Enables

Developing Distributed Leadership through Arts-based and Embodied Methods: An Evaluation of the UK Action Research Trials of Collage and Gesture Response

UK – University of Hertfordshire

PROFESSOR PHILIP WOODS, DR SUZANNE CULSHAW, PROFESSOR JOY JARVIS, PROFESSOR HELEN PAYNE, DR AMANDA ROBERTS, DR KAREN SMITH

This document is one of the outcomes of the 'European Arts-Based Development of Distributed Leadership and Innovation in Schools '(ENABLES) project, supported by a grant from the Erasmus+ Programme of the European Union (project reference number: 2019-1-UK01-KA201-061963; November 2019 to October 2021).

Project partners: University of Hertfordshire (UK) (co-ordinating institution); University of Jyväskylä (Finland); Institute of Lifelong Learning and Culture «VITAE» (Latvia); University of Innsbruck (Austria); Alexandru Ioan Cuza University, Iași (Romania).

The publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein

Further information on the project is available here:
https://www.herts.ac.uk/study/schools-of-study/education/research/enables

Centre for Educational Leadership
School of Education
University of Hertfordshire
Hatfield
UK

Project co-ordinator: Philip Woods (p.a.woods@herts.ac.uk)
Output: O3
Date of Publication: 2021

Suggested citation:
Woods, P.A., Culshaw, S., Jarvis, J., Payne, H., Roberts, A. and Smith, K., 2021. Developing Distributed Leadership through Arts-based and Embodied Methods: An Evaluation of the UK Action Research Trials of Collage and Gesture Response. The European Arts-Based Development of Distributed Leadership and Innovation in Schools (ENABLES) project, Hatfield, Hertfordshire, UK: Centre for Educational Leadership, School of Education, University of Hertfordshire.

Enables

1

CONTENTS

Enables

1. INTRODUCTION

This report sets out the aims, design, conduct and findings of the UK action research trials (ARTs) exploring innovative ways of developing collaborative, distributed leadership through arts-based and embodied exercises.

The trials are part of the ENABLES (European Arts-Based Development of Distributed Leadership and Innovation in Schools) project, co-ordinated by the University of Hertfordshire, UK. This section provides information about the ENABLES project and summarises the rationale and research purpose of the UK ARTs.

The ENABLES project is funded by a European Union Erasmus+ grant, taking place over a two-year period from 2019 to 2021[1]. The project's purpose is to strengthen the collaborative and distributed leadership of innovation in schools by developing and disseminating innovative methods of arts-based and embodied leadership development. Leadership that is collaborative and distributed is practised not only by positional leaders (those in a formal leadership position) but also non-positional leaders (those not occupying a formal leadership position).

The project partners comprise:

- University of Hertfordshire (UK) (co-ordinating institution)
- University of Jyväskylä (Finland)
- Institute of Lifelong Learning and Culture «VITAE» (Latvia)
- University of Innsbruck (Austria)
- Alexandru Ioan Cuza University, Iași (Romania).

Further information on the project is available on this web page:
https://www.herts.ac.uk/study/schools-of-study/education/research/enables

Each of the ENABLES partners conducted trials of different kinds of arts-based and embodied methods of leadership development. Each partner is reporting the results of their trials in separate reports.

The UK ARTs, conducted in 2021, use collage-creation and embodied activities.

The UK team produced a working paper in May 2020 which set out a theoretical framework and the logic and intention of the UK ARTs. That paper forms the basis for the summary in this section. The paper discusses in more detail ideas and issues referred to in this section and is available to read in the appendix of this report.

In the remainder of this section, we summarise:
- the rationale for the project, including the project's understanding of change and definitions of key terms
- leadership development and the developmental purpose of the trials
- the research purpose of the trials.

---

[1] ENABLES (project reference number 2019-1-UK01-KA201-061963) is a Key Action 2 Strategic Partnership for the Field of Education supporting Innovation.

In order to advance innovation and improvement, schools are increasingly expected to develop collaborative ways of leading that appreciate the distributed nature of leadership and the value in organisations of less rigid hierarchies and more co-operation, free-flowing communication and trust. This involves a blurring of boundaries between positional and non-positional leadership. New ways of leading pose significant challenges, not least to the emotions and identities of those involved in change and require new ways of developing leadership.

The collage-creation and embodied activities used in the UK ARTs are intended to contribute to leadership development, specifically by fostering change in participants that helps strengthen capacity for collaborative, distributed leadership. The leadership development envisaged is discussed in the next section. Here we explain our approach to change and set out definitions of key terms.

One way to envisage change is to see it as an impact or as effects that are the result of certain causes. This is a mechanical framing of change. An independent variable (or variables) acts to effect change in another, dependent variable. We have not looked at impact in this way in relation to the ENABLES project.

Instead, we envisaged change being *nurtured* in the trials. In the design of the workshops, which are at the heart of the trials, we identified distinguishable aspects of the process that we were facilitating: first, the aesthetic environment; second, the expressive activities, surfacing, aesthetic reflexivity and reframing; third, change in aesthetic qualities and capabilities for collaborative leadership. What we mean by each of these aspects is explained below.

Aesthetic environment. This refers to the aesthetic qualities of a location and gathering, which includes the physical and (where applicable, as with the UK ARTs) the online space in which it takes place.

Expressive activities. These are, for the UK ARTs, collage-creation, an embodied exercise and participants' (written and verbal) accounts of meaning. The expected processes that accompany these activities are:

- **surfacing**: raising of awareness of feelings and emotions and generation of new thinking and insights as a result, which are made visible and help to enhance aesthetic awareness.

- **aesthetic reflexivity**: the quality of being appreciative of and sensitive to the aesthetic and capable of learning from this to improve and enrich ourselves and our practice and to foster ethical sensibilities[2]. This also appears as part of the qualities that it is proposed will be enhanced.

- **reframing**: revising familiar frames of meaning, including embedded patterns of feelings and emotional responses. This includes cognitive, emotional and behavioural reframing. We also suggest that the process of reframing emerges from and intermingles with reflexivity and may be immediate, unpolished;

---

[2] Ethical sensibilities: orientating us to that which is ethically good and to be valued. See also: appendix.

and/or it may involve participants engaging in analysis and articulating conclusions on the process and the learning, conclusions which may evolve within a workshop or over time beyond the end of a workshop. What is learnt through reflexivity and reframing may not be amenable to verbal articulation: "an over-anxious wish to understand can destroy the half-grasped mystery of what is there"[3].

Aesthetic qualities. Our proposition is that expressive activities and associated surfacing, reflexivity and reframing will enhance participants' aesthetic qualities. The latter are defined as affective attributes, aesthetic awareness and habits of aesthetic reflexivity that improve and enrich ourselves and our practice and foster ethical sensibilities.

Aesthetic qualities are further analytically distinguished in terms of their orientation:
- **self-orientated awareness** (connecting within in order to enhance aesthetic qualities)
- **other-orientated awareness** (connecting without in order to enhance aesthetic qualities)

'Connecting within' concerns awareness of the myriad feelings and sensibilities that form part of our internal conversations[4]. 'Connecting without' concerns our awareness of and active interconnection with others and the external world in which, for example, communication of feelings can be difficult.

These qualities constitute the change of which we are seeking evidence in our analysis of the research data. In summary,

The workshop activities and associated reflexivity should enhance participants' aesthetic awareness and affective attributes and their ability to learn from this awareness through aesthetic reflexivity. [5]

We took the view that distributed leadership that involves leading change collaboratively (collaborative leadership) requires capabilities summarised in Table 1 (Woods and Roberts 2018: 121[6]).

---

[3] Mays is writing about appreciating Coleridge's The Rime of the Ancyent Marinere – 'Mays, J. C. C. (2016), *Coleridge s Ancient Mariner*, Palgrave, p3.

[4] Archer, M. S. (2003). *Structure, Agency and the Internal Conversation*. Cambridge: Cambridge University Press.

[5] The elements of the definition of **aesthetic qualities** are defined as follows:

Affective attributes = affective qualities, predispositions and capabilities and the patterns of affective experience and feelings that characterise our interactions with the world

Aesthetic awareness = the quality of being appreciative of and sensitive to the aesthetic and capable of learning from this to improve and enrich ourselves and our practice and to foster ethical sensibilities

Aesthetic reflexivity = critical, probing reflection that raises and addresses challenging questions concerning our aesthetic experience and awareness, including assumptions we may hold

[6] Woods, P. A. & Roberts, A. (2018) *Collaborative school leadership: A critical guide*. London: Sage.

capacity for pro-active agency	capabilities that include 'critical reflexivity, clarity of values, confidence and a creative and problem-solving mindset'
status adaptability	'being able to shed or take status as appropriate, which includes recognising, working with and negotiating multiple authorities'
communicative virtues	predispositions, affective attributes and skills that contribute to constructive and open dialogue, including 'being honest and transparent, tolerant, patient, self-controlled, as clear as possible in communications, prepared to express a view, and willing to take criticism and re-examine one's ideas and assumptions; as well as developing abilities to listen, ask questions and respond with feedback in discussions and meetings'
relational capabilities	predispositions, affective attributes and skills through which collaborative relationships emerge, including 'skills in developing and sustaining community, working collaboratively and facilitating collaborative work and conflict handling, as well as a predisposition to co-operative working and a sense of co-responsibility', and kindness and compassion
reciprocal leadership learning	capabilities which support 'others in nurturing their leadership' and in which one shares 'one's own learning and experience of leadership in supportive ways'

Such capabilities involve both affective and cognitive aspects. Underpinning the ENABLES project is the argument that the affective aspect requires much greater attention than it is often given in distributed leadership development and that innovative ways of doing this are needed. We are therefore particularly concerned with the affective aspect of these capabilities.

We are interested in the changes that occur or stir within participants and collectively amongst participants - changes that result from what the participants themselves do, feel and think within the trials as a result of the expressive, embodied activities that they were invited to do. Figure 1 in the appendix summarises at that point, in May 2020, how we saw the change being sought in the trials. Conceptualisations of key terms and the process of change nurtured in and by the trials are being further developed as the analysis of the trials proceeds. Figure 1 here is a diagrammatic representation of the elements of collaborative leadership practice that we designed as an analytical framework for our analysis of the data. It embeds *action* (the visible element of practice) in the less visible elements comprising *aesthetic qualities*, *collaborative leadership capabilities* and *view of leadership* that also constitute practice. The figure is in development.

Figure 1: Analytical framework: elements of practice

b. Leadership development

New kinds of knowledge, awareness and capabilities, such as status adaptability and communicative and relational virtues (Table 1), are needed for leading change with others in ways that are collaborative and best able to foster learning. Arts-based and embodied ways of developing leadership have an important role to play in cultivating such knowledge, awareness and capabilities. Neuroscience highlights the role of the body in cognition and social engagement and explores how quality of awareness is linked to certain dynamics of neural activity and is thus an embodied process.

Aesthetic awareness is a key concept in embodied learning. It involves openness to the affective and creative aspects of our selves and others, to the interrelationship of cognitive and bodily experience and to how aesthetic qualities of the self, others and the environment can enrich and foster ethical sensibilities. Facilitated by arts-based and embodied activities and opportunities for reflection, aesthetic awareness has the potential to act as a transformational bridge between experience and learning.

There is research evidence concerning the impact on leadership of arts-based and embodied methods[7]. This suggests, for example, that they can activate aesthetic awareness and help enhance relational sensitivity. Despite growth in arts-based and embodied approaches to leadership development globally, especially in business,

---

[7] Woods, P.A., Culshaw, S., Jarvis, J., Payne, H., Roberts, A. and Smith, K. (2020) *Arts-based and Embodied Methods of Leadership Development: Report of a Literature Review*, ENABLES project, University of Hertfordshire, UK.

relatively little attention and few resources are devoted to developing their application in strengthening collaborative and distributed leadership in schools.

The developmental purpose of the trials is to use innovative arts-based and embodied methods of leadership development to strengthen capacity for collaborative, distributed leadership in schools. The trials enable participants, within what we seek to make an aesthetic environment, to engage in arts-based and embodied activities that are intended to:

- help in developing their awareness of the distributed nature of leadership
- stimulate embodied learning, surfacing, aesthetic reflexivity and reframing by participants;

which it is believed will

- have a positive effect on their aesthetic qualities (affective attributes, aesthetic awareness and habits of aesthetic reflexivity that improve and enrich their selves and practice and foster ethical sensibilities)
- nurture capacity for leading change with others in ways that are collaborative.

c. Research and evaluation

The research purpose of the trials is to enable us to learn more about and evaluate participants' experience of innovative arts-based and embodied methods and their value and outcomes for participants in relation to collaborative, distributed leadership. By the latter we mean, as explained above, distributed leadership that involves leading change with others in ways that are collaborative.

The research questions addressed are:

1. Is there evidence that the arts-based and embodied methods being used strengthen participants' capacity for collaborative, distributed leadership?

If so,

2. In what ways does the use of arts-based and embodied methods have an impact on participants and strengthen their capacity for collaborative, distributed leadership?
3. How do these methods foster the learning that brings about an impact and strengthens that capacity?

A further research question we are interested in is:

4. What are participants' feelings and reactions in relation to their experience of using arts-based and embodied methods?

2. OVERVIEW OF THE UK ARTS

This section provides an overview of the trials, including when and where the trials were conducted and how many sessions there were. We also provide participant details in terms of numbers, gender, job roles and education sectors. Finally, we provide an indication of the data collected; in the appendix we include data from the expressive activities, which comprise photos of each collage created and a short researcher description of the gesture response for participants (where applicable).

We conducted nine trials in total.

Table 2: Overview of UK ARTs

ENABLES Partner:	University of Hertfordshire, England
Focus of ARTs:	Collage-creation and embodied movement (gesture response)
Timeframe of ARTs:	January – June 2021
Location of the ART:	Online (Zoom)
Number of participants:	Trials 1-8: 22 (18 female / 4 male) Trial 9: 22 participants
Description of participants (trials 1-8 only):	Job roles <table><tr><td>Senior leader</td><td>6</td></tr><tr><td>Consultant</td><td>5</td></tr><tr><td>Classroom teacher</td><td>3</td></tr><tr><td>Middle leader</td><td>3</td></tr><tr><td>Governor</td><td>2</td></tr><tr><td>School improvement partner</td><td>2</td></tr><tr><td>Higher education lecturer</td><td>1</td></tr></table> Education Sectors <table><tr><td>Secondary</td><td>7</td></tr><tr><td>Further Education</td><td>3</td></tr><tr><td>Early Years</td><td>2</td></tr><tr><td>Multi Academy Trust</td><td>2</td></tr><tr><td>Primary</td><td>2</td></tr><tr><td>Secondary/Alternative Provision</td><td>2</td></tr></table>

	Abroad	1
	All-through	1
	Higher Education	1
	Mix of sectors	1
	10 participants are currently engaging in or have recently engaged in Masters or Doctoral research.	
Duration of each ART:	Trials 1-8 Introductory session of 30 minutes Workshop of 2 hours Blended intro / workshop of 2 hours Follow-up session of 30 minutes Trials 1-8 4 introduction sessions 3 workshops 5 blended sessions (intro & workshop) 10 online follow up sessions (6 individual follow ups, 4 group follow ups); 1 email follow up; 5 participants: no follow up Trial 9 Online workshop of 1 hour	
Type of Outputs:	Trials 1-8 22 collages created & shared 16 gestures captured 22 written reflections Video & audio recording of all sessions Trial 9 Collage photos Written reflections Video recording of workshop Word cloud of images of leadership (start/end of workshop) video and audio recording of session	

a. Expressive activities

The expressive activities are the two activities which participants took part in during the workshop part of the trials (trials 1-8). In the main, the activities were collage-creation and a gesture response. Further details of these activities and the theory underpinning them are included in section 3.

For the collage, participants were free to select any materials they had to hand. No explicit instructions were given. Two participants (2B; 3B) chose to draw their collage. One (5B) created more of a 3D-structure using paper. Another (3A) had created her

collage *before* attending the workshop and shared the collage with us as a Powerpoint slide.

In the appendix you will find photos of the collages created alongside a short description of the gesture responses, to illustrate the expressive activities in the workshop (trials 1-8). A range of collage photos from trial 9 are also included in the appendix.

What we offer here are illustrative examples using data from three participants. We illustrate in particular what these participants shared about the expressive activities in the workshops. These three examples have been chosen to show a particular strength in terms of learning about leading change with others, using arts-based and embodied approaches. Further detail about what and how these and the other participants learned can be found in section 4. We are using pseudonyms to protect participants' identities.

All participants were provided with a stimulus question for both expressive activities: how do you lead change with others? They were invited to express their response to this question as a collage and as a gesture.

b. Sandra: expressing leading change with others through ABE methods

Sandra has experience of leadership in the secondary school sector in England and is now working as a consultant. Her work is primarily with Masters students both here in the UK and internationally. She was known to the researcher and facilitator prior to the workshop.

Sandra entered into the spirit of the expressive activities with enthusiasm. Initially, she appeared more confident about creating a collage than doing the gesture response. Her collage consists of three sheets of paper positioned in a row, used as a canvas, with a series of images on each page. The overall impression of the collage is that it is uncluttered and quite simple. The main items used are coloured pipe cleaners, small soft-looking balls of differing sizes and colourful bows.

Figure 2: Sandra's collage (2D)

There is an image on each sheet of paper; a starfish shape on the left, a circle in the middle and a shape with three strands emanating from a central point on the right. There are soft, coloured balls positioned elsewhere on the collage.

Sandra shares with others in the workshop that the left-hand image – the starfish shape – is the start of the process of leading change with others. Sandra is herself in the centre of that image; she has the idea of change in her head, she has some clarity over what it is going to look like. She is the slightly larger soft yellow ball. This part of the process involves consulting and creating connections. There are unexpected aspects which are pleasing and there are unexpected negatives. The unexpected negative is illustrated by the sparkly pink object – a bow - which is outside of the shape.

The image in the middle of the collage is when Sandra is connecting to a range of different people as part of the process of leading change with others. At this point, Sandra seems to be outside of the ring "now and then". She is putting in place some sort of activity to enable all those people to connect, through dialogue, through a shared goal. The sparkly blue object – a bow - is what might be unexpectedly pleasing or negative about this aspect of the process. The three balls at the bottom of the image are her "sources of support". She explains how the different colours indicate people either within or outsider her organisation.

The image on the right-hand side of the collage is the third stage of leading change with others. Sandra explains that there are five people who are a "collaborative group"; there is no connecting line between them but they are bonded and have a shared purpose. They are "totally on board and they're influencing others". With more time, Sandra says that she would have added something to show the rippling impact outwards that this group of people has. Her sources of support are still there.

Sandra explains that her collage is unfinished. She reflects on the collage, stating that it is all rather "idealistic and beautiful" and how lovely it would be if leading change with others was always like that. With more time she would have liked to have added a spanner, to represent a "spanner in the works".

Sandra found it really useful to articulate her experience of leading change in collage-form; she liked the visual and physical aspects of the process. She shared that it was vital to be able to move things around. What she noticed was that the process had helped her to deepen her understanding of leading change with others; as she was sharing the meaning of her collage, she shifted from "the obvious to under the surface". She wonders what she would have discovered if she had had more time.

Sandra had a particularly strong response to the gesture activity, which surprised her as she had not been sure what to expect. Below is a description – by the researcher who observed this activity – of Sandra's gesture response.

