants are indicating consent to participate (participant, workplace organisers, arts learning provider) in the research **HIDDEN TREASURES** conducted by Claire Manning as it has been described in this information sheet and in discussions with Claire Manning. The data collected will be used for Claire Manning's Doctorate of Education thesis and possible future conference presentations and journal publications, and consent should be confirmed for it to be used in that manner.

PARTICIPANT CONSENT FORMS - Workplace Participant, Arts Learning Provider

CONSENT FORM – WORKPLACE PARTICIPANT HIDDEN TREASURES:

Creative Approaches to Workplace Learning using the arts.

I have been given information about **HIDDEN TREASURES: Creative Approaches to Workplace Learning using the Arts** and discussed the research project with Claire Manning who is conducting this research as part of a Doctorate of Education supervised by Dr. Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

I understand that, if I consent to participate in this project I will be asked to:

- participate in a workplace learning program that uses the arts
- be involved in pre and post interviews (audio recorded) about my ideas about learning and my experiences during the learning program
- whilst participating my involvement will be observed through video, photos and by the researcher

I have had an opportunity to ask Claire Manning any questions I may have about the research and my participation.

I understand that my participation in this research is voluntary, I am free to refuse to participate and I am free to withdraw from the research at any time. My refusal to participate or withdrawal of consent does not require any explanation and will not affect my relationship with the researcher and the University of Wollongong.

I understand that all information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process. I understand that all participants will be asked for permission to use, in further research or sharing of information, any artefacts or information gathered during the study (including audio and video information) that significantly support the study findings.

If I have any enquiries about the research, I can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, I can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

By signing below I am indicating my consent to participate in the research **HIDDEN TREASURES** conducted by Claire Manning as it has been described to me in the information sheet and in discussion with Claire Manning. I understand that the data collected from my participation will be used for Claire Manning's Doctorate of Education thesis and possible future conference presentations and journal publications, and I consent for it be used in that manner.

Signed

Date

CONSENT FORM – ARTS LEARNING PROVIDER
HIDDEN TREASURES:
Creative Approaches to Workplace Learning using the Arts

I have been given information about **HIDDEN TREASURES: Creative Approaches to Workplace Learning using the Arts** and discussed the research project with Claire Manning who is conducting this research as part of a Doctorate of Education supervised by Dr. Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

My role as arts learning provider will involve just running my program as usual which is to provide professional skills development for workplaces employees through arts learning activities. I understand that I will be observed along with the workplace group as part of this research project and also asked to be involved in one semi-structured interview with the researcher.

I understand that, if I consent to participate in this project by providing an arts learning workshop, the workplace participants will be asked to:

- participate in a workplace learning program that uses the arts
- be involved in pre and post interviews about their ideas about learning and their experiences during the learning program

The participants understand that their participation in this research is voluntary, and they are free to refuse to participate and to withdraw from the research at any time. Any refusal to participate or withdrawal of consent does not require any explanation and will not affect any relationships with the researcher and the University of Wollongong. Withdrawal from the research does not involve the participant leaving the arts learning program but means that the researcher will no longer observe, take notes and conduct interviews with the person who has withdrawn. Any data that has been collected will be destroyed.

I understand that all information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process. I understand that all people involved in the research project (participants, workplace organiser and arts learning provider) will be asked for permission to use information gathered in further research and/or sharing of information. Artefacts or information gathered during the study (including audio and video information) that significantly support the study findings will be used if permission is provided.

If I have any enquiries about the research, I can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, I can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

By signing below I am indicating my consent to participate in the research **HIDDEN TREASURES** conducted by Claire Manning as it has been described to me in the information sheet and in discussions with Claire Manning. I understand that the data collected from the researcher observing the learning sessions will be used for Claire Manning's Doctorate of Education thesis and possible future conference presentations and journal publications, and I consent for it be used in that manner.

Signed

Date

PARTICIPANT CONSENT FORMS – INTERVIEWS 3 MONTHS AFTER ARTS
LEARNING PROGRAM

CONSENT FORM – WORKPLACE PARTICIPANT
HIDDEN TREASURES:
Creative Approaches to Workplace Learning using the arts.

I have been involved in the research project **HIDDEN TREASURES: Creative Approaches to Workplace Learning using the Arts** with Claire Manning as part of a Doctorate of Education supervised by Dr. Ian Brown and Dr Irina Verenikina from the Faculty of Education at the University of Wollongong.

I am reconfirming my consent to participate in the final interviews of this research project. I understand that these interviews will be scheduled 3 to 4 months after my participation at (NIDA / Artescape) to discuss my experiences since the learning program.

I understand that my participation in this research is voluntary, I am free to refuse to participate and I am free to withdraw from the research at any time. My refusal to participate or withdrawal of consent does not require any explanation and will not affect my relationship with the researcher and the University of Wollongong.

I understand that all information, data and materials gathered for analysis will be number coded to ensure the confidentiality of all participants. All data will be kept securely locked during the research process. I understand that all participants will be asked for permission to use, in further research or sharing of information, any artefacts or information gathered during the study (including audio and video information) that significantly support the study findings.

If I have any enquiries about the research, I can contact the researcher Claire Manning (02) 4464 2415 or 0411436 092 and Dr Ian Brown (02) 4221 3590 and Dr Irina Verenikina (02) 4221 4285 or if I have any concerns or complaints regarding the way the research is or has been conducted, I can contact the Complaints Officer, Human Research Ethics Committee, University of Wollongong on (02) 4221 4457.

By signing below I am indicating my consent to participate in the research **HIDDEN TREASURES** conducted by Claire Manning as it has been described to me in the information sheet and in discussion with Claire Manning. I understand that the data collected from my participation will be used for Claire Manning's Doctorate of Education thesis and possible future conference presentations and journal publications, and I consent for it be used in that manner.

Signed

Date