She stands up. Starting with her hands together over the bottom of her stomach, she spreads her arms outwards and, whilst holding them there, leans forward smiling to the left and then to the right. Then, still leaning forward, bending slightly to the right, she brings her hands into a praying gesture underneath and touching her chin. After that she stands straight, looking ahead, opens her arms again. Then, leaning forward, bending slightly, this time to the left, she brings her hands into a praying gesture underneath and touching her chin – then moving forward slightly to the right, holding the same position. As before, after that, she stands straight, looking ahead, opens her arms again, with an upward turning of her palms. Then, as before she leans forward, bending slightly, to the right this time, she brings her hands into a praying gesture underneath and touching her chin. And then returns to her seat.

Figure 3: Description of Sandra's gesture response

Immediately before the invitation to respond using gesture, Sandra participated in a short body awareness activity, which she found really useful in terms of helping her "get into the zone". She appreciated the need for silence. Her gesture response felt really strong; it "arose from within". She felt as if there was no other option but to express leading change in that way. She goes on to add that she has never experienced anything like this before and, on reflection, had felt quite moved. She describes it as "incredibly intimate" and says it was a privilege to watch others' gestures, too. There is a real vulnerability being demonstrated here by Sandra – it felt "almost as if I was baring my soul" – and she describes watching others' gestures almost as a way of seeing into their souls; "they were openly making their true selves bare".

Maria has a secondary school teaching background and now works in the field of school improvement for a Local Authority. She is heavily involved in working with others in a coaching capacity. She was not known to the researcher and facilitator prior to the workshop.

Maria engaged enthusiastically with the collage-creation process and seemed to have collected a wide range of materials before the workshop to use for the activity. She used a picture frame for her collage, which she filled with a variety of items. At the base, she illustrated the ocean and waves. She explained that leadership is fluid and as a leader you have to deal with turbulence and crashing waves.

Figure 4: Maria's collage (6B)

She then added a brown cloth element to symbolise a desert island. On the right, she added a cocktail umbrella – the umbrella of leadership – to pinpoint the destination, that is where you are heading when you are leading change with others. She also adds in little diamonds and a pair of glasses, which she explains is the goal. The ribbon on the left encircles the groups of people she leads; the paperclips are the people in different groups she works with. There are several arrows going in two different directions; Maria explains that leadership goes two ways. The small pink hearts symbolise the importance of establishing relationships with others and the watch suggests that it can sometimes take time to forge those connections.

She has also added a funnel and an owl; she explains that it is important to funnel our thoughts and to use our wisdom when doing so. Maria also talks about how her role, when working with others, is to inspire and to ignite ideas which she symbolises with a small tealight candle. What is perhaps not immediately clear from the photo is that Maria has scattered glitter over her collage. This is a very important aspect of her collage as she explains that it is "fairy dust". She shared that what drives her in her job is her love of science, her love of learning and of the children. That is what she wants from the leaders she works with: "that little bit of magic". She also mentions fairy lights, which cannot be seen on the photo, and how they light up the journey to the main goal.

16

Maria was asked specifically about the significance of the frame. She explained how it is a frame for her thinking. When we dug deeper into this, she realised that she asks leaders to think outside of the box but then, eventually, you do have to narrow down your choices and decisions; "you've got to prioritise, you've got to choose things that are realistic and achievable". And so the frame symbolises how you have to frame your thinking, frame your vision, frame your direction all within the frame of the "bigger picture" of education and society generally.

Narrating the collage-creation process was very powerful for Maria as it was by doing this that she really became aware of how she leads others; "this is how I work". She adds: "I didn't think I was a leader until I started talking about the collage… but it's nearly everything I do. It's really opened my eyes". After the workshop she continued thinking about the collage and sent through a photo of an amended collage a few hours later. On that second collage, the water levels were higher and she had added a series of question marks and thought bubbles.

Below is a description of Maria's gesture response to the question about how she leads change with others.

Maria had been sitting on the floor, so stands up and steps back. She then sits down again, glances over her shoulder and appears to be beckoning others. She shrugs her shoulders and indicates a certain look of doubt, uncertainty and/or intrigue. She gestures over to someone else to join, she looks back and seems a bit concerned or interested. She seems to be encouraging the other person, perhaps even pulling them along – is she holding their hand? She stands up again and seems to be walking away, perhaps with the other person? The gesture response seems to have ended and so the workshop facilitator steps in, but Maria continues with the activity for a few more seconds. It is a really detailed and expressive response.

Figure 5: Description of Maria's gesture response

Maria admits that she had been a bit worried about the gesture aspect of the workshop but, on reflection, she realises that she actually quite enjoyed it. She seems to have told herself not to be scared and to let go a bit. When we meet again a few weeks later, Maria shares with us how after the workshop she had continued thinking about the gesture activity. She had not really felt that it had helped her in any way. But she continued to reflect and her awareness of that activity seemed to have heightened. She explains how she "naturally went and sat beside someone and listened". By stating this, she realises that "my style is to listen, and I'm more aware of that". That image of her sitting down and listening came into her mind a few times in the weeks following the workshop, which had surprised her "because at the time I didn't think it made any difference". But she goes on to add: "but it must have done because subconsciously it's there".

When we met, Celia was just about to leave a leadership role in the Early Years sector with a view to going freelance in the autumn. She was known to the facilitator prior to the workshop.

Celia's collage uses a range of materials to express how she leads change with others. She narrates the meaning of the collage, explaining that the order she chooses is not significant. She starts top left with the Kelsey Montague postcard and explains how she is known for painting wings on walls. Celia explains how she likes helping people to fly. She then mentions a caption which is not entirely clear on the collage photo, but which illustrates the importance of being grateful and appreciative of that which lifts you and lifts others.

Figure 6: Celia's (7A) collage

Celia has placed an egg timer on her collage which symbolises how children – especially in Early Years – are being rushed. Time is ticking by, but Celia would rather things were not rushed, that there was a pace and rhythm which allows things to flow, which allows children to just play and explore. There is a photo of the artist Ai Weiwei peering through his hands. Celia loves how he seems to be holding his eyes open; for her this symbolises the importance of seeing things for what they are, "seeing the truth rather than the bullsh*t".

18

She has added what she calls some "glittery bits of bling" and confetti and some little hearts, to symbolise professional love. "Let's have more love in education" she says. This links, too, to another element of her collage which is a snippet of paper with the words "joy (comfort & joy)." Joy is a central element for Celia; the joy of education, joy of learning, joy of children, joy of teaching and the joy of leading.

It is not immediately clear which aspect of the collage is the snowflake that Celia refers to, but she explains that every time she has an interaction - with children, with adults, in classrooms, in leadership meetings - she wants something to settle, like a snowflake. She acknowledges a potential issue with the notion of "you're my favourite" and adds that it is not about having favourites as such. But she clearly wants every child to know that they are favoured.

She has framed her collage with a string of pom poms. She does not say the phrase cheerleaders, but hints at the fact that the children in her care become the leaders of the future. She explains how this part of the collage had delayed her as it had got all tangled up and she had tried to untangle it. She adds "it's a mess, which is probably a metaphor in itself". She mentions in passing that the phrase "depth and fullness and life" is her passion but does not expand any further.

The word coast is in capital letters and placed centrally on her collage. Celia admits that she had at first thought it said coach, which she was keen to add. She stayed with the word coast for a while and realised that there is a lot of talk at the moment about children coasting. The final aspect of her collage that she speaks to is the Richard Tuttle quote "I Don't Know". Celia reflects how, as a headteacher, she had always felt that she "had to know and have the solutions and the answers". She goes on to share that it has been "quite a revelation to be comfortable in not knowing." She finishes by stating that it is by collaborating and networking that we get the answers.

When we meet Celia again a few weeks after the workshop, she is keen to show us that her collage is still "up above my head" on the shelf behind her in her home office. She shares with us how she experienced the creative space we afforded her in the workshop as liberating and empowering. She adds how the collage made her happy because she was able to use items which hold memories for her.

Below is a description of Celia's gesture response. When observing Celia's gesture response, the researcher in our team felt quite moved and found it very powerful. She describes Celia's response as a "nurturing, holding gesture which also included the leaders as part of the whole".

Celia sits back and starts to raise her hands up, showing both palms and with fingers apart. She opens up her hands and circles them around her face and slowly lowers them on both sides of her body, while continuing to look ahead. She then brings her hands together, with palms upwards, in front of her. She seems to offer her hands to

others in the workshop by bringing her hands closer to her screen. She then brings her hands back towards herself, placing her crossed hands – palms inwards - in front of her heart.

When reflecting on the gesture response activity, Celia seems to have become aware of how embodied her experiences as a leader are. She adds: "all that I have learnt and lived and experienced so far is within me and has formed me into the leader I am now". She was grateful for the safe, women-only space we created in the workshop where she felt able to express herself. She shares: "there is a theory that young children are the most creative, because they are the most free they can be". She seems to be able to be creative and feel free in these expressive activities. She explains that the workshop was "a catalyst to opening up how I saw myself as a leader, affirming rather than criticising what I saw… a catalyst to finding my authentic self as a leader".

3. DESCRIPTION OF THE ART

This section outlines the methodological approach taken in the design of the trials. First, we provide details of the arts-based and embodied activities, which we term "expressive activities". We then give an overview of the context within which the trials were conducted, in this case the UK. We end with a description of the methods of data collected used and an indication of the recruitment process.

A detailed theorisation of the ABE approaches taken – in particular collage - can be found in the framing paper included in the appendix.

a. Arts-based/embodied activities

For trials 1-8, each action research trial consisted of an introduction and a workshop; for some trials these two sessions were blended into one 2-hour session. Follow-up sessions were offered to all participants.

The workshop aspect of the trial is where participants had the opportunity to engage in expressive activities, using ABE approaches. The ABE methods used in the UK trials (1-8) were collage-creation and embodied movement. Adaptations were made following participant feedback in trial 1, and a gesture response activity was designed from trial 2 onwards. In trial 9, only collage-creation was used.

With collage, participants have agency as they can move materials as their thinking develops; they engage physically with the process of collage-creation[8]. Participants were free to select a range of items to create a collage; they were provided with this guidance in an email prior to the workshop:

> In preparation for the collage activity on (date), you might like to have a look around at home for materials of different colours and textures. For example, arts and crafts materials, stationery items such as paper clips, paper, pens, post-it stickers, buttons, ribbon… general bits and bobs, whatever you've got lying around that you might like to use. *You **do not need glue** for this particular form of collage*.

Figure 8: Suggested collage materials

In trial 1, participants had the opportunity to amend their collage in light of discussions with each other. Whilst this is undoubtedly a useful activity – which has subsequently been used in creative and reflective sessions (e.g. an online arts event, a university-based Researcher Development conference) – a decision was made for each participant to create just one collage from trial 2 onwards. This allowed the workshop facilitator to balance out more evenly the time spent on each of the expressive activities.

---

[8] Roberts, A., & Woods, P. A. (2018). Theorising the value of collage in exploring educational leadership. *British Educational Research Journal*, *44*(4), 626-642.

The gesture response activity is an opportunity for embodied movement following a short guided body awareness, led by the workshop facilitator. Gestures are a form of non-verbal or non-vocal communication in which visible bodily actions communicate particular messages and include movement of the hands, face, or other parts of the body. By focussing on the body and its sensations and tensions, we might be able to start to make-sense - in an embodied way - about how we lead change with others. Gestures allow us to express embodied metaphors in response to a stimulus question, in this case "how do I lead change with others?"

There is a literature that explains that it is actually normal to feel a bit uncomfortable (more so than with collage, for example); we are disembodied, we do not live in a subjective lived body[9]; we tend to be cut off from our bodies. Different from collage, participants were not invited to talk immediately after the gesture response activity. Remaining silent can help us to stay with our bodies rather than attention creeping back up to our heads. Instead, participants were offered the chance to engage in a kind of bridging activity – expressing themselves in written words and/or drawing as a form of "languaging"[10] – to transition from the embodied experience.

b. General context of the ART event

School education is a responsibility of the four constituent countries (England, Scotland, Wales and Northern Ireland) of the UK. In England, which is in terms of population by far the largest of the four, responsibility for the school system rests with the Department for Education, a department of the UK Government. Scotland, Wales and Northern Ireland have devolved governments with responsibility for their school systems. Because the UK ARTs were undertaken online, participation could be opened up to anyone meeting the eligible criteria from across the UK. In the event, all but one of the participants were based in England, the remaining participant being based in Scotland.

Interest in distributed forms of leadership at policy and school levels in the UK has been relatively strong internationally. There has been much research and development of distributed leadership in the UK. So, for example, international comparative data provide some support to the view that England has a relatively high degree of distributed leadership in schools; and in Scotland much emphasis is given in educational policy to the importance of 'leadership at all levels'[11]. However, this is

---

[9] For example, see Payne, H., 2017. 'The Psycho-neurology of Embodiment with Examples from Authentic Movement and Laban Movement Analysis.' *American Journal of Dance Therapy* 39, 163–178. https://doi.org/10.1007/s10465-017-9256-2

[10] Panhofer, H., & Payne, H. (2011). Languaging the embodied experience. *Body, Movement and Dance in Psychotherapy*, 6(3), 215-232.

[11] See Liu, Y. (2020) Focusing on the Practice of Distributed Leadership: The International Evidence From the 2013 TALIS, *Educational Administration Quarterly*., Vol. 56(5) 779–818; Forde, C. & Torrance, D. (2021) Leadership at all levels: system alignment through empowerment in Scottish education?, *School Leadership & Management*, Vol 41, Nos. 1-2, 22-40; Woods, P. A., Torrance, D., Donnelly, C., Hamilton, T., Jones, K. & Potter,

not to assume all is rosy with regard to distributed leadership in the UK. How it plays out in practice can be different from idealised views of leadership distribution. Instances of leadership that are called distributed may not in practice be distributed or yield the promised benefits of distributed leadership. A critical strand of research argues that distributed leadership initiatives in the UK, rather than empowering teachers and others, act to secure teachers' commitment and enthusiasm to the achievement of narrow, measurable educational goals.

Distributed leadership is undoubtedly demanding. Policies for distributed leadership extend opportunities for initiative-taking and co-leadership of change to non-positional leaders, which includes teachers, school support staff, students, parents and others, as well as encouraging positional leaders, such as school leaders and governors, to lead collaboratively with colleagues (including with non-positional leaders). It is a challenge to nurture over time the range of capabilities that non-positional and position leaders need in order to develop, strengthen and exercise distributed leadership and the collaborative leading of change as a collective endeavour[12].

c. Methods of data collection to evaluate the activities

As the design of the action research trials progressed, we created an Operations Plan document to house a range of documentation, codes and procedures needed for the sessions. The screenshot below offers an indication of the contents of Version 4 of the Operations Plan (aa 13 January 2021):

ENABLES Action Research Trials – Operations Plan

(v4, 13 January 2021)

Figure 9: Operations Plan

I. (2021) Constructions and purposes of school leadership in the UK, *School Leadership & Management*, Vol 41, Nos. 1-2, 152-170.
[12] See Section 1(a).

Detailed session plans were created for each trial. An example of the session plan for a separate introductory session can be found below.

Colour is used to identify different types of activity. Indicative times are included in the first column; data collection codes are in the second column; the final three columns outline the activity itself, purpose and underpinning theory.

Figure 10: Sample introductory session plan (trial 5)

An example of a workshop session plan is included below. In this plan, activity codes are included in addition to data collection codes.

TRIAL 5 (23rd March 2021) - Session 2. Workshop session plan

Phase (mins (4/4/4))	Data collection codes	Action	Purpose	Theory underpinning phase
	D1(b) D3(c) D3(d)	→ Researcher notes – throughout workshop → Video record – throughout workshop → Audio record – throughout workshop	To note responses and events that are not evident by/may be missed otherwise. To record responses to D2(d), D2(e), D2(f), D2(g); D2(h). To provide back-up record of responses to D2(d), D2(e), D2(f), D2(g), D2(h).	
1 (5)		**Introduction** Phase 1 – brief reiteration of what's going to happen in the workshop (2 different approaches). Quick reminder of rules of interaction (zoom stuff – mic can be kept open unless the background noise disturbs)	To explain to participants the purpose and what to expect	
2 (40 total) (20) (20)	A2(b) A3(d) D3(f) D2(d)	**Expressive activities (1): collage** Short intro: rationale, etc → Stimulus question inviting collage creation (SC) → Collage creation (PW to show Q on PowerPoint) → Photographs of collages (participants to email SC; SC to share on screen) → Interview schedule 2, Q1, & responses (approx. 5 mins each)	To express and begin to explore experience of leading change with others by: • Creating a collage • Responding to the collage • Explaining the collage Sharing of collage meaning	arts-based focus as grounding and sense-making surfacing physicality agency
(5)		**Break**	Transition to different ABE focus	
3 (20 total) (10) (10)	A3(i) A3 (ii) D3(i) A2 (ii)	**Expressive activities (2): body expression exercise** Short intro: rationale, etc (SC to lead) Short body awareness exercise (SC to lead) – cameras off (PW to remain off camera) SC to model gesture response activity – put stimulus Q to self (SC to model the parameters of the gesture – short!) → video of gestures → Stimulus Q: invitation to engage in a bridging reflection: quiet time for each to respond to own and others' gestures (write or draw – not shared as data)	To express and begin to explore experience of leading change with others by: • Adopting a gesture • Reflecting on what gesture might mean Start the process of surfacing Transition point	bodily focus as grounding and sense-making surfacing
4 (25 total) (15) (10)	A4 D4 D2(f)	**Reflection, Learning and reframing** → Interview schedule 2, Q2 (posed as stimulus Q for activity A4) → Silent reflective writing (15 mins) (PW to share prompts on PowerPoint) → Record of reflective writing (digital document or photo; email to SC) (stop sharing PowerPoint) → invite participants to share some of their reflections & discuss as a group (refer to interview schedule 2, Q2 if appropriate)	To build on expressive activities by reflecting on impressions and expressing and formulating learning about understanding and awareness of self and leadership practice with others The research aim is to find out about participants' learning, changes (if any) in understanding and awareness of self and leadership practice with others, and participants' perceived implications for future practice; also if possible gain insight into how and why ABE helped (if it did) participants to learn	reflexivity reframing aesthetic qualities & outcomes (enhanced relational sensitivity; increased coping ability with unfamiliarity & complexity, etc)
5 (10)	D2(g)	**Views of leadership** → Interview schedule 2, Qs 3,4,5 (ask Q5 only if pressed for time)	To repeat 'before' questions posed in session 1	before and after change
6 (5)	D2(h)	**Feedback on the experience** → Interview schedule 2, Qs 6 & 7	To provide evaluation data on participants' experience of this ABE method	participant accounts of experience
7 (5)		**Close and thanks** Explain participants will be contacted about follow-up session (where we can pick up on phases 5 & 6)	To thank participants and explain they will be contacted to invite their participation in a follow-up session	

Figure 11: Sample workshop session plan (trial 5)

The workshops offered a professional learning opportunity for participants as well as a research opportunity for the team; we decided early on to distinguish in the session plans between *activities* and *data collection* points. A further distinction was made between interview questions (which were data collection points) and stimulus questions (which introduced an activity).

A set of codes was developed for trial 1 and then tweaked for trial 2. A simple numbering system was devised for each type of code, e.g. A1: viewing a video, D3: images, such as collage photos. The data codes were then further subdivided, using lower case letters for each incidence of the activity of code. For example, D2(a) was when the first interview question was asked (as stated the interview schedule); D2(b) was the second interview question, etc.

These two tables show the range of codes developed and used:

Table 3: Activity codes

Activity code	Activity type
A1	Viewing a video
A2	Stating stimulus question
A3	Expressive activity (collages and movement)
A4	Silent writing prompted by a research question

Table 4: Data Codes

Data code	Data type
D1	Researcher notes
D2	Interview (individual & group) (oral responses to questions and prompts to discussion)
D3	Images
D4	Written accounts by participants

In addition to the session plans, the researchers had the following documentation for each session:

- Checklist
- Interview question schedule
- Stimulus question schedule

The checklist was divided into the following sections:

- To check (before the day)
- Resources (needed on the day)
- Actions (during the session)
- Actions (after the session)
- Research data

This checklist allowed the researcher and facilitator to ensure everything was to hand, including for example a device for backup audio recording.

An interview schedule was drawn up for each session. These questions relate directly to the research aspect of the workshops and are designed to answer the research questions. The responses to these interview questions are data collection points. The schedule for the trial 5 workshop is included below:

Figure 12: Sample interview schedule (trial 5)

Stimulus questions are those which introduce an activity, such as making the collage or responding using gesture. An example of the stimulus question schedule, taken from the trial 5 workshop, is included below:

Figure 13: Sample stimulus question schedule (trial 5)

d. Preparation and recruitment process

Given the importance of accessing participants for the success of research and the plausibility of research outcomes, we were keen to attract as diverse a range of participants as possible. Drawing on an approach used by one of the team members

for a previous research study[13], a short recruitment video[14] was created and shared, to promote the project and to attract potential participants. In the main, participants were recruited via targeted emails, including to gatekeepers, and via social media (the ENABLES Twitter account and researchers' professional Twitter accounts). A list of 15 gatekeepers was created, most of whom were contacted via Twitter; 3 were approached directly by email.

A password-protected spreadsheet was created in January 2021 to store the details of all interested parties. A log was kept of when information was sent out to them, when consent was gained, etc. In addition to the 22 participants who took part in trials 1-8, a further 16 people indicated an interest in the workshops. We also attracted some interest from people who did not meet the inclusion/eligibility criteria, for example academics/researchers interested in arts-based and embodied approaches.

As sessions were scheduled with participants, the spreadsheet was updated using a RAG (red-amber-green) system. For example, red indicated not yet scheduled, amber meant scheduled but not yet happened, green meant completed. An extract of the participant spreadsheet is included below:

G	H	I	J
consent	intro	workshop	follow up
4.3	15.3	15.3	22.4
6.3	15.3	15.3	22.4
5.3	16.3	16.3	20.5
5.3	16.3	16.3	?
21.3	22.3	23.3	w/c 26.4?
21.3	22.3	23.3	w/c 26.4?
21.3	22.3	23.3	w/c 26.4?
21.3	22.3		w/c 26.4?
31.3	31.3	31.3	29.4
31.3	31.3	31.3	29.4
26.3	14.4	14.4	25.5?
12.3	14.4	14.4	25.5?
15.3	14.4	14.3	25.5?
15.3	16.4	16.4	18.5
18.3	16.4	16.4	18.5

Figure 14: Extract from ENABLES participant spreadsheet

A separate document was created to hold sample text to use in all correspondence with participants, including different emails depending on the strength of interest indicated. This allowed a consistent message to be shared with everyone. Participant

---

[13] Culshaw, S. (2020). YouTube as a Recruitment Tool? A Reflection on Using Video to Recruit Research Participants: Profiling Emerging Research Innovations. *Video Journal of Education and Pedagogy*, *1*(aop), 1-19.

[14] Video can be viewed on the ENABLES website in The Basics section

details were collected, including job role and education sector. We also invited participants to share their gender and ethnicity.

In trial 1, we invited participants to watch two videos during the introductory session. These videos provided an introduction to the ENABLES project[15], specifically the UK trials, and a provocation about distributed leadership. From trial 2 onwards, a different approach was taken. Participants were sent a link to the introductory video in advance of the session. We also created two other short videos; a new Distributed Leadership video[16] was shared before the introduction. Another video[17], outlining the ABE approach taken in designing the expressive activities, was shared with participants before the workshop.

All introductory and workshop sessions were held on Zoom; sessions were recorded, with a backup audio recording being made. Most follow-up sessions were also held on Zoom, with just one (1B) being a telephone conversation. There were no follow-up sessions for trial 9.

An analytical framework was devised to clearly orientate the analysis of data from trials 1-8 towards *change*; we were looking for evidence of change in aesthetic qualities, view of leadership, capabilities of collaborative leadership and practice[18]. These formed the four main analytical categories but we remained open to 'other' changes. The table shows the detail of the framework which supported the analytical process.

CHANGE
Aesthetic qualities
A1 affective attributes
A2 aesthetic awareness
A3 aesthetic reflexivity
A4 self-orientated awareness
A5 other-orientated awareness
View of leadership
L1

---

[15] Introductory video can be viewed on the ENABLES website in the Resources section
[16] Distributed Leadership video can be viewed on the ENABLES website in The Basics section
[17] ABE video can be viewed on the ENABLES website in The Basics section
[18] As the analysis progressed, we reconceptualised practice into action. Fuller details are included in section 4, Findings.

Capabilities of CL
C1 capacity for pro-active leadership
C2 status adaptability
C3 communicative virtues
C4 relational capabilities
C5 reciprocal leadership learning
Practice
P1 actual
P2 intentional
Other
O1

Figure 15: Elements of change: colour codes

4. FINDINGS

Impact of arts-based/embodied methods on participants' capacity for distributed leadership

a. Change

In this section we share findings from an analysis of the data. We start with an overview of codes allocated to each participant. We then provide an interpretative account of these findings under four headings:

- Aesthetic qualities
- Collaborative leadership capabilities
- View of leadership
- Action[19]

This section is intended to address research questions 1 and 2 (as outlined in section 1). This table shows which analytical codes were allocated to each participant, and the totals for each element of change.

Table 5: Allocation of analytical codes per participant

CHANGE / PARTICIPANTS	1A	1B	1C	2A	2B	2C	2D	3A	3B	4A	4B	5A	5B	5C	6A	6B	7A	7B	7C	8A	8B	8C	Totals
Aesthetic qualities																							
A1																							0
A2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓		19
A3																							0
A4		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓					✓	15
A5			✓	✓	✓	✓			✓	✓	✓		✓	✓		✓				✓		✓	12
View of leadership																							
L1	✓			✓		✓	✓	✓		✓		✓			✓	✓	✓	✓				✓	12
Capabilities of CL																							
C1						✓						✓				✓	✓						4
C2																							0
C3		✓	✓	✓	✓	✓				✓		✓	✓		✓	✓			✓			✓	12
C4		✓	✓		✓	✓			✓	✓	✓	✓	✓			✓			✓	✓	✓	✓	14
C5																							0
Practice																							
P1			✓		✓							✓										✓	4
P2	✓	✓			✓	✓	✓	✓		✓	✓	✓			✓	✓	✓	✓	✓			✓	15
Other																							
O1			✓			✓																	2

---

[19] Previously conceptualised as 'practice'

Aesthetic qualities encompass affective attributes and aesthetic awareness, as well as the ability to learn from this awareness through aesthetic reflexivity. Aesthetic attributes thus include affective qualities, predispositions and capabilities, together with appreciativeness of and sensitivity to the aesthetic that improves and enriches ourselves and our practice and fosters ethical sensibilities. These attributes are not reducible to the accumulation of skills; they are complex. A theorisation of aesthetic qualities can be found in the appendix.

We present here findings relating to aesthetic awareness, self-orientated awareness and other-related awareness. We also include a short section on Other Qualities, which includes aesthetic attributes and aesthetic reflexivity.

ii.   **Aesthetic awareness**

Changes in aesthetic awareness (A2) were most frequently found, in 19 out of the 22 participants. These involved a new appreciation of the aesthetic and what ABE practices can do, particularly in relation to collage-creation. For the purposes of this interpretative analysis, we are looking at individual reports of changes in aesthetic awareness, although there is of course some overlap with other qualities and capabilities (for example, self-orientated awareness, other-orientated awareness, view of leadership).

Communication
There are clear links between what we are noticing here and the section **Communicative Virtues (C3)**. Six participants talked about how the expressive activities – and collage in particular – helped enable communication. Some talked about how their appreciation of art as a method of communication had changed (1C; 2C). Others described the process of creating and narrating a collage as a "better" (3B) or "different" (4B; 6A) way to express yourself. One teacher called it a "brilliant way" to articulate how you are feeling (5A). Another talked about how collage can reveal things you would not have otherwise said (4A) which is perhaps indicative of the revelatory nature of collage[20].

View of ABE (collage)
Two participants indicated a change in how they viewed collage. They went from seeing collage as fluffy to seeing it as having value (8B); seeing it as pink, fluffy, bonkers to finding it therapeutic, calming, enjoyed it, really interesting (1A).

View of ABE (gesture)

---

[20] Culshaw, S. (2019). The unspoken power of collage? Using an innovative arts-based research method to explore the experience of struggling as a teacher. *London Review of Education*, *17*(3), 268-283.

Whilst the gesture activity was less comfortable and more challenging for participants, there was evidence of some positive influence in terms of aesthetic awareness. One expressed shock at how little attention she gives to embodied experience. Another (2B) expressed how it has "pushed me beyond my boundaries" and had allowed her to reflect on what our gestures mean to herself and others. One further participant (2D) indicated that she had not known what to expect with the embodiment exercise but affirmed that it was a powerful experience that moved her, describing it as coming very strongly from within, as intimate and baring her soul; and in seeing others' gestures as seeing into their souls, making their true selves bare, and this being a privilege. After the workshop, she described the experience as staying with her, suggesting some degree of enduring change in aesthetic awareness.

Learning about leadership
There are clear links between what we are noticing here and the section **View of Leadership (L1)**. Four participants expressed how engaging in these activities had helped them learn about leadership. It was a way of learning about others' ideas and perceptions about leadership (1C, 2C); it helped [me] uncover how collage can be used in leadership (3A); and one realised how it had offered her a new way to look at leadership (6B). Participant 7A appears to have discovered a new way to look at leadership through the use of artistic approaches: "an invaluable opportunity to have space to process about my own leadership".

Reflection
The workshops offered participants a creative and reflective space. We are using the heading 'reflection' here to also include the insights that some participants shared into *how* they learned. For one participant (1B), her reflections reminded her that learning can come from doing. She found the collage both non-threatening and a "liberating medium" in which she could let herself go, partly because there was "no right or wrong".

A number of other participants expressed how collage offers an appreciation of thinking visually and of reflection (2C), helping to think back and reflect (8A), powerful in terms of helping [me] think (2A), and of how collage helps in slowing down to think (7C). One participant noted how collage is helpful in expressing, developing and reflecting more deeply by having the freedom to moving collage pieces around (2D). Collage can allow participants to have agency and be physical in the creation process[21]. When reflecting on the collage activity, 5C wrote: "I didn't realise how symbolic one piece of work could be! But then I did because this is what I teach everyday" (she is an art teacher). Her awareness has been heightened through engaging in the activity.

---

[21] Roberts, A., & Woods, P. A. (2018). Theorising the value of collage in exploring educational leadership. *British Educational Research Journal*, *44*(4), 626-642.

In her reflections, participant 7A talks about how the session "has been consolidating" which could be understood to mean that the session has helped strengthen or reinforce her views. She continues: "A drawing together of all those loose strands that I've not been able to connect before". She writes:

> *Realising that I can offer things that are unique to me, through my embodiment of my experiences – through metaphor, image, art, creative learning, inspirations, growth, passions and leadership struggles and dilemmas – all of these things bring the richness of what is held on my shoulders – how I see the world, and how my perspective of education is shaped and formed.*
>
> *All that I have learnt and lived and experienced so far is within me and has formed me into the leader I am now, and this is what I can offer.* (7A)

iii.   Self-orientated awareness

Changes in self-orientated awareness (A4) were also found in around two out of three participants (15 of 22). These involved a new connecting with oneself and a change in self-view in light of engaging with and reflecting on the expressive activities. For the purposes of this interpretative analysis, we are looking at individual reports of changes in self-orientated awareness, although there is of course some overlap with other qualities and capabilities (for example, other-orientated awareness, aesthetic awareness, view of leadership).

We note that 11 participants reported changes in both their self-orientated and their other-orientated awareness. Three participants (1B; 2D; 7A) noticed a change in their self-awareness but no change in their other-orientated awareness.

A number of participants referred directly to a change in their self-awareness (e.g. 1B; 1C; 2C; 2D) but did not necessarily exemplify that change. Others were able to identify the nature of that change, for example a heightened awareness of one's actions (2A). For 2C, she was reminded of her "visual nature" and had become more conscious of her leadership approach. 2D was reminded of how much she gives of herself and expressed how leading change with others requires her to commit wholeheartedly. 3A became aware that she does "not always need to be a cheerleader". In trial 4, both 4A and 4B mentioned how the collage process had heightened their awareness of their leadership approaches. For 4B it was the contrast in her response to the different expressive activities – collage and gesture – that led to a change in her self-awareness. Both activities made her feel very different about herself, the realisation of which seems to have only come through when she was reflecting in writing. 5A was able to notice even more how she aligns herself with her school's values; 5B (in the same trial) explains how her participation in the workshop had both "exposed" her and "encouraged" her to see herself as a leader. 8C became more aware of the opinions she holds about leadership.

Role of Collage

The collage process – and in particular sharing the collage with another participant in the workshop – helped 3B realise a number of things about herself, including her tendency towards perfection which "is not particularly helpful when you're leading with others"; she also identified a wish to express herself better. 7A experienced the collage process as a "catalyst to opening up to how I saw myself... to finding myself". For 6B it was the process of narrating the collage which helped her develop her sense of self-awareness; the creative and reflective processes opened her eyes and allowed her to see herself differently. For 4A it was the probing questions (from a researcher) when sharing his collage that allowed him to make meaning and to see himself on the edges of his collage. 2B is keen to do further collages as she feels they would change over time and provide a "window" into how one sees oneself. Perhaps, then, each collage can be seen as such a window?

Role of Gesture

The gesture activity was referred to by a number of participants in terms of how it helped them change their self-view. One (3B) explained how the body awareness leading up to the gesture response activity helped her realise a need to be more mindful of herself. 4B noticed her discomfort which contrasts with a "buzzing" feeling of doing the collage; she became aware of how these distinct feelings are also part of how she experiences leadership. Another participant (2B) explained how the activity is useful to reflect on how you are perceived by others, compared with how you perceive yourself.

Whilst the gesture activity was less comfortable and more challenging for participants, one participant (6B) who did engage offered an interesting reflection some time after the workshop on how the activity had "popped up" a couple of times. The gesture involved her sitting down next to someone and listening to them. She notes: "at the time I didn't think it made any difference, but it must have done something because it's … subconsciously … it's there".

iv.   Other-orientated awareness

Changes in other-orientated awareness (A5) were found in just over half of the participants (12 of 22). These involved a new connecting with others and a turning towards others in light of engaging with and reflecting on the expressive activities. For the purposes of this interpretative analysis, we are looking at individual reports of changes in other-orientated awareness, although there is of course some overlap with other qualities and capabilities (for example, self-orientated awareness, aesthetic awareness, view of leadership).

We note that of the 11 (of 12) participants reported changes in both their self-orientated and their other-orientated awareness. Just one participant (8A) noticed a change in her other-orientated awareness but no change in her self-awareness.

Views of others

One participant (1C) was clear that there is "definitely" new awareness about others and relationships; she highlighted the value of working together. Others reflected on how expressive activities such as these can allow you to reflect on your views of others (2B) and notice our similarities and differences (2C). One collage (2A) included the image of giving someone a hand up, and when making sense of her collage, 2A was reminded of how she needs to "check and clarify with others".

One participant (8A) had not previously appreciated that barriers can be part of the change journey; she had listened to this view from another participant and reflected that, in the future, she will think about potential barriers and how to overcome them.

Communicating with others

One participant (6B) reflected on the importance of asking questions and helping others, something she was reminded of when thinking through the impact of both expressive activities. 8C, too, reported a heightened awareness of the need to represent her thoughts to others "in a way that was meaningful". In the same trial, 8A recognised a need to reflect more deeply on the question "Am I leading effectively when I'm asking people to leap off the edge with me?" The "edge" she refers to in this question was a theme emerging from her collage. The theme of two-way communication also comes up for 8A. For 5B, it was listening to and sharing with other participants in the trial that allowed her to understand others' perceptions and definitions of leadership.

The gesture activity was noted as an opportunity to reflect on how we communicate with others beyond the spoken word. This was emphasised in particular by 3B as it helped her realise how bodily expression can "say" so much.

Relating to others

Trial 5 involved three colleagues from the same school taking part. For one participant (5A), the workshop allowed her to see "how tight and secure we are as a department". She had also become more aware of their "really deep mutual respect for one another". Another participant from a different trial (2A) had become far more aware not only of the impact of her actions on others, but also the impact of others on her. For 3A, the realisation of how little she actually relates to others in an embodied way "shocked and surprised" her.

One participant (4A) related in some detail how he would like to use collage to support a colleague who he feels is struggling. His reflections on engaging with the collage-creation process himself were leading him to see how he might now be able to relate to this colleague differently. He was "hit" by the power of the non-verbal, and how the process can help "bring out the unconscious in a conscious way… that's not about words". He is clearly able to see how an ABE approach might allow him to

relate differently – more sensitively – to this colleague. Collage can allow participants to engage in visual rather than linguistic thinking [22].

Affective attributes

We have defined affective attributes as those qualities, predispositions, capabilities and patterns of affective experience and feelings that characterise our interactions with the world (see appendix). Our aim is to report here any change in those attributes, as evidenced in the data. As such, we are unable to report any changes. The attributes of being empathetic and considerate were noted as of value by participant 8A, for example. This was related to the way in which the gesture response activity was led which taught her that "an empathetic and considerate leader can take people along on the change journey and help them overcome barriers". However, there is no evidence that there has been a change in her affective attributes.

Aesthetic reflexivity

We define aesthetic reflexivity as a critical, probing reflection that raises and addresses challenging questions concerning our aesthetic experience and awareness, including assumptions that we hold (see appendix). Any change in aesthetic reflexivity would mean that participants would be asking more questions and being more probing about their aesthetic experience and aesthetic experience. For this reason, we are unable to report any changes in participants' aesthetic reflexivity.

The reflective aspects of the sessions, and reflections beyond the workshop, which may include changes in a view of oneself, views of leadership, how one relates to others, etc. could be seen as examples of reflexivity. However, what might have initially appeared to be a change in aesthetic reflexivity (e.g. participants 6B, 3A and 7A) was more likely to be a change in critical reflexivity[23] (6B), and heightened aesthetic awareness (3A; 7A).

vi. Collaborative leadership capabilities

The two capabilities where there was most evidence of some degree of development are communicative virtues and relational capabilities. We discuss each of these in turn before addressing evidence of outcomes relating to capacity for pro-active

---

[22] Arnheim, R., 1969. *Visual Thinking.* University of California Press, California *and* Marshall, J., 2007. 'Image as insight: Visual images in practice-based research.' *Studies in Art Education* 49, 23–41.
[23] Critical reflexivity: Reflection about one's self and practice that asks searching questions about assumptions, feelings and habits of perception and response, with the aim of revealing blind-spots, underlying structures of influence and power and new, better informed and more enriching ways of thinking and feeling. See: *Collaborative School Leadership: A Critical Guide*, P. A. Woods & A. Roberts, London: SAGE, 2018.

agency. In relation to the other capabilities - status adaptability and abilities for reciprocal leadership learning - we identified no evidence in participants' reflections which suggested development or strengthening of these.

Communicative virtues
Communicative virtues concern the predispositions, affective attributes and skills that give rise to constructive and open dialogue. They include "being honest and transparent, tolerant, patient, self-controlled, as clear as possible in communications, prepared to express a view, and willing to take criticism and re-examine one's ideas and assumptions; as well as developing abilities to listen, ask questions and respond with feedback in discussions and meetings" (Woods and Roberts 2018: 121).

The reflections of 13 participants (just over half of all 22 participants) suggested that there had been some development in or strengthening of their communicative virtues as a result of engaging in the workshop's expressive activities.

For several participants, experiencing the arts-based and embodied (ABE) activities was a process through which they learnt about the potential of these to enhance communication and dialogue (1C, 4A, 5B, 6A, 7A, 8C). Participant 1C felt that she had learnt about art (or an arts-based activity) as a new method of communication. Participant 4A used collage activity following the workshop to express how he leads change with others. Participant 5B leant from the collages and related discussion: "how I could use their images with mine and create new images and ideas". Participant 6A talked about how using ABE activities might provide a "different vocabulary" for talking about experiences of leadership which he could imagine using when coaching other leaders. He comments, "I think people might find it easier to talk about the collage rather than to talk about themselves". The workshop affirmed participant 7A's love of creative approaches and provided for her a new way to look at leadership through the use of arts-based approaches.

Modelling is a way of communicating to others through one's practice. 8C indicated that the workshop developed an awareness of the importance and value of modelling a willingness to go out of one's comfort zone.

As well as new learning and awareness of ABE activities as a way of enhancing communication, there was evidence of participants' abilities and awareness of communication benefiting in other ways from the workshops. Participant 8C indicated that the workshop forced her to look at her thought processes and think about how to represent them to others in a way that was meaningful. Another participant (2A) indicated greater awareness of interactions with others and of processing how she responds to others; she began reflecting on how she might be able to guide and support others better. Participant 2C shared how the activities reminded her that everyone experiences things "very differently" and awareness of this is important for leadership. Participant 8A indicated that listening to the other participants in the

workshop made her think about communication and what she was doing to make sure the communication is two-way.

Greater appreciation and awareness of the affective and emotional aspects of leadership would seem to enhance both communicative virtues and relational capabilities. This seems to be the case for participants 1B and 8A whose reflections in this regard are highlighted here and in the following section. There were indications of participant 1B becoming more aware of the emotional aspects of leadership: her original collage tended to focus on the interactions of leadership, whereas in her amended collage she added in the emotions of leadership. Participant 8A, when reflecting on the embodied activity (gesture response), indicated that this "taught me that an empathetic and considerate leader can take people along on the change journey and help them overcome barriers".

In one case, metaphors were highlighted as part of the learning. Participant 2B indicated greater awareness of metaphors which she would use in an activity planned with her students. She explained:

"We don't normally talk about metaphors… We looked at when we use leadership language. what does that mean, how does it help us to define what we do…but if every person has a different set of metaphors when they talk about their leadership role, it seems to me that they liken their leadership identity to that language…". (2B)

Taking part in the workshop helped 6B strengthen her understanding of a number of things, including that "my style is to listen – I'm more aware of that". It was a reminder of her tacit knowledge and the importance of sharing that with others. She explained:

"I think my natural style is more coaching and because I've done that for so many years it's almost like I'd forgotten that I was doing it. So yeah it's been useful for that … I think it's more meta cognitively so it's in that reflection process of how I work if I need to share that with certain leaders or to ask questions to get them to help with their awareness, if that makes sense… so it's helping me, just a reminder really of some of the things that I just do automatically that they might have to learn to do and I might have to ask questions to help them to see that or to share my experience". (6B)

Participant 5A indicated there had been effects, even after the relatively short introductory session to the workshop. In a lunchtime meeting with colleagues (who were in the same trial), 5A said that they had "opened ourselves up" in a way that led to some fundamental questioning of an aspect of their current practice.

Relational capabilities

Communicative virtues and relational capabilities are closely connected as communication is an inherent aspect of relationships. In discussing the evidence of effects on relational capabilities in this section, we will highlight as appropriate links with findings in the previous section about communicative virtues.

The reflections of 14 participants (just over half the total of 22 participants) suggested that there had been some development in their communicative virtues as a result of engaging in the workshop's expressive activities.

The distinctive focus of relational capabilities is the practice and texture of collaborative relationships. Relational capabilities concern the predispositions, affective attributes and skills through which collaborative relationships emerge. They include "skills in developing and sustaining community, working collaboratively and facilitating collaborative work and conflict handling, as well as a predisposition to co-operative working and a sense of co-responsibility", and kindness and compassion (Woods and Roberts 2018: 121).

The reflections of a number of participants suggested that the experience and knowledge of ABE activities in the workshop enhanced their relational capabilities. As noted in the previous section, participant 1C felt that she had learnt about art as a new method of communication. Following the workshop, she used collage in her school for the children's transition programme from primary to secondary. We interpret her account as indicating that part of the value of the collage activity was that it enabled a different kind of relationship with the children in which they had greater agency. Thus, the facility to use collage added to 1C's relational capabilities. The relational aspect is reinforced when 1C writes in her written reflection that "maybe" it is that "working together works to make it successful".

Participant 2B, as well as highlighting the importance of understanding the different metaphors people have, emphasised the collaborative aspect of the workshop, reflecting that "perceptions can change as you go through the process together". She indicated she was keen to make use of ABE activities in the future and develop them iteratively, informed by what she has learnt about their value (including the collaborative relational aspect). Participant 2C also had an intention to use visual approaches in the future, as a way of creating a shared vision, which suggests such approaches are an addition to her relational capabilities for enabling people to working collaboratively in developing such a vision. Participant 3A explained that the workshop allowed her to "uncover how collage can be used in leadership and, thinking about how staff could use collage with their apprentices", and considered whether activities such as collage "may create more ease for trainees".

Evidence of a strengthening of relational capabilities through exposure to and experience with the collage-creation process was apparent with participant 4A. He

could see how an ABE approach might allow him to work differently (more sensitively) with a colleague "on capability" (a process where the teacher is monitored/supported). Participant 4B highlighted the value of collage being used to create a "safe space" which she would like to use with others; whilst participant 6B more generally found the workshop showed that that there are "different ways of working with others".

In the previous section on communicative virtues, it was noted that participant 5A indicated there had been effects evident in a lunchtime meeting with colleagues where they had "opened ourselves up" in a way that led to some fundamental questioning of an aspect of their current practice. We infer from 5A's reflections that such an effect is not only about opening communicatively, but also a difference is made in how the colleagues related to each other in the meeting. It is an example of the communicative and relational being intertwined. One of 5A's colleagues (5B), who was in the workshop and the lunchtime meeting, seems also to share the learning about the value of ABE activities bringing people together. She indicated that "this would surely strengthen any department – the creative act, describing it – listening to each other's opinions".

Participant 7A's enthusiasm for creative approaches and the experience of ABE activities in the workshop is evident from her comments. She expresses in her written reflections the hope that she will build on this:

"I would hope that I build on what I've gained in this session, to feel confident in bringing peace (and regulated spaces for children), professional love, coaching, time, space and authenticity to my leadership roles and educational leadership path that I travel from here". (7A)

We interpret the affirmation that 7A felt the workshop gave for creative approaches, and her learning about ABE activities, as contributing to her relational capabilities which are important in the educational aims described in the above reflection.

Participant 7C's reflection on ABE activities, especially the slowing down of thinking encouraged by collage-creation, suggests that she sees them as helping to create a different kind of relationship and professional gathering:

"So I think the process of slowing down to think, which is what it kind of forced was really useful and then we've got a development day for the small team and again we've not been together for a long time, and then I sort of need them wanting to fall back in love with our department." (7C)

As suggested in the previous section, greater appreciation and awareness of the affective and emotional aspects of leadership would seem to enhance both communicative virtues and relational capabilities. This was mentioned in relation to

participants 1B and 8A. We mention them again here therefore: 1B's becoming more aware of the emotional aspects and 8A's learning about "empathetic and considerate" leadership.

Participant 8C explained that her view of leadership had changed from seeing leadership as a single-person activity to a distributed, shared, team-based activity. This was noted in the section on 'Views of leadership'. It would seem also to indicate an addition to her relational capabilities as it encourages a predisposition to co-operative working and a sense of co-responsibility.

Capacity for pro-active agency
The comments and feedback of four participants indicated outcomes that strengthened an aspect of their capacity for pro-active agency. This capacity includes "independent thinking, critical reflexivity, clarity of values, confidence and a creative and problem-solving mindset" (Woods and Roberts 2018: 121). Whilst there were fewer participants experiencing a change in their capacity for pro-active agency than for communicative virtues and relational capabilities, the reflections of these four participants come over as strong and significant for them.

Participant 7A writes in her written reflections on what came from her workshop:

> "Lots of learning, but also encouragement, affirmation and growing confidence in self, through the workshop. To hear – and actually listen - to the sound of my *own* voice in what I say, in what I can offer, and to own that self-belief! Realising that I can offer things that are unique to me, through my embodiment of my experiences - through metaphor, image, art, creative learning, inspirations, growth, passions and leadership struggles and dilemmas – all of these things bring the richness of what is held on my shoulders – how I see the world, and how my perspective of education is shaped and formed". (7A)

7A reinforced this in a subsequent e-mail providing further feedback, where she stated that "the 2-hour session has completely fuelled and empowers me to develop my work and professional self".

The other three participants indicated in different ways that greater reflection was resulting from the sessions. This contributes to a strengthening of the capacity for pro-active agency which includes critical reflexivity.

One of the clear themes that participant 2C conveyed concerning what she got out of the workshop was the value of reflection. The importance of this to 2C is reinforced by her intention to reflect and write more about leadership. Her intentions included finding more ways to nurture her energy, which she identified as important in leading change, and this also suggests another way 2C was working to strengthen her capacity for pro-active agency.

Participant 7B also indicated an intention to reflect more:

> "I think it may change how I practice leadership in the future in the sense that I will stop and pause to think about what I already know – what I have read, what I have done in the past and draw on that experience. To take the time to really consider what I value and know to work with leadership". (7B)

Participant 5A highlighted an immediate effect, noted earlier, in a meeting with colleagues who were also part of the same workshop. 5A's comments suggest a strong and productive process of collaborative reflection which suggests enhanced collective capacity for pro-active agency leading to a determination to make a change. She explained:

> "we'd opened ourselves up in that room… All of a sudden, we were just talking and we just thought why are we giving them a test? Why don't we just look at what they already have… So we thought well why don't we do it in a different way?" (5A)

vii.   View of leadership

Twelve participants (just over half the total of 22 participants) gave an indication that in some way their view or understanding of leadership had changed. Their reflections on leadership are discussed in this section under four themes.

Widening perspectives on leadership
This first theme concerns realising or reinforcing awareness of different dimensions and perspectives of leadership. An appreciation of the complexity of leadership seemed to be strengthened when participant 7C referred to how useful it was to see everyone's thinking and images in the collages. She indicated in her written reflections how she learnt that collage enables you to "make connections" and "realise new thinking". Others highlighted being reminded that it is important for leadership to recognise the complexity of being human and that there are "layers and lots of bits to that so it's just reminded me how fascinating being human is" (2C); recognising that leadership should not be seen as linear (1A); and becoming aware that leadership is more 3-dimensional and much more aware of the physicality and the shifting and changing nature of leadership (2D). Participant 7A said that "I felt [the workshop] really awoke … using creative expression and creativity in my own leadership", though she emphasised that what resulted was a consolidation of how she saw herself as a leader (see below).

Participant 7B explained in her written reflections how she had learnt from the discussion and viewing others' collages, a particular realisation being that she was not the only female leader concerned about gendered issues of leadership:

"I think that it was really interesting to consider what we mean by leadership and how that can be interpreted differently based on gender or potentially on an even wider scale, race, disability and beyond. Why is it that we interpret leadership skills as those skills we may associate with masculinity and why is it that we struggle with women holding those qualities we value as then seeing them as 'bossy' or 'aggressive' - all negative depictions. I think in the discussions with the other participants, whereas previously I had seen this as something that I thought often about, that actually it is the experience of many female leaders". (7B)

Learning from others in the workshop was also highlighted by participant 5B. She indicated how she has opened up to other perspectives of leadership by listening to a fellow participant in the workshop: " I really liked talking about our images of leadership – [the fellow participant's] mathematical background really helped me see from a different perspective – that activity helped me to do that". Both the discussion and the collages they had created about leadership had allowed her to see "straightaway … how I could use their images with mine and create new images and ideas … and that helped me to develop".

Two participants indicated a widening perspective of leadership in relation to distributed leadership. Their learning is explained in relation to the next theme.

Awareness of distributed leadership
Participant 1A indicated that he had taken away a new awareness of the term and concept of distributed leadership.

Participant 8C explained that her self-described view of leadership as a single-person activity had changed to a distributed, shared, team-view of leadership. She wrote that "this session has shown me that in governance, the whole governing body as a group can and must lead as a team and not as a group of individuals with individual responsibilities". She reflected on the challenges and difficulties of distributed leadership, observing that this "is probably more difficult to achieve in a group, than if one person is leading the group". Concerned about the question of where accountability sits if you have distributed leadership, her thinking about the question developed. Rather than sticking with her previous view that accountability is individual, she was opening herself to the idea of "equal accountability" - that is, when a group takes on a change project, with team members leading different aspects. 8C had talked of images of leadership as a pyramid and as a web at the start of the workshop. However, her view appeared to have shifted more clearly to the horizontal, web image of leadership towards the end, seeing leadership as something that is spread rather than accountability being delegated downwards.

Challenged assumptions that shift thinking and feelings about leadership

This theme overlaps with some of the reflections relating to the first theme. It concerns how workshop activities and discussion, for some participants, resulted in challenged assumptions that began to change their views of leadership and how they thought and felt about themselves as a leader. The realisations or new awareness cited in the first theme about different dimensions and perspectives of leadership, shared by three of the participants (1A, 2D, 7B), involved questioning in some ways previous views or assumptions relating to leadership.

Other participants also challenged or questioned their own views. Participant 2A's reflections suggested that she was led to challenge her assumptions about leadership. She reflected on how she might be able to better support and guide people who resist change or are risk-averse, and to consider "how do you bring those people with you…". This seemed to be an opening up and a possible re-examination of her views of leadership as she indicated that she has never really "considered or articulated" her leadership in any detail before. She was reminded of the need to check and clarify with others and appears to have softened her earlier view on the need to do things "correctly", including in her collage the image of giving someone a hand up.

Also reflecting on how they thought about leadership and changing their assumptions about themselves as leaders were participants 3A, 4B and 6B. Participant 3A indicated in her reflections that "I don't always need to be the cheerleader", realising that not everyone has to be like that and that that is something she wants (she says, she needs) to take away from the workshop. Participant 4B indicated that she feels she is not leading or developing as much as she had expected. Towards the end of the workshop, she reflected that she does not see herself as on the outside, she is "more in the middle", adding however that she has" got the biggest voice" and is amongst everything. 4B mentioned that she had never thought like that before today (the workshop) and, as with 3A, seems to suggest a change in her view of leadership. Participant 6B explained that "I didn't think I was a leader until I started talking about the collage". Talking about the meaning of her collage seems to have led to her realising that leadership" is nearly everything I do… it really opened my eyes".

Consolidation of thinking about leadership
Consolidation of one's views through reflection is one way that you may feel the understanding of your leadership has been strengthened. One participant (7A) felt that the workshop "has been consolidating". She explained that it had been a "drawing together of all those loose strands that I've not been able to connect before… an invaluable opportunity to have space to process about my own leadership". In a follow-up session, she described the workshop as "a catalyst to opening up to how I saw myself as a leader and affirming what I saw myself as a leader, rather than criticising what I saw as a leader in myself… a catalyst to finding my authentic self as leader".

b. Action

As mentioned in section 1, we view the visible element of practice as *action*. When analysing participant data, we used two codes – P1 and P2 – to indicate actual changes in (visible) practice (P1) and intentional changes in (visible) practice (P2).

Changes in practice were reported by few participants. Given the relatively short period of contact with participants – some of whom we met only once – this is perhaps not entirely surprising. We therefore differentiate between *actual* change in practice (P1) and *intentional* change in practice (P2). For the purposes of this interpretative analysis, we are looking at individual reports of changes in what participants say that they now do or plan to do in the future in terms of their leadership practice, and/or their use of ABE approaches, as a result of taking part in the workshops.

Actual

Changes in actual practice (P1) were reported by 4 of the 22 participants. By 'actual' we mean a reported change in a given timescale; this change was reported in follow-up sessions with two participants (1C; 4A), which took place 5 (1C) and 9 (4A) weeks after the workshop. With participant 5A, the reported change was practically overnight – between the introductory session and the workshop the following day.

In the workshop, one participant (1C) had expressed an interest in using collage in her school for the children's transition programme from primary to secondary. In the follow-up session, she confirmed that she had used collage as planned. Another participant (2B) shared in her follow-up session how she had trialled the use of expressive activities similar to those she had experienced in the workshop.

Participant 5A, a Head of Department, explained how engaging in the discussion with her colleagues in the introductory session was having an effect on her thinking. She shared how she had met with her departmental colleagues (5B and 5C) and what had arisen in that meeting:

> "We started to question why we are doing assessments 'this way' – and over lunch, we just came up with a new way… I think that's because we'd opened ourselves up in that room. That's one impact so far. All of a sudden, we were just talking and we just thought why are we giving them a test? Why don't we just look at what they already have… So we thought well why don't we do it in a different way?" (5A)

The discussion appears to have stimulated this participant – and perhaps her colleagues – to rethink how they "do" assessments. This indicates a change in 5A's practice. Although we are aware that two other participants (5B, 5C) were part of that meeting, we cannot infer a similar change in their practice.

One final participant, 8C, indicated an interest in the ENABLES workshops early on in the process, but for a number of reasons was unable to take part until the latter stages of the online trials. Meanwhile, she approached the UK ENABLES team to ask whether they would lead a session at a conference she was organising. The provision of the ENABLES workshops appears to have already influenced her; she had heard about the project, saw its potential and was starting to build the idea into her practice (the design of her conference). Furthermore, she found her participation in the workshop valuable and this reinforced her plan to include an adapted version of the workshop – using just collage – in her conference. The workshop was planned and held in June 2021 and has been labelled as trial 9. There were over 50 registered participants; on the day, there were 22 leaders and governors who took part.

Intentional

Changes in intentional practice (P2) were reported by just under two-thirds of participants (15 of 22). Three of those participants (2B, 5A and 8C) also expressed an actual change in practice, as outlined above. We present here a range of intentions as expressed by participants; we consider how participants were planning to use ABE approaches with colleagues, in their own (leadership) practice and for other uses. We close this section by acknowledging the nuance of these intentions and considering their strength.

Using ABE with others
Most of these 15 participants indicated some intention to use ABE methods with others. For example, 1B shared her intention to trial using collage with her colleagues, adding that some might be more open to it than others. 4B shared that she would also "definitely like to use collage again with others". She adds that she might need to convince some staff that it is fun but not childish. There is a clear indication from 7B of how she will use collage with others in the future in her work. Another participant (2D) suggested that she would plan similar activities in the future. Participant 2C is also considering using visual approaches to create a shared vision with others.

When we met in the follow-up session, participant 2B shared how she had already trialled the use of ABE approaches following the workshop. This is detailed in the section above. However, she also offered thoughts about how she would continue to use ABE approaches in her work with leaders. She talked about she might like to use collage iteratively in the future, by creating a series of collages at different stages or times.

Participant 7C seemed keen to explore the possibilities of arts-based approaches to professional development which she saw as diverse and exciting; we are noting this as an influence on her practice. In the follow-up session, 7C added that she will be using a similar collage activity with her team in the future. In the same trial, 7A

explained how she would love to use these activities if she were to run her programme again: "I'd want there to be an element of it".

One participant (1A) explained how his planned research practice had been influenced, as he was now planning to ask his participants to bring an object or artefact to the research interview. Since the workshop, 3A has asked staff how they could use collage with their students. She adds that she also intends to "use more of the silence" to enable people she works with to "think (about their own projects) through a sense of curiosity and peacefulness". 5A can imagine this (the expressive activities in the workshop, in particular the collage) being "a useful activity to do with other departments and colleagues, including the leadership team" and adds "I will definitely be spreading the word". Participant 6B can imagine using the expressive activities – collage in particular – with people she works with: "I was thinking you could do that with leadership… or coach the coaches… or subject leaders".

In the follow-up session, 6A shared that he has thought about if and how he might be able to use ABE approaches in his work with leaders. He feels such approaches provide a "different vocabulary" for talking about experiences of leadership which he could imagine using when coaching other leaders.

With 4A there is a clear indication not only of his intention to use collage again, but he offers a more detailed idea of how and with whom. We note that whilst he has not yet used collage or gesture in his own practice, it is clear that he intends to do so, including to support other colleagues. He spoke at some length about a colleague who he feels is struggling; he expresses a wish to support this teacher. He shares his thoughts with us:

> "How can I bring out the unconscious in a conscious way, so that we can deal with it, that's not about words, the minute she starts talking she starts to cry. I'd really like to use some of these arts-based practices … I think it needs somethings that's not verbal…. That's what hit me…" (4A)

There is another colleague "on capability" (a process where the teacher is monitored/supported for a period of time) who 4A also feels might benefit from experiencing an ABE approach such as collage.

Using ABE oneself
Three participants talked about how they could imagine using an ABE approach – in particular collage – for themselves. One (7A) seemed very aware of the ways in which she could use this approach in her own practice. She explained how she has previously used images and postcards in her work but feels that "I think this takes it further, to sort of describe you as a leader and so, yeah, I would (use this)".

Participant 4B is clear she "would definitely like to use collage again" with others, as outlined above, but, she adds, "even maybe with) myself".

Intentions to change practice
One participant (7B) shared in her written reflections how having taken part in the workshop might influence how she practices leadership: "I think it may change how I practice leadership in the future in the sense that I will stop and pause to think about what I already know – what I have read, what I have done in the past and draw on that experience. To take the time to really consider what I value and know to work with leadership".

In 2C's accounts we found ideas and intentions to try and change in some ways in the future, which included what we might term new "habits of attention"[24]. In her reflections in the workshop, she talked about a desire to apply leadership concepts more consciously, to reflect and write more about her leadership and to find more ways to nurture her energy.

Another participant (8C) reflects how, if in a team and required to lead, she will try to ensure that the team takes on different roles. This reflection appears to have emerged from collaborating with other participants in the trial. Another (7C) shared how she would like to explore the term "professional love."

As mentioned elsewhere (section on: aesthetic awareness – reflection), 7A expresses an intention to change her practice. In her written reflections, she writes:

> "All that I have learnt and lived and experienced so far is within me and has formed me into the leader I am now, and this is what I can offer.
>
> So from this, I would hope that I build on what I've gained in this session, to feel confident in bringing peace (and regulated spaces for children), professional love, coaching, time, space and authenticity to my leadership roles and educational leadership path that I travel from here. And that includes putting myself out there a little more on social media to have the courage to share and contribute to that richness of educational experience and leadership that affects others positively". (7A)

We note a difference in the *strength* of intention to use ABE approaches, as expressed by participants. The intentions range from *might use, could imagine using* to more specific indications of how collage could be used with colleagues and others. Participant 4A, for example, expresses clearly how he can see the value of using collage with a specific colleague.

---

[24] Maiese 2016: 10 – referenced in the appendix

c. Concluding thoughts

Our interpretative analysis allows us to note that aesthetic awareness (A2) stands out, as do self-orientated awareness (A4) and other-orientated awareness (A5). We are noticing that changes in awareness are perhaps easier to identify than changes in aesthetic attributes or aesthetic reflexivity, especially in what was for many participants a one-off workshop. We are mindful, too, of the potential dangers and limitations of having conceptual boundaries between qualities such as aesthetic awareness and aesthetic reflexivity.

About half of the participants changed their view of leadership in some way. There is a lot of evidence for a change in relational capabilities (C4) and communicative virtues (C3). In terms of action – the visible aspect of practice, and specifically changes in practice – few participants had actually changed their practice but many more (over half) indicated that they would change their practice in light of taking part in the sessions and engaging in the expressive activities.

We are developing our thinking about the concept of practice and are moving towards seeing how these various elements of change interact and are inter-related. We are not saying that aesthetic awareness has nothing to do with practice; as outlined in section 5b, we note complex interconnections. In the next section we look to explain how change occurred.

d. How change occurred

In this section, an analysis is offered of participants' accounts concerning how the workshops led to the new awareness and learning reported above. Three themes are identified: new awareness and learning

- through the arts-based and embodied activities
- through the interactions with other participants
- through experiencing the session as a safe space.

Each is discussed in turn, though it is clear that the three factors interconnect with each other to create an experience in which new awareness and learning arise.

Through the arts-based and embodied (ABE) activities

All but two of the 22 participants indicated that the ABE activities led to new awareness and learning. Participant 1A highlighted how the ABE activities helped communication and discussion: "The arts-based methods allowed me the opportunity to convey my thinking into what was immediately around me. This was a useful process and an accurate one too".

The collage-creation activities and the discussions and reflections that arise from these were most often cited. Participants indicated how the collage-creation was a

way of slowing down and thinking (1B, 7B, 7C) and enabled opening up and seeing and thinking differently. For example, it helped participants to see in a visual format what is going on and to begin to analyse why (1C), to demonstrate what leading change means (2B) and to articulate the experience of leading change and represent "my perception of this as something that I could physically see" (2D). Participant 4B explained that through collage "I was able to open up and really explore the question in a way I haven't done in thinking about my leadership". For participant 8C "it forced me to look at my thought processes and think about how to represent them to others in a way that was meaningful".

As well as enabling opening up and seeing and thinking differently, the positive and affirming nature of creating the collage was of great importance to participant 7A. In addition to experiencing the collage process as a "catalyst to opening up to how I saw myself… to finding myself", she explained that the process was "affirming what I saw myself as a leader, rather than criticising what I saw as a leader in myself… [It was] a catalyst to finding my authentic self as leader". It generated feelings of happiness: "the collage made me happy … because I was using stuff that that really had memories for me … It felt like it pulled together lots of different aspects of my life into that space".

The value of the visual and active aspects of collage-creation is evident from participants' accounts. Participant 5B explained that she understands things much better through the visual and that it was through the act of making and through the shapes that then are created that the words started to come up. A similar experience was expressed by participant 5C. Another participant described her experience this way:

> "The collage helped me think back and reflect on how I had managed change. If I had had to write about a time I led change in my organisation, I may not have put down the 'leap of faith' point [which emerged during her collage-creation]. That came to me when I was arranging the paper clips [in her collage] and I suddenly thought about the fact that the change was, at one level, a leap of faith". (8A)

Participant 2D explained in her written reflections that, "Being able to move items around was vital as was talking to myself to review what I had created and think about what I needed to do next". This was a process that led to what she felt to be a deepening of understanding. 2D went on to write, "I felt I was starting to shift from representing what was already obvious to me about leading change to what was under the surface". She elaborated further during a follow-up session:

> "I certainly found it really helpful to express my experience of leading change in that creative way, because I think words can get in the way and I think, by having to express what you mean in a moving objects around and

making sense of them was really good. You could refine your thinking by moving things around which was really helpful… Because I could see my thinking was getting clearer, it enabled me to access a deeper level of reflection… I started to delve into territory that I hadn't gone into before". (2D)

In her written reflections on collage, participant 6A indicated that "talking about it helped me to cement my understanding and style [of leadership] in one aspect of my role - to visualise". She went on to write that she "had not hitherto visualised the fairy dust". ('Fairy dust' is an image in the collage that refers to "little bits of magic", the "initial spark" from which "ideas blossom and grow and evolve", the "love of learning", which she wants subject leaders to have.) 6A concludes, "I think this is a key ingredient in a messy process - to 'find the light ignited' ".

Although collage-creation was cited most often, there were instances where the gesture exercise also led to new awareness and learning. This was despite (or perhaps because of) the gesture exercise being more challenging and much more likely felt to be out of participants' comfort zone. Participant 6A in her reflections wrote that the gesture activity "was challenging for a 'non-creative 'like me but did force me to think about my approach to leadership". Participants 2C and 2D gave accounts of their feelings about and during the gesture exercise and the effect it had on them. It was challenging, evoking particularly for 2C conflicting feelings, but for them both was ultimately a positive experience.

> "I hated the gesture activity. I loved what came out, and I really liked observing other people and I definitely resonate with that. It felt very vulnerable, I felt very vulnerable but okay okay to be vulnerable I am I'm okay being vulnerable, and I think it's because I find it really hard to put how I feel it with a gesture, although I am very gesturey, me. Naturally I do this, all the time, but to actually try to embody my leadership experience and concepts in a gesture that was probably what I found quite hard and it took me some time to get to what I was going to do. But different to [participant 2D], but similar in that it just came from somewhere inside of me … I saw it go into my head, to try and find something in my head, but I managed to make it go back in, into a place that could bring something, and I almost didn't care what came out. I just wanted it to come out as natural. But I hated it … it's a strong word, I don't really hate it, but it was really just weird for me, but I appreciated it as I think it's cool". (2C)

Participant 2D, who described the gesture activity as "something that definitely took me out of my comfort zone", explained in her written reflection:

> "The embodiment activity I was really not sure what to expect. I understand now the need to remain silent [during the exercise]. The body awareness

activity [before the gesture exercise] really helped to 'get in the zone'. The gesture I made arose from within – it felt really strong, as if there was no other option but to express leading change in that way. I have never experienced anything like this before. It felt incredibly intimate, almost as if I was baring my soul. Watching others 'gestures felt as if I was seeing into their souls also – that they were openly making their true selves bare. What a privilege. I feel quite moved actually as I write and reflect on this". (2D)

The learning value of being taken out of your comfort zone was highlighted particularly by two participants. In relation to collage, participant 1B wrote that,

"Learning can come from doing - by taking yourself out of your comfort zone and engaging in a 'doing' task you end up seeing things differently. It made me interact with the different elements of change too which I guess normally I do by thinking". (1B)

Participant 8C found the gesture activity out of her comfort zone, like many others, and observed the willingness of fellow participants in her group to "have a go" despite being uncomfortable with the process. This stimulated reflection on the importance of communication. Asked about the workshop and its impact, participant 8C explained:

"It's sometimes good to put yourself out of your comfort zone, because … you know quite a few leaders have one style of leadership and sometimes, putting yourself out of your comfort zone to put you into somebody else's comfort zone… gives you that kind of disruptive element where you feel uncomfortable and you're not really sure whether what you're doing is the right thing, or what is wanted… But actually sometimes people who are followers are in that position quite a lot. And you know sometimes it's good to experience that. *That's what got me thinking about the communication element*, because I thought oh crikey, what must it be like to be completely not having that overview, that holistic overview, in that process… I think sometimes it's good to have that, those those disruptors". (8C; emphasis added)

Through the interactions with other participants

Gaining new awareness and learning through the interactions with other participants was an important theme, explicitly mentioned by 14 of the 22 participants. The process interconnected with the collage-creation and gesture activities.

Being able to reflect on others' collages and hear others' ideas and reflections was a valuable part of the workshops which was highlighted by several participants (e.g. 1A, 2A, 2C, 2D, 3A, 5B, 7A, 7B, 7C, 8A, 8C). It was important, participant 8C felt, to have an opportunity not just to do collage in isolation, but instead to see other people's collages and different viewpoints on leadership. It was listening to the other

participants that made participant 8A think about communication and what she was doing to make sure the communication is two-way.

Participant 2D felt that her new thinking from the workshop about the energy leading change takes arose from the "combination of the collage, embodiment activity and the reflections from everyone…". Participant 1A elaborated on her experience of the interconnection between the ABE activities and discussion in the groups:

> "The arts-based methods allowed me the opportunity to convey my thinking into what was immediately around me. This was a useful process and an accurate one too…. Arts-based method was a good way to have non-conflictual, group conversations, which was nice! The arts-based method also allowed me to critically think about what others' representations were saying, which was good because their representations allowed me to think about the extent to which I agreed with their perceptions…. Stimuli removes the fear of mistakes and wrong answers and leads to (and led to today) richer discussion and data co-construction". (1A)

Through experiencing the session as a safe space

A further aspect to how awareness and learning occurred related to the kind of space or environment created through the workshops. Essential to this was the feeling of being in a safe space, where there are no power conflicts, where feelings of confidence and trust are generated and where participants feel secure. Five of the 22 participants explicitly highlighted this. Although this is a minority of participants, their comments seem to point to an important feature of how such workshops can be opportunities for awareness and learning about leadership. As facilitators, we strove to achieve such a space in the sessions and the positive feedback is consistent with the more specific comments of the five reported here.

Participant 1C indicated that an important characteristic of her workshop group was that there was no hierarchy and no power play between the participants. Another participant in the same workshop agreed (1A).

Participant 2D reflected on the space created through her workshop as being perhaps "a more egalitarian space". She also described it as a "very safe space", "a beautifully safe space" and "a lovely intimate space". These expressions by 2D seemed to be part of why she felt the workshops worked as a space for reflection and learning.

Participant 7A gave an insight into what made the workshop a safe and creative space for her:

> "It was a really safe space. It was an opportunity to be vulnerable… what I try and create for the participants that come on my CPD [continuing

54

professional development], I don't create for myself, so the thinking space to reflect and share and think about one's own kind of pedagogy or leadership or self. We were given sort of that in self-expression. There was quiet, there was space… But I think also…. something around the resources… I was, I was really glad to have my resources around me to kind of use stuff… It's that creating space, because of course we don't, we should, but we don't do that for ourselves in leadership. So it was that opportunity and meeting, so we were a small group. And I do think there was a lot of power in the fact that we were women…I think there's something in that for me… I'm really glad it was… I got a lot of energy and affirmation and safety from the other two, and yourselves as well… So I think it was a great space". (7A)

The phrase "and yourselves" in the above quote refers to the workshop facilitators. How the workshop is facilitated and the rapport created with those involved is an aspect of the environment and how it feels for participants. One participant (8A) explained what she had learnt from this. Her reflections highlight not only this aspect of the environment but also provides an example of learning through modelling. Participant 8A explained in her written reflections that the leading of the gesture exercise, by one of the workshop facilitators, encouraged her to try it, even though she was particularly apprehensive about the gesture exercise, and through this there was something to learn. She explained:

"I enjoyed the collage more but I am happy that I gave the other a go too. Thinking about it, I think this had a lot to do with how [the facilitator] was leading the session. She was empathetic and considerate. I felt at ease with her and decided to have a go because the way she presented these activities took some of the unease away for me. This taught me that an empathetic and considerate leader can take people along on the change journey and help them overcome barriers". (8A)

View of Leadership: Findings from Trial 9

Trial 9 was different from the other trials in a number of ways, including the length of time (1 hour rather than 2) and the number of participants (20+ rather than up to 4). The workshop was offered as part of a conference and the decision was made to concentrate on collage-creation as the expressive activity. Generally, there was less opportunity for discussion between the facilitators and the participants.

At the start of the workshop, after a short introduction to the concept of distributed leadership, participants were encouraged to share any images which come to mind when they think of leadership using an online platform, Mentimeter. Participants had the opportunity to discuss their collages in breakout rooms; this discussion was not visible or audible to the research team. There was a short plenary at the end of the workshop and an exit poll was used to capture immediate feedback. Some

participants shared data with the research team in the form of collage photos and/or written reflections. The visual data can be found in the appendix.

The data collected in trial 9 include:

- collage photos
- written reflections
- images of leadership (before/after)
- zoom chat contributions
- exit poll results
- video and audio recording of the session, in particular contributions made in the plenary

The analytical framework used for trials 1-8 forms the basis of the analysis of trial 9. However, we are less able to report on individual participants because of the way the data were collected. We acknowledge that the workshop was a one-off event which lasted one hour and frame our findings in light of this.

Any comments from trial 9 about the *experience* of using ABE are included in section 4b, Views of ABE. There is limited data to report on changes in aesthetic qualities. The impact reported here regarding the extent to which ABE has impacted participants' capacity for distributed leadership is mainly based on the images of leadership shared at the beginning and end of the workshop. Word clouds were created "live" as participants entered their responses to the question: What images come to mind when you think of leadership?

At the beginning of the workshop, 20 people contributed to the word cloud with a total of 33 responses. At the end, 12 people contributed a total of 31 responses. The responses were collated into a spreadsheet and coded into 4 categories:

- Attribute (an aspect of personality or character, a disposition or quality of a person)
- Person
- Image
- Other

Figure 16: Images of leadership (before)

At the beginning of the workshop, there were six responses in the 'person' category, including leader, servant and boss. Ten responses were coded as attributes, including hope, wisdom, support. Half of the responses (17 of 33) were coded as images; 3 related to part of the body (hands, arms, ears), there was one animal (lion), and compass appeared twice. The notion of togetherness features in 5 responses.

Figure 17: Images of leadership (after)

At the end of the workshop, half of the responses (16 of 31) were coded as attributes. There was some overlap here with the before responses, for example the notion of helping, being part of a team and having vision. Eleven responses were coded as images and four as other. The images included six nature-related responses, for example rainbow, tree, beehive. No responses were coded as person.

We note the absence of person-related words in the 'after' responses. This suggests, perhaps, that the way in which participants were conceptualising leadership had

started to shift away from being embodied within a person; they seem to be 'digging deeper' into leadership as a concept and giving less attention to the leader.

With the attributes, what stands out is a move from terms such as authority and alone to together and unification. This might point to an emerging awareness of the collaborative nature of leadership, rather than more traditional notions of heroic, hierarchical and positional leadership.

There were four responses included in the 'other' category at the end of the workshop:

- is it happening or not
- complication
- struggle
- failure

These seem to hint at an emerging understanding or appreciation of the complexity of leadership.

One participant contributed her reflections in the plenary discussion, and indicated that she had learned something about leadership from seeing and discussing someone else's collage:

> "somebody else had a golden thread running through her picture that drew everybody else pulled them all together and gradually the chaos became a form…. you need that person the starter … that sparks it all off and … can draw people with you". (female participant)

Another participant indicated a developing interest in the notion of distributed leadership. He shared his views which had developed in the breakout rooms and which he brought to the plenary discussion:

> "but fundamentally we're hanging on because we think you've got something that we want to know … where this distribution of leadership is going in, so I think it's it's working…" (male participant)

Finally, one participant shared (a couple of hours after the workshop) that she had "just been reading about distributed leadership, it makes a lot of sense." It seems that an interest in distributed leadership had been sparked in the workshop and she had taken steps to find out more.

The results of the exit poll suggest that there had perhaps been some change in participants' aesthetic awareness, with ten (of 13) responding "yes" to the question: Did you find this creative workshop a useful way of reflecting on your leadership? In

terms of impact on practice – what we term action – ten participants (of 13) thought that the workshop may change their future leadership practice in some way.

Participants' views of arts-based/embodied methods and future use

In this section we share findings on the views of the arts-based and embodied (ABE) approaches. A decision has been made to present the findings for collage and gesture separately. We are reporting in the first instance our findings from trials 1-8. Participants' views of ABE from trial 9 are included at the end of this section.

We are using the term 'view' in the sense of these dictionary definitions:

- a particular way of considering or regarding something; an attitude or opinion

- the beliefs or opinions that you have about something, for example whether you think it is good, bad, right, or wrong (or in our case useful, helpful, etc).

- an opinion, belief, or idea, or, or a way of thinking about something

Furthermore, we are making a distinction between participants' views *before* they engaged in the ABE process, if voiced or shared, what their view is *after* engaging with ABE, and reflecting on any apparent change or shift in their view or views. We anticipated finding a possible link between the experience of and the view of ABE approaches but remained open to the idea that experience, for example a negative experience. does not necessarily have to equate with having a – in this case negative - view.

The workshop included reflection points to share views of ABE in writing and orally. We provided a specific prompt in relation the expressive activities:

How the collage and gesture activities helped you learn, and why

We also included a separate research question in the interview schedule for the workshop:

What did you think of doing the collage and gesture activity?

We analysed participants' responses to these; we also trawled through the transcripts to identify other times when they voiced views on the expressive activities, for example when sharing the meaning of their collages. What emerged were four main categories which were used to code the data in terms of participants' views of ABE:

- Liked / enjoyed the activity
- Did not like the activity
- Purpose of the activity
- Other

The figure below is an illustrative extract showing how the data for participant's views of collage were coded:

Liked/loved/ enjoyed collage	1A 1B 2B 2D 4A 4B 6B 8A	8
Quotes	"I've been dying to do it" (2B) "Buzzing from the collage" (4B)	
Purpose of collage	1A 1B 1C 2A 2C 2D 3B 4A 4B 5A 5B 6A 6B 7B 7C 8A 8C	17
	It can open up discussions and provoke (1A) Forced me to go slower and really think (1B) Way of learning about others' ideas and perceptions (1D) Opportunity to articulate experience (2D) Convey a message (3B) Helps tease out thoughts and feelings and reveals things I wouldn't have said (4A) Very reflective, it makes you think (4B) A tool to think through what I want to say (5A) To understand and learn better through the visual (5B) Is it a thought process or a creative process? (5B) Offers a different vocabulary (6A) Really opened my eyes and helped me see (that I am a leader) (6B) Can link it to my own experience (7B) and learn from others Slows you down and enables you to make reflections (7C) Helped me think (8A) Forced me to look at my thought processes and think about how to represent them to others in a way that was meaningful (8C)	
Themes	Slower Think / reflect / learn / understand Revelatory Different type of thinking (beyond the spoken word?) Tool for discussion, to relate to others Access to something different - including feelings (provoked by the visual)	

Figure 18: Extract from analytical process – Views of ABE (collage)

a. Views of Collage activity

For trials 1-8, 21 out of 22 participants said something directly about collage (all except 7A), with 7A talking more generally about how she loves "creative approaches to learning – this session has affirmed that for me." When we met for the follow-up, her collage was in view, on a shelf behind her in her office.

Looking through the comments about collage, it became clear that some related to how much participants had liked the collage-creation activity. Eight participants mentioned how much they had liked, loved or enjoyed the process. Participant 2B told us "I've been dying to do it!" and 4B was "buzzing from the collage".

Looking further at reflections on the use of collage, 17 participants shared their views on what we are calling the 'purpose' of collage. Participants experienced collage-creation as a process of thinking, learning and reflecting; it can open up a different kind of thinking. It can help you to slow down; it can also help open up discussion with others.

Other views on collage related to the idea that there was not a right or wrong way to do it, the physicality of the process and the choice of materials. For example, 1A reflected on whether his choice of materials had influenced what he had presented in his collage. For some, it was a revelatory process – "it reveals things I wouldn't have said" (4A) - and others indicated an emotional response to the activity. For example, 1C told us how "it initially led to panic" and she found herself googling what collage is halfway through the activity. Participant 4B found it "fun" but realised that others might need convincing. And 8A reflected that others would probably not feel threatened by collage.

For one participant, 8B, there was a significant shift in his view of collage. He voiced some scepticism before the activity was introduced and initially seemed to struggle to engage in the process.

> "Can I do a collage that means anything? I don't know if I could do a collage that meant anything but we'll see…" (8B)

Later on in the workshop, he reflects: "I now understand the collage bit and I think that was useful and I think I could run one of those and know what to expect". It seems that 8B was unclear about the purpose and perhaps the value of the collage-creation process before he did it, but the experience of doing appears to have helped him to change his view. It is interesting to note that 8B was not one of the 17 participants who articulated their view of the purpose of collage.

b. Views of Gesture Response activity

The gesture response activity was introduced after trial 1, and so was experienced by 19 of the 22 participants. For participants in trial 1 there was a different movement activity at the beginning of the workshop. Any comments they made are understood within this context. Those three participants all voiced a degree of uncertainty about the purpose of the movement activity, with one (1B) fearing that she would have to do it again at the end. 1C saw it as a game she has played before with children. Their feedback helped us reconsider the design of the workshop and amendments were made in subsequent sessions.

The codes used for views of collage were also applied to the gesture response activity; overall, participants were less likely to have enjoyed the activity and expressed much more uncertainty about the purpose of the gesture response activity.

Three participants in trials 2-8 (2B, 7B, 7C) did not respond using gesture or at least their gesture was not visible on screen, but two of them (2B, 7C) did offer a view; 2B was confused but found it interesting. She also added that she was did not feel that she could impose. 7C shared how "embodied practice is more challenging as we spend so much time (as leaders) in our heads".

On the whole, this activity was experienced as more challenging than collage-creation. However, two participants did share that "it felt comfortable" (2D) and 6B was "surprised that I felt comfortable with the movement… it felt natural, I was calm and uninhibited". Two participants (2A, 6B) mentioned how the preparation – a guided body awareness activity, a bit like a meditation – helped.

In contrast to the collage activity where most participants appeared able to articulate a purpose, the purpose of the gesture response activity was much less clear. Just four participants voiced a view of the possible purpose. For 3B it was a way to convey a message to others; 2D felt that it was a way of making ourselves open to being vulnerable. For 4A, it was an intense way of thinking; 6A, too, shared how it

forced him to think. 3A shared that she was shocked and surprised at how little she asks – in her work with others - to represent their reflections through embodiment.

4B found it quite challenging, stating that it was "very much out of my comfort zone". 5B explained how she did not fully understand it, adding "it's out of our zone". 6A, too, found it challenging but admits that it forced him to think. He shared that it would be more difficult in front of more people. 5A said "it's scary" although she enjoyed seeing others' gestures. 5C got a bit giggly and admits to having felt a bit silly. She goes on to explain how the giggling "covers up the uncomfortableness". 8A shared that she was "happy that I gave it a go"; she adds:

> "Some people might be quite happy to do it and others will completely feel threatened and really uncomfortable". (8A)

Participant 8C wonders whether cultural context plays a role in how activities such as this are experienced. She wonders whether people who are "British and introverted" might be less willing to engage. The cultural point is, however, perhaps wider than that and views of activities such as this will undoubtedly be influenced by cultural differences such as how eye contact is viewed, etc.

8B remained sceptical about the activity – "it's a bit fluffy to me… it didn't do anything for me" – and shares that he did not understand it. However, he indicates a willingness to read more about the theory underpinning the activity. He appears open to changing his view.

What seems to be emerging for some participants is the difference between naturally using gesture, at a seemingly unconscious or subconscious level, and being asked to consciously create a gestured response. 5A explained: "I move quite naturally but then when you asked me to… it's scary". 2B described her view of the activity as having to "stand up and flap your arms about… that's not controlled".

There are three participants whose experience of the gesture response activity offer some valuable insight into their views of ABE and how they might have changed as a result of participating in the workshop.

Participant 2C shared how she "cannot easily put gestures to concepts in my head or heart". This suggests she has a sense of her cognitive and emotional awareness, but she is not as aware of her embodied experience. She is very open when stating her view of the activity – "I hated the gesture activity" – but she then adds how she loved what came out of it and appreciated that. She had found it both hard and discomforting but appears to have learned something in the process.

Participants 2D and 6B both indicated uncertainty or concern about the gesture response; "I wasn't sure what to expect" (2D) and "I was worried about the gesture" (6B). However, both went on to share what a "powerful, moving experience" (2D) it was; "it felt natural, I was calm and uninhibited" (6B). 2D shared how it felt

comfortable and 6B explained how the preparation had helped. It is perhaps worth considering the extent to setting up of an aesthetic environment influenced the experience of this activity.

Overall, then, participants appeared to have found it more difficult to engage in the gesture response activity. They were perhaps not as clear about the purpose of the activity. For some participants, there was an element of surprise, even shock, at how powerful the activity had been for them. Interestingly, for one participant (2C), it was possible to have hated the activity (a negative view of the experience) but to have appreciated it in terms of her learning from it (a positive view).

c. Other views of ABE

This section brings together comments that were not categorised as either collage or gesture. They offer views of ABE more generally, rather than views of a specific type of activity. Many of the comments here do, however, relate to points made in the preceding sections.

There are three main themes arising from this set of comments from 15 participants. First, they refer to the way in which ABE methods can help with the process of thinking and learning. Another theme is linked to comments made about the wider purpose of methods such as these and the difference these approaches might make in terms of how we think. Finally, there are comments linked to people's perceptions of themselves as creative beings; these fall within the theme of self-view.

A number of participants mentioned how these ABE methods helped or forced them to think in different ways (4B, 6A). Participant 1A mentioned how it was an opportunity to convey his thinking and to think critically. Participant 6B talked about how the approaches helped her open her mind to other possibilities. 7A shared how she had found the "conversations and creative spaces" liberating; they provided a "springboard" in terms of her learning and thinking.

Difference is implicit in some of the comments above – "other possibilities" (6A); "think in different ways" (4B, 6A) – but the second theme focuses more explicitly on the notion of difference. Participant 1B shared how the workshop was an "opportunity to see things differently"; we note that she focuses on the visual rather than the cognitive, by using the verb 'see'. Participant 2C admits that she sometimes struggles to put feelings into words and implies that these approaches may have helped her with that[25]. Participant 3B also talks about the power of such methods to help us "express ourselves". For 4A, it is the way in which the ABE approach "brings things

---

[25] The idea of ABE approaches being "tin-openers for talk". See: MacBeath, J., 2002. The Self-Evaluation File: good ideas and practical tools for teachers, pupils and school leaders. Glasgow: Learning Files Scotland, Glasgow.

out when you don't necessarily have the words or the time" that he emphasises. 7A feels that these methods use "a different part of our brain".

The final theme we would like to highlight is that of the emotions and feelings that ABE approaches can evoke, in particular the self-views linked to these feelings. Three participants mentioned not being creative or artistic (1C, 3B, 8B), with 8B explaining that it is perhaps "the lack of my artistic mindset that's the issue". 3B explains that "society conditions not to be this way". Two others (2B, 7A) shared how they like or love creative activities and approaches. 1B said that this kind of thing is "out of my comfort zone"; 3B told us that "I tend to be really scared and fearful" of new things such as this. 6A feels "less comfortable" because "I don't normally do things like this" and 8A admitted that she "was apprehensive about the expressive activities". 2B said she had been anxious.

However, many of them had had a positive experience – "refreshing, interesting, quite freeing" (1B). On reflection, 6B has been "more comfortable to go out of my comfort zoned that I thought" and 8A had surprised herself: "not only did I do these activities, I enjoyed them".

d. View of ABE: Trial 9

In trial 9 we did not plan to explicitly collect views of the ABE process (in this case, collage-creation) from each individual participant, although they were invited to share orally via the plenary discussion or in writing. Quite early on in the workshop, one participant chose not to participate further; he noted in the chat that he had not had the opportunity to prepare and was not finding himself stimulated by its early part and he does not readily engage in this kind of artistic activity.

Other comments shared with us include:

- Certainly well out of my not-all-art-based comfort zone!!
- Well, that was different! I felt puzzled initially – how on earth could one express leadership through a collage?
- Thanks for a quirky way to reflect!
- It was certainly a different way of thinking about leadership.

There were no explicit indications of whether participants would use an approach such as this in the future. One person shared her reflections on the *process*, stating:

> "I felt we only scratched the surface though and it would have been so nice to have worked collaboratively in person". (female participant)

She added how she had overcome her initial puzzlement: "Gradually, the ideas grew, sparked by resources". Another participant seemed to see the value of the ABE approach and shared his views on how others might benefit from using it:

"In the breakout rooms [we discussed how] the deputy heads, they've all been too busy to actually do this… because they're looking after issues that are going on… the point I'm making is you've obviously got something going on here because we weren't natural artists…" (male participant)

In summary, this one-hour workshop was an opportunity for participants to be presented with a particular view of distributed leadership, to think about how they view leadership – by sharing images of leadership before and after the expressive activity – and to engage in an ABE approach, in this case collage-creation. There is indication of some changes in aesthetic awareness and some changes in views of leadership. Participants engaged in the ABE process, although for some it had clearly been out of their comfort zone; some chose to share photos of their collages. The exit poll indicates that the creative nature of the workshop had supported the reflective process and that the workshop itself might have some impact on practice – leadership action – in the future.

e. Facilitators' Lessons learned

This section explains what we consider we have learnt concerning the facilitation of the workshops if they are to be successful in enabling new awareness and learning to emerge. The lessons are based on the UK facilitators' reflections on their experience of the 9 action research trials and the insights provided by the data analysis reported in section 4(a). The factors we have found to be important are summarised in Table 6. Some are particularly concerned with the design, planning and organisation of the workshops and their introductory sessions. Others concern communication, the ways activities were conducted, the relationship between facilitators and participants and amongst participants, and the workshop environment that was encouraged and emerged as it proceeded. Each factor is discussed in turn.

Table 6: Factors important in facilitating workshops using ABE methods for developing and strengthening collaborative distributed leadership

Design, planning and organisation
- time and attention to design, planning and reviewing
- systematic approach to recruitment and preparation
- methodical approach to setting up and running the workshops

Communication, conduct, relationships and the workshop environment
- creating a space for sharing and dialogue
- informed guidance and encouragement to engage with expressive activities
- creating a safe space

Design, planning and organisation

Highlighted here are aspects of the organising and designing of the trials, and the workshops which are at the heart of them, which are important for their success.

Time and attention to design planning and reviewing

The design of the workshops was the outcome of discussion and planning over a number of months. Attention was given to a series of matters. These included the need to consider how to adapt to restrictions arising from the pandemic (discussed in section 5a) and design the workshops as online events. Another concerned how best to design the workshops to meet their purpose and our expectations of how new awareness and learning would arise, informed by relevant research and theory (see appendix). The design of the stages of the workshop was intended to do this – namely, the progression of the main focus from surfacing, then reflection, then reframing.

A further matter was the detailed planning of the activities and, for the purpose of the evaluation of the trials, the research data to be collected. The activities in each stage were set out, as well as the data collection points (coded according to a framework of data collection details). Figure 19 shows a sample session plan for the first four (out of seven) stages of the workshop. (Sample session plans are also shown in section 3c, figures 10 and 11.)

This does not mean that the facilitation of the workshop was reducible to a mechanistic procedure. The session plans acted as a guide and reminder of the rationale and purpose of the stages and activities. The creative and relational aspects of facilitation are discussed below under '*Communication, conduct, relationships and the workshop environment.*'

Session 2. Workshop session plan

Phase (mins approx)	Data collection codes	Action	Purpose	Theory underpinning phase
	D1(b) D3(c) D3(d)	→Researcher notes – throughout workshop →Video record – throughout workshop →Audio record – throughout workshop	To note responses and events that are noteworthy/may be missed otherwise To record responses to D2(d), D2(e), D2(f), D2(g), D2(h) To provide back-up record of responses to D2(d), D2(e), D2(f), D2(g), D2(h)	
1 (5)		**Introduction** Phase 1 – brief reiteration of what's going to happen in the workshop (2 different approaches). Quick reminder of rules of interaction (zoom stuff – mic can be kept open unless the background noise disturbs)	To explain to participants the purpose and what to expect	
2 (40 total) (20) (20)	A2(b) A3(d) D3(f) D2(d)	**Expressive activities (1): collage** Short intro: rationale, etc → Stimulus question inviting collage creation (SC) → Collage creation (PW to show Q on Powerpoint) → Photographs of collages → Interview schedule 2, Q1, & responses (participants share screen, approx. 5 mins each)	To express and begin to explore experience of leading change with others by: • Creating a collage • Responding to the collage • Explaining the collage Sharing of collage *meaning*	*arts-based focus as grounding and sense-making* *surfacing* *physicality* *agency*
(5)		**Break**	Transition to different ABE focus	
3 (20 total) (10) (10)	A3(i) A3 (ii) A2 (i) A3 (iii) D3(i) A2 (ii)	**Expressive activities (2): body expression exercise** Short intro: rationale, etc (SC to lead) Short body awareness exercise (SC to lead) – cameras off SC to model gesture response activity – put stimulus Q to self (*SC to model the parameters of the gesture – short!*) → Stimulus Q inviting gesture → Gesture activity (participants, one by one) → video of gestures → Stimulus Q: invitation to engage in a bridging reflection: quiet time for each to respond to own and others' gestures (write or draw)	To express and begin to explore experience of leading change with others by: • Adopting a gesture • Reflecting on what gesture might mean Start the process of languaging Transition point	*bodily focus as grounding and sense-making* *surfacing*
4 (25 total) (15) (10)	A4 D4 D2(f)	**Reflection, Learning and reframing** → Interview schedule 2, Q2 (posed as stimulus Q for activity A4) → Silent reflective writing (15 mins) (PW to share prompts on Powerpoint) → Record of reflective writing (digital document, chat, photo) → Reminder of interview schedule 2, Q2, to prompt group discussion (stop sharing Powerpoint)	To build on *expressive activities* by *reflecting* on impressions and *expressing and formulating learning* about understanding and awareness of self and leadership practice with others The research aim is to find out about *participants' learning, changes* (if any) in understanding and awareness of self and leadership practice with others, and participants' perceived implications for future practice; also if possible gain insight into *how and why ABE helped (if it did) participants to learn.*	*reflexivity* *reframing* *aesthetic qualities & outcomes (enhanced relational sensitivity; increased coping ability with unfamiliarity & complexity, etc)*

Figure 19: Extract of workshop session plan

Also important was a willingness to review and revise the design of the trials once they were up and running. This was particularly important in the early trials when we were beginning to build up experience and benefit from the feedback of participants. A fundamental redesign of the embodied exercise was undertaken after trial 1. The result was to invite participants to engage in a gesture activity (stage 3 in figure 19) and for this to take place after the collage-creation (instead of before the collage stage, as in trial 1).

Another revision was to adapt in some trials the original plan to have three sessions: an introduction session, the workshop, then a follow-up session. Where it was not possible to arrange for the trial cohort to have a separate introduction session, we created a 'blended session' in which the introduction and workshop were combined. Adjustments were made in the schedule for this so we could incorporate the introduction and the workshop stages in one session.

Systematic approach to recruitment and preparation

Our approach to recruitment included a short recruitment video and use of social media as well as contact via e-mail. Information was sent to participants prior to the introductory session or blended workshop so they had some preparation and understanding of the purpose and activities of the workshop. This information included links to short videos that they could view. Details are given in section 3c (see also section 3a).

For trials 1-8, we devised a system to capture who had expressed an interest in taking part, who had received information about the project, etc. We were able to keep track of the date when consent to participate had been confirmed. This was a robust approach, in line with ethical requirements of our university.

The recruitment process for trial 9 was different, as it was one session within a larger online conference. Details about the session were listed on the conference website and sent out to a network known to the conference host. We did not have participants' personal details at any point; there was no direct communication with them before or after the workshop. We used a Zoom poll to collect consent to participate for this workshop but there was some confusion. The process had been planned systematically but the practical facilitation of it was not entirely smooth.

Methodical approach to setting up and running the workshops

We found it invaluable to produce and refer to an Operations Plan for trials 1 to 8 which brought together all the relevant documents, including the session plans. The contents page is shown in figure 20 (also in section 3c, figure 9).

Contents

Figure 20: Factors important in facilitating workshops using ABE methods for developing and strengthening collaborative distributed leadership

The Operations Plan is a digital document. Sections of it, such as the checklists of facilitators, could be extracted and used during workshops either electronically or as printed copies that the facilitators could annotate.

The larger trial (Trial 9) had to be designed differently. Not only were there more participants (over 20), it was also restricted to just an hour. A number of significant changes were made to the design of the workshop. Only one expressive activity – collage-creation – was included. Instructions were shared on slides, for example:

Figure 21: Stimulus question and instructions for collage-creation

A very brief introduction to distributed leadership was given, supported by a slide that was made available to participants. As it was not possible to interact with participants directly, as had been done with the other workshops, other modes of feedback and sharing were used: the use of Mentimeter[26] to collect images associated with leadership, and sharing of a link to a Padlet, a platform on which participants could share photos of collages and their meanings. Use of Padlet did not work as well as hoped, though the reasons for this are not apparent – whether, for example, it was due to lack of time, lack of familiarity with the process, or other reasons. Despite these constraints a significant number of participants reported positive outcomes from the experience (see section 4a). Implications for future practice are discussed in section 5c.

Communication, conduct, relationships and the workshop environment

Highlighted here are aspects to do with the creative and relational aspects of facilitation and the ways in which the activities were conducted. All but two of the 22 participants in trials 1 to 8, for which we had data from all the participants, indicated that the ABE activities led to new awareness and learning. The details are discussed in section 4a, including how, from the perspectives of participants, this learning and awareness occurred. Besides their accounts of how ABE activities enabled new awareness and learning, participants highlighted the value of interactions with other participants and experiencing the session as a safe space. These latter two factors are discussed here from the viewpoint of facilitators, under the headings 'creating a space for sharing and dialogue' and, constituting the closing part of this section, 'creating a safe space'. These are interconnected but highlight distinct aspects of the workshop space that are important to be aware of in facilitation.

We also draw attention to the importance of informed guidance and encouragement to participants in relation to the expressive activities.

---

[26] An interactive presentation platform, https://www.mentimeter.com/

Creating a space for sharing and dialogue

For trials 1-8, the workshop (and associated sessions) was created as a space for sharing and dialogue in a number of ways. Participants were encouraged to share and discuss their views of leadership, and of distributed leadership, in the introduction sessions and in the workshops. This included inviting them to share with other participants what they wished to highlight from their written reflections. Participants were asked if they were happy for the photo of their collage to be shown to other participants whilst they explained the collages' meaning for them; and participants were invited to respond.

Opportunities were allowed for participants to respond directly or ask questions to each other. In this way, there was scope for direct interaction between participants. Not all the discussion was prompted by questions or invitations from the facilitators.

Given the online nature of the workshops, technical barriers could have presented challenges. Most participants in trials 1-8 seemed comfortable and confident using Zoom. However, it became clear after trial 1 that it would be easier for participants to email their collage photos to the facilitator who would then share the photo on screen. During discussions, participants seemed happy to be seen; during the collage-creation process, some chose to turn off their cameras. One participant (6A) reflected on how this had afforded him not only a level of privacy but had meant that he did not compare his collage with anyone else, which he might have done had he been in a room with others. For the gesture response activity, participants were explicitly offered the option to remain "off camera". This allowed a degree of privacy which could not have been afforded if we had been together in person, yet allowed participants to engage in the activity, if they chose to do so, without being seen. This is a perhaps a benefit of using an online platform such as Zoom, as it can offer an additional layer of privacy for the embodied practices, which can be experienced as less comfortable.

There was considerably less sharing and dialogue in trial 9, although participants did have the opportunity to discuss their collages and the topic of distributed leadership in breakout groups. In total, only about three or four participants spoke within the larger group. Some chose to stay behind their cameras throughout the workshop. Not only was this a much bigger workshop, we had not built up a relationship with the participants prior to the event. Participants had registered with the conference hosts rather than with us, the research team. For data protection reasons, participants' details were not shared with us. This highlights, perhaps, the value of corresponding directly and personally with participants as part of building an emerging relationship with them.

Informed guidance and encouragement to engage with expressive activities

The expressive activities comprised collage-creation and, for trials 2 to 8, a gesture exercise to enhance awareness of leadership as an embodied practice.

Preparing the guidance on the collage activity was informed by the experience of the UK ENABLES team in the use of collage (for research and teaching purposes) and by the research on collage (see appendix). That experience and awareness of the research helped in designing information and guidance that suited the purposes of the workshop. Further details are in section 3a. Collage-creation was cited most often as the expressive activity which gave rise to new awareness and learning (section 4a).

When time is not an issue, then it can be useful to engage with collage-creation iteratively, by having the opportunity to revisit and amend one's collage. This was included in trial 1 and allowed participants to revise their collages, if they wanted to, in light of collaborative discussion. This can allow collage-creation to be experienced more as a process, rather than simply seeing the collage merely as a product. For one participant (6B), the process continued beyond the workshop. This participant also realised that narrating the collage-creation process helped her understand and make-meaning about how she leads change with others. If that narration is not captured, then it is difficult for others to 'see' what the collage means; this was the case with trial 9, where the discussion and sharing of the collages was in small breakout groups and not in a wider forum. As such, the collage photos from trial 9 are difficult to understand without an explication of the meaning attributed to them by the collage-creator.

After trial 1, significant changes were made to the nature of the activities as well as to the order of activities. Careful consideration is needed when planning workshops such as these, and it can be useful to place the embodied activity *after* an arts-based activity such as collage, which people tend to engage in more confidently or at least with less trepidation. Taking the time and care to establish a rapport with the participants before asking them to engage in a gesture response is an important aspect of 'aestheticising the environment' (Sutherland, 2012). The way in which the activity is led is also an important aspect of if and how participants choose to engage. Participant 8A, for example, mentioned how she felt able to engage because of the empathetic and considerate way in which the facilitator had led the activity.

Preparation of the guidance for the gesture exercise was informed by experience of embodied psychotherapy and research within the UK team and in the field[27]; that

---

[27] One of the UK team members is Professor Helen Payne, author of research in the field such as:
Payne, H. (2006) *Introduction: Embodiment in Action*. In: H Payne (ed.) Dance Movement Therapy: Theory, Research and Practice. London & New York: Routledge.
Panhofer, H & Payne, H (2011) Languaged and nonlanguaged ways of knowing. *British Journal of Guidance and Counselling, 39, 5, 455-470.*

experience and awareness of the research and practices in embodied approaches helped in designing the information and guidance that suited the purposes of the workshop. We recognised the challenges of facilitating such an exercise within the constraints of a (relatively) short online workshop.

An invitational approach was taken in the workshop, preparing participants through a short body awareness exercise (further details in section 3a). Although the gesture exercise was experienced as more challenging and much more likely felt to be out of participants' comfort zone, there was feedback that suggested it had led to new awareness and learning for some and that the gentle and encouraging manner through which the exercise was introduced helped in this (section 4a).

Creating a safe space

By a safe space, we mean the kind of environment that five of the participants explicitly highlighted (section 4a) – that is, one where there are no power conflicts, where feelings of confidence and trust are generated and where participants feel secure. Our aim, articulated prior to the workshops, was to set up the environment created by the workshop in such a way as to welcome participants and share the purpose of the workshop so that it ensures they feel safe and confident enough to engage in the activities (see appendix).

Consideration was given to the construction of groups; from trial 2, participants were offered the option to choose to be in a group with people they knew or with people they did not know. A third 'I don't mind' option was also included. In trials 1-8, 14 of the participants were known in some way to the facilitator. In trial 5, the participants were not known to the research team but were departmental colleagues in the same school. In trial 4, participant 4B was known to 4A who had invited her to be part of the session. Participant 8B was known to 8A. Participant 2A was known to 2C. In trial 6, there was no reason to believe the participants would know each other but, coincidentally, they had been colleagues over 20 years ago! This presented an interesting challenge in terms of whether they were happy to proceed; we asked and they both consented.

Some of the factors that we suggest helped were:

- *agency of participants.* The willingness of participants to engage with the activities, even where this took them out of their comfort zone, and to share and exchange views contributed to creating a positive climate. Participants gave "energy and affirmation" as one participant put it (7A).

- *aesthetics of the context.* By the aesthetic, we are referring to that which relates to the affective aspect of ourselves and enriches the senses and our feelings of ethical sensibility (see appendix). The fostering of ethical sensibilities indicates that the aesthetic (in this view) is not a narrow focus on

self-centred enrichment but incorporates a connectedness with others. Aspects of the context that had a positive aesthetic effect appeared to be:

- o the small size of trials 1 to 8 (between 2 and 4 participants) that gave an intimate feel

- o the rapport between the group (including facilitators), which has an aesthetic dimension giving a feeling of safety and confidence

- o characteristics of those brought together in the group which were perceived to be important in contributing to the climate created: for example, similarities in position and status that one group perceived as resulting in no power plays or hierarchy; participants and facilitators being all female which another group felt brought a power to the group and helped it to feel a safe space

- *facilitation*. Adopting a responsive and invitational approach that opens spaces for dialogue and allows participants to feel comfortable in participating is important. This way of facilitating has been alluded to already above. It is mentioned here to highlight its contribution to creating a safe space. The elements of this approach include:

  - o ensuring opportunities for discussion and active participant engagement which created a space for sharing and dialogue (discussed above under 'creating a space for sharing and dialogue')

  - o adopting an invitational and gently encouraging approach to the expressive activities (discussed above under 'Informed guidance and encouragement to engage with expressive activities')

5. DISCUSSION

a. Adaptations resulting from the Covid19 pandemic

Since the beginning of the ENABLES project in late 2019 there has been a global pandemic which has changed the way we all work quite significantly. Online platforms such as Microsoft Teams and Zoom have become commonplace, as many of us continue to work from home.

The decision to move towards conducting the UK trials online was made relatively early on in the pandemic. By the time we came to submit the ethics application, we were clear that all data collection would be done online. This had a number of knock-on effects which are summarised here.

In terms of recruiting participants, we were able to widen our net to include participants from different geographical areas, including more remote areas of the UK. As researchers, we did not need to book or hire venues, nor did we need to travel. Similarly, participants were able to join the online sessions without having to consider travel arrangements and time to travel.

In the case of previous workshops, collage boxes have been provided, for participants to use. Whilst we considered sending out a collage "pack" in the post, Covid19 restrictions meant that this was not approved by the ethics committee. In hindsight, it has been extremely interesting to see the types of materials participants have made available to create their collages. We are keen to explore the possible effect of participants having more autonomy in their choice of materials, compared with a set of pre-determined items.

Discussions were had about an appropriate number of participants within the digital space, and, in the end the maximum in any trial was four. In all trials except one (trial 5), participants logged into Zoom separately. In trial 5, all three participants were in the same space (a classroom), logged on as a single user. This presented some challenges when transcribing the sessions, as different people's contributions were all included within one username. It was also more difficult to hear the separate contributions, because the participants were some distance away from the microphone. We were mindful of this in advance of the trial 5 workshop, and so decided to use participant names more regularly than we might otherwise and to ask participants to repeat if we felt what they were saying would be inaudible on the recording.

For the embodied movement aspect of the trial – the gesture response activity – we trialled its use on Zoom with team members. We were aware of the restrictions of only seeing participants' heads and part of their upper body when designing the activity. In fact, the ability to turn off their camera and remain on mute was a useful dimension of using Zoom for this particular expressive activity. Participants were able to do the activity "unseen".

Using Zoom allowed us to record the whole sessions in a number of formats, including gallery view and speaker view. The transcript function was particularly useful in terms of saving time; whilst not 100% accurate, the automatically-produced transcripts provided a very useful starting point. In the first trial, we asked participants to share photos of their collages using the screen-share function. Whilst relatively easy to set up, in subsequent trials we asked participants to send their photos by email; the facilitator then shared the photos via their screen. The chat function was used infrequently, but provided a useful function in terms of reminding participants of how much time they had left for the collage-creation, for example.

Whilst there were some initial concerns about not being able to share the same space with participants, we were able to set up an aesthetic environment[28] in which participants could feel safe and welcomed.

For trial 9, which was scheduled some time after the first series of workshops, we welcomed a larger number of participants; over 50 people had registered but in the end, on the day the number was closer to 20. This trial was also held on Zoom and we used the Zoom polling function for gathering consent to participate and to collect immediate feedback.

In conclusion, collecting data online has allowed us as researchers and facilitators to trial different platforms and methods. We will reflect further on this. For participants, they have been able to join in online sessions which they might otherwise not have had the opportunity to do. We have not reported separately on the extent to which the collaborative online space was an influencing factor in participants' learning as that goes beyond the scope of this report.

b. Implications for theory

The findings, set out in Section 4(a), suggest that the workshop activities had an influence on the practice[29] of most participants, an influence that participants felt to be important and valuable. In this section, we discuss what we mean by practice, highlight how changes in awareness and in capabilities concerning relationships and communication were strong themes and indicate areas where there was less evidence of change but which may benefit from future research and attention.

Practice

Our interpretation that the workshop activities had an influence on the practice of most participants has to be understood in terms of how the concept of practice is conceptualised in our analysis. This was a matter which we discussed and reflected upon during the analysis. We found it important to remind ourselves in considering the emerging findings that practice does not consist simply of people's actions.

---

[28] See appendix for a definition of this
[29] See also sections of this report referring to 'Action.'

Practice is constituted by feelings, awareness, intentionalities and cognitive and embodied knowledge, as well as activity.

In order to express this conceptualisation of practice more clearly, we devised Figure 1 (Section 1, shown also below) as the analysis proceeded. This superseded our original framework of change[30].

Figure 1: Analytical framework: elements of practice
(as shown in Section1)

Figure 1 shows the analytical framework we used for identifying changes, as perceived by participants, resulting from the workshop. The figure is a framework of practice showing the elements of collaborative leadership practice – namely,

- *action* (the visible element of practice)

embedded in the less visible elements that also constitute practice, comprising

- *aesthetic qualities*
- *collaborative leadership capabilities*
- *view of leadership*

Our analysis and reflections concerning the data from participants reinforced the importance of recognising that changes in feelings, awareness and cognitive and

---

embodied knowledge imbue practice. For example, one participant (7B) illustrates how reflection (and the degree to which it is done and the way it is done) is part of practice, not a separate variable impacting upon practice. It may

> "change how I practise leadership in the future, in the sense that I will stop and pause to think about what I already know – what I have read, what I have done in the past and draw on that experience. To take the time to really consider what I value and know to work with leadership". (7B)

What changed?

The evaluation of the trials was focused on evidence of change from the data. We can, with confidence, suggest that change was nurtured through the aesthetic environment created in the trials and the expressive activities facilitated – that is, collage-creation, an embodied exercise and participants' (written and verbal) accounts of meaning (defined in section 1a). It is apparent from our data how participants' considered change and learning took place. It was through the arts-based and embodied activities, the interactions with other participants and experiencing the session as a safe space. The aesthetic experience provided by the trials, together with collaborative engagement with fellow participants, was experienced as enabling participants to surface ideas and issues, reflect on them and to engage actively in reframing or thinking afresh about matters concerning leadership.

Change was most evident in relation to

- aesthetic qualities of *aesthetic awareness*, *self-orientated awareness* and *other-orientated awareness*, and
- collaborative leadership qualities of *relational capabilities* and *communicative virtues*
- view of leadership, which included *widening perspectives on leadership* and *awareness of distributed leadership*

This suggests two themes in the kind of change indicated by our data.
One is **awareness**. This is a strong theme apparent in relation to the aesthetic qualities cited above, which are defined in terms of awareness, and participants' views of leadership cited above, where opening up to wider perspectives and to distributed leadership was evident.

A second theme is around **capabilities concerning relationships and communication**. This theme concerns change in predispositions, attributes and skills through which collaborative relationships emerge and that give rise to constructive and open dialogue.

Whilst most participants gave accounts which suggested change in the areas coming within the themes of awareness and capabilities concerning relationships and communication, numbers are not everything. In our analysis we noted the strength and significance (for the fewer participants who did so) of experiencing change indicative of increasing **capacity for pro-active agency**.

Where was change not evident?

Change amongst participants was not apparent in a number of areas. The accounts of participants did not suggest change in these areas of aesthetic qualities: affective attributes (such as empathy) and aesthetic reflexivity. This is not to suggest any deficiency in affective attributes like empathy; rather, our data show no evidence of enhancement of affective attributes associated with the expressive activities. Equally, participants may exercise aesthetic reflexivity (defined as a critical, probing reflection that raises and addresses challenging questions concerning our aesthetic experience and awareness, including assumptions that we hold). Indeed, our theoretical basis for the trials expected this to be part of the expressive activities (section 1a). However, our data did not suggest any change or increase in aesthetic reflexivity associated with the expressive activities.

With regard to capabilities of collaborative leadership, there was no evidence of change in status adaptability and abilities for reciprocal leadership learning.

It is worth considering for future practice and research whether sufficient attention is given to these elements during and following expressive activities and in the design of data collection to evidence change in this: namely, affective attributes and aesthetic reflexivity, as well as status adaptability and abilities for reciprocal leadership learning.

c. Implications for future practice of ARTs

Having facilitated nine trials over the period of six months, we have learned much about doing action research trials such as these. Adaptations were made to the second trial after reflecting on one aspect – the embodied activity – in trial one. What is also clear is that leading a session with twenty participants is very different from a session with just two participants.

We offer here reflections on the process of facilitating these sessions and an indication of any limitations we found. There is a clear overlap with section 4c where we outlined lessons learned as facilitators and researchers. We offer here our concluding reflections and a series of factors which can limit how workshops such as those presented here are experienced by participants.

Time

One-off sessions do not necessarily allow participants to get to know each other and the topic sufficiently to have any lasting impact on their learning or how they practice leadership.

Separate introduction sessions, a few days before the workshop, might allow participants to reflect on the topic before engaging in the expressive activities; the introduction can help 'set the scene'.

Duration of the workshop (one hour or two hours, for example) seems to be a significant factor in terms of depth of learning.

Activities

Participants appeared willing to engage in the process of collage-creation, with more or less support and guidance as appropriate.

Having the opportunity to revisit and amend the collage can deepen learning.

Participants seemed less comfortable, on the whole, with activities which relate to embodied movement; preparation and facilitation are key.

People

Giving people the option to be with others they know, or do not know, can help create a safe space within the workshop.

Establishing contact with participants before the workshop is part of building a relationship with them.

The experience, expertise and empathy of the facilitator are key aspects.

Group size can make a big difference to the quality of interaction and collaboration between and amongst facilitators and participants.

The sessions attracted more women than men, and our sample of participants was not particularly diverse.

Most participants seemed to be predisposed towards creativity.

Workshops such as these, with external facilitators, have the potential to strengthen relationships between colleagues (see, for example, trial 5).

Technology

It is easy – but naïve - to assume that everyone is confident using platforms such as Zoom, Mentimeter or Padlet.

Online workshops can bring benefits as well as challenges, e.g. no travel time, higher degree of privacy.

We conclude with some final reflections on a few particular aspects of these action research trials.

Participants in trial 9 seemed to be starting to dig into their views of leadership. With more time, it might have been possible to discuss this further with them. A decision was made that the facilitators would not be part of the breakout rooms, which meant that we were not privy to any discussions about the meaning of the collages. This is a limitation we acknowledge. With more time – especially in terms of establishing more of a rapport with participants – it might have been appropriate to dip in and out of the discussion rooms.

Whilst we have not analysed data comparatively in terms of the separate sessions compared with blended sessions, trial 5 offers some evidence of the value of having separate sessions. In this trial, the discussion in the introduction was taken forward into a meeting between the participants (who are colleagues) in advance of the workshop.

It is not clear why the workshops attracted many more women than men, and we also acknowledge the lack of diversity in the participant sample despite attempts to recruit from a range of different networks. It would be useful to reflect on the way in which the sessions were framed, and specifically the language used to promote the project. One participant (6A), who was recruited directly by a member of the research team, talked about the legitimacy of doing activities like this and wondered what others would say or think; he reflected on whether, when he was a school leader, he would have had permission to take part in a workshop such as this. It would be worthwhile considering the extent to which terms such as 'arts-based and embodied approaches' might be alienating for some people. Shining a light on the particularity of these workshops - the innovative and creative dimensions of an arts-based and embodied approach - might in fact be precisely what limits its broader appeal.

INTRODUCTION

The purpose of this paper is to set out a theoretical framework and the logic and intention of the UK Action Research Trial (ART) and to detail a design for the workshops (physically co-present or online), data collection and analysis.

The development of the paper has been informed by the project's guiding objective[31], which is

> To generate data which shows whether there is a CLEAR CONNECTION between (a) the use of arts-based and embodied methods, and (b) change in participants that strengthens capacity for distributed leadership.

1. LEADERSHIP, CHALLENGES AND KEY TERMS

There are different approaches to leadership preparation and development (Woods et al 2020), some of which might involve 'telling' potential and established leaders what capabilities they need to develop or learn. In many education systems, hierarchical leadership continues to flourish as leaders tend not to trust anyone else to be able to 'do it right.' Organisational structures often reinforce difference rather than sameness. There is, therefore, a perceived disconnection between leaders, who appear to believe they know what to do, and others who are deemed as not knowing what to do[32]. This hints at a lack of understanding of others and a lack of essential connectedness, as well as a lack of understanding of leadership.

This section explains the understanding of leadership that informs the project, the need for innovative ways of strengthening capacity for leadership as a distributed process, and how we are conceptualising capabilities, affective attributes and other key terms.

1.1 Collaborative leadership and the proposition that leadership is distributed

Our approach is based on understanding leadership as an organic process. In this perspective, leadership is by its nature a distributed process that emerges from individual and collective intentionalities of non-positional and positional leaders across an organisation. This view is grounded in work on distributed leadership as an ontological description of leadership, on complexity theory and on interconnectedness that embraces the significance of love (Boulton et al 2015, Gidley 2016, Woods and Roberts 2018, Woods 2019). Relationality is at the heart of the process and practice of leadership, and this is especially appreciated when leadership is understood as a distributed process. Leadership is not done in a

---

[31] Stated in the document 'Theory' in the 'Action Research Trials-Planning Document-Final' which has informed this paper.

[32] This perceived disconnection is an example of following a philosophy of dependence (Woods 2016, Woods & Roberts 2018).

vacuum, but is an organic process in relation to others (drawing on Dan Siegel, Me+We=Mwe).

This organic view of leadership as a distributed process has two implications.

The first implication is that it is important for everyone doing leading, in whatever form, to recognise and work with the distributed nature of leadership and to consider, with this awareness, how best (ethically and educationally) leading with others should be practised. In order to better lead change with others, teachers and positional leaders need to develop an awareness of the distributed nature of leadership and strengthen their capacities for distributed leadership. They therefore also need to consider how they will use that knowledge and awareness.

One way of conceptualising leadership in response to this imperative to clarify values and what constitutes worthwhile leadership is the idea of collaborative leadership in Woods and Roberts (2018). In that work, collaborative leadership is defined as leadership that is (a) informed by an awareness that all in some way contribute to the emergent leadership of the organisation and (b) exercised with others so as to foster inclusive participation and holistic learning. Informed by this, we define collaborative leadership for the purpose of the project as leading with an awareness that leadership is distributed and using this awareness to lead change with others in ways that are collaborative and best able to foster learning (Table 1).

Leading with an awareness that leadership is distributed and using this awareness to lead change with others in ways that are collaborative and best able to foster learning

Table 1: Collaborative leadership

The second implication of the organic view of leadership as a distributed process is that we can see a 'family' relationship between that view and arts-based and embodied methods. They embrace equally an organic understanding of the world. Our proposition that arts-based and embodied learning approaches to leadership development encourage a completely different way of thinking about leadership is in tune with leadership as a distributed process. Doing leading and doing arts-based and embodied learning activity are both ways of engaging in and with the world as an organic reality (Woods, thought piece, 2020).

1.2 The need for innovative, arts-based leadership development pedagogies

Schools are challenged to change as organisations by a globally influential discourse of organisational openness that promotes distributed forms of leadership and free-flowing communication, co-operation and trust within and between organisations as a means of advancing innovation and improvement (Woods 2019). Such organisational openness brings significant challenges, not least to the emotions and identities of

those involved in change and to the cultivation of trust (Berkovich and Eyal 2019, Lasky 2005, Tschannen-Moran 2019).

Distributed and collaborative leadership involve new and unfamiliar ways of ascribing status and authorising who contributes to leadership (Woods 2019). Emotions - positive and negative - are evoked in such changes and teachers and others are required to establish new relationships and modes of working that can challenge pre-existing feelings and assumptions. The reframing of leadership involved is as much emotional as cognitive (Woods and Roberts 2018). The 'hyper-complexity' of the school system makes more critical 'the capacity both for individuals (e.g. school leaders) and school systems to operate from deeper sources of intention and creativity' in order to create new futures for schooling (Schratz 2013: 100).

In response to these challenges, the argument behind this project can be summarised as follows. New kinds of knowledge and capabilities are needed for leading with an awareness that leadership is distributed and using this awareness to lead change with others in ways that are collaborative and best able to foster learning.

1.3 Capabilities for collaborative leadership

Collaborative leadership requires capabilities summarised in Table 2.

capacity for pro-active agency	'critical reflexivity, clarity of values, confidence and a creative and problem-solving mindset'
status adaptability	'being able to shed or take status as appropriate, which includes recognising, working with and negotiating multiple authorities'
communicative virtues	include 'being honest and transparent, tolerant, patient, self-controlled… and willing to take criticism'
relational capabilities	include skills in 'working collaboratively and facilitating collaborative work and conflict handling, as well as a predisposition to co-operative working and a sense of co-responsibility including… kindness and compassion…'
reciprocal leadership learning	which supports 'others in nurturing their leadership' and in which one shares 'one's own learning and experience of leadership in supportive ways'

Table 2: Capabilities for collaborative leadership (Woods and Roberts 2018: 121)

Such capabilities involve both affective and cognitive aspects. Underpinning the ENABLES project is the argument that the affective aspect requires much greater attention than it is often given in distributed leadership development and that

innovative ways of doing this are needed. We are therefore particularly concerned with the affective aspect of these capabilities.

1.4 Aesthetic qualities and other key terms

In this section, key concepts are conceptualised which lead up to a definition of aesthetic attributes.

Affective. We take the affective to be concerned with feelings, emotions and senses (faculties of perceptions and experience), as all as sensibilities (appreciation of and response to feelings) including ethical sensibilities. These are dynamic dimensions which in the person take a particular form (though one that is not necessarily static).

Affective attributes. We refer to the form that the affective takes as affective attributes. These refer to a person's affective qualities, predispositions and capabilities, and how these interconnect, and to patterns of affective experience and feelings that characterise our interactions with the world. Affective attributes include humility, respect, empathy, trustworthiness, skills such as active listening, and integrity (Fields et al 2019).

Aesthetic. The aesthetic is an important orientating concept which is discussed in relation to the work of Sutherland and others in the Appendix. In summary, we suggest that the aesthetic is that which relates to *affective aspects* of ourselves and the environment (social and physical) with a particular concern with *qualities and experiences that please and enrich the senses.* The latter refers to *beauty in a broad sense*, 'not just visual, but anything that affects the senses and enriches our lives internally'[33]. The aesthetic includes therefore appreciativeness of and responsiveness to beauty in this broad sense and the feelings that foster ethical sensibilities, orientating us to that which is ethically good and to be valued. It has a positive connotation (beauty, the good). We can see the aesthetic from different viewpoints.

- Internally, from that of the person

  - *aesthetic awareness* – being appreciative of and sensitive to the aesthetic (defined above) and capable of learning from this to improve ourselves and our practice. It involves openness to the affective aspects of ourselves, to the interrelationship of cognitive and bodily experience and to how aesthetic qualities of the self, others and the environment can enrich ourselves and foster ethical sensibilities.

  - *aesthetic reflexivity* – a process of critical, probing reflection that raises and addresses challenging questions concerning our aesthetic experience and awareness, including assumptions we may hold. It has a similarity with the idea of aesthetic rationality which involves thinking that aims at 're-creating a

---

[33] Bologh (2010: 240).

world that attracts and affects us, a world that re-creates, enriches and empowers us'[34].

- Externally, from that of the context

  - *aesthetic environment* – the aesthetic qualities ('aesthetic' defined above) of a building, room, social gathering, event, landscape, soundscape, etc. This is a neutral definition. A positive or good aesthetic environment stimulates aesthetic awareness and enriches aesthetic experience.
  - *aestheticising* – actions that enhance the aesthetic quality of the environment[35].

Holistic and sensuous learning. Holistic learning is integral to collaborative leadership. We can usefully distinguish between content (holistic learning) and the mode of learning (sensuous learning), summarised in Table 3. Holistic learning refers to the content or outcomes of learning and involves the development of all our human capabilities - spiritual, cognitive, aesthetic, affective, ethical, physical (see Woods and Roberts 2018 for example). Sensuous learning concerns the mode or process by which learning takes place. It involves enhancing understanding and meaning by activating our mind, body and spirit and attending to what we learn from all aspects of our being. For Antonacopoulou (2019: 32), the sensuousness in sensuous learning is not only about the five senses but also 'the sensations that activate sensibility, sensitivity, sentience, which in turn energise action', so sensuous learning is 'that learning which aligns cognitions, emotions, and intuitive insights by fostering critique'. In this spirit, collaborative, democratic leadership involves, arguably, a combination of 'navigational feelings' (the felt impetus that orientates us towards 'what should be counted as true and of worth') and a critical 'analytical and organising capability' (not reducible to instrumental rationality) that tests those feelings (Woods 2005: 39-41).

Summary definitions of the terms discussed to this point are in Table 3.

affective	that which concerns feelings, emotions and senses, sensibilities
affective attributes	affective qualities, predispositions and capabilities and the patterns of affective experience and feelings that characterise our interactions with the world

---

[34] Bologh (2010: 240).
[35] See Sutherland (2012) on aesthetic reflexivity and aestheticising.

aesthetic	that which relates to affective aspects of ourselves and the environment, particularly qualities and experiences that please and enrich the senses
aesthetic awareness	the quality of being appreciative of and sensitive to the aesthetic and capable of learning from this to improve and enrich ourselves and our practice and to foster ethical sensibilities
aesthetic reflexivity	critical, probing reflection that raises and addresses challenging questions concerning our aesthetic experience and awareness, including assumptions we may hold
aesthetic environment	aesthetic qualities of a building, room, social gathering, event, landscape, soundscape, etc.
positive aesthetic environment	an environment that stimulates aesthetic awareness and enriches aesthetic experience
aestheticising	actions that enhance the aesthetic quality of an environment
holistic learning	the content —> the development of all our human capabilities - spiritual, cognitive, aesthetic, affective, ethical, physical
sensuous learning	the mode —> enhancing understanding and meaning by activating our mind, body and spirit and attending to what we learn from all aspects of our being

Table 3: Concepts concerning the affective, aesthetic (other than aesthetic attributes) and learning

Aesthetic awareness forms part of the developing outcomes of holistic learning. Aesthetic reflexivity, in drawing upon and learning from feelings and intuitive insights and affective features of the environment and experience, is engaging in sensuous learning.

Aesthetic qualities. These encompass affective attributes and aesthetic awareness (part of the content of holistic learning), as well as the ability to learn from this awareness through aesthetic reflexivity (involving modes of sensuous learning). (See in Table 3 definitions of components of this description.) Aesthetic attributes thus include affective qualities, predispositions and capabilities, together with appreciativeness of and sensitivity to the aesthetic that improves and enriches ourselves and our practice and fosters ethical sensibilities. Aesthetic attributes are not reducible to the accumulation of skills. They are complex and include affective attributes which are 'non-rational, non-logical capabilities' (Sutherland, 2012), foster self-awareness, confidence, critical reflexivity, willingness and the ability to collaborate (rather than control), and can help reduce judgement (of self and others)

and relational distance between self and others[36]. A summary definition of aesthetic attributes is given in Table 4.

affective attributes, aesthetic awareness and habits of aesthetic reflexivity that improve and enrich ourselves and our practice and foster ethical sensibilities

Table 4: Aesthetic qualities

The focus of awareness in enhancing aesthetic qualities is analytically distinguished in Table 5. Enhanced awareness of the self and of others and the external world contribute to enhancement of these qualities[37]. We can distinguish between 'connecting within' and 'connecting without'. The former concerns awareness of the myriad of feelings and sensibilities that form part of our internal conversations (Archer 2003). Connecting without concerns our awareness of and active interconnection with others and the external world in which, for example, communication of feelings can be difficult (James et al 2019).

self-orientated awareness	connecting within in order to enhance aesthetic qualities
other-orientated awareness	connecting without in order to enhance aesthetic qualities

Table 5: Distinction between self- and other-orientated awareness

2. COLLAGE AND EMBODIED LEARNING

The promise of arts-based and embodied methods is that they will meet the need for pedagogies that (for positional and non-positional leaders)

      (a) develop awareness that leadership is by its nature distributed

      (b) nurture capacity to use this awareness to lead change with others in ways that are collaborative and best able to foster learning (thus nurture capacity for collaborative leadership)

The argument here is that the key way to meet the pedagogic need is by using arts-based and embodied methods of leadership development that involve collaborative learning,

---

[36] Beard et al (2007) suggest a break is needed with rationalist or linguistic accounts of self, to open up the theoretical space to explore ways of engaging as fully functioning selves (in learning). James et al (2019) emphasise that emotions are wide-ranging in nature and the emotion process is convoluted and multifarious, yet emotions are hugely important phenomena in everyday life: knowing and understanding the role affect plays in leadership practice requires the interpretations of actions and the context of those actions.
[37] None of the collaborative leadership capabilities is entirely focused on the self or, alternatively, on others and external factors. However, arguably, capacity for pro-active agency and status adaptability are focused significantly on inner attributes that are the grounding for action and for controlling our feelings about how we position ourselves; and communicative virtues, relational capabilities and reciprocal leadership learning are especially concerned with other people and the external environment.
We can distinguish between 'connecting within' and 'connecting without'. The former concerns awareness of the myriad of feelings and sensibilities that form part of our internal conversations (Archer 2003). Connecting without concerns our awareness of and active interconnection with others and the external world in which, for example, communication of feelings can be difficult (James at al 2019) – personal, interpersonal and cultural reasons; may be 'unacceptable' or associated with other feelings such as shame, guilt, embarrassment; unwilling to disclose; may lack vocabulary / means of expression to describe them (Sturdy, 2003) at all or accurately - act of communication may be therapeutic / cathartic – but requires authenticity and self-awareness; might only disclose 'acceptable' feelings.

reflexivity and holistic and sensuous learning and are focused on fostering leadership that is democratic and collaborative and works with the distributed nature of leadership, as distinct from traditional top-down, hierarchical leadership. The expectation is that participants who engage in innovative forms of this pedagogy will find it helpful in developing affective attributes (Tables 5 and 6) and that this will 'plant' seeds for future practice.

Arts-based methods are said to have illuminative potential and can be a route to producing deep understandings of the multiple ways in which leadership is experienced and understood (Roberts & Woods 2018). Collage is one such arts-based method which can help tap into understandings about and the experience of leadership which lie below conscious thought and reasoning.

2.1 Collage: theoretical underpinnings

Collage is an arts-based research method which is gaining stature in many disciplines (Gerstenblatt, 2013; Woods & Roberts, 2013) as it is seen as an effective way of addressing complex questions (Kara, 2015). Such methods offer an alternative way of representing the subtleties of experience and offer the opportunity to pause for thought, examine assumptions and to engage in a process of de- and re-familiarisation; participants are encouraged to engage in visual thinking rather than purely linguistic thinking.

Collage-creation can be used as a means of meaning-making with positional and non-positional leaders as it allows them to explore the subtleties of experience in creative, non-linear ways. This allows participants to make meaning and connections across a range of leadership experiences, to link thoughts and feelings to produce a nuanced picture of how they see their leadership practice. Elsewhere, this approach has been used to address a more sensitive research question in which individual teachers and positional leaders created collages to express their experience in the safety and privacy of their own homes.

The particular form of collage proposed for the UK ART – one in which participants can place and move arts and crafts materials as their thinking develops, rather than sticking things down – allows the participant to engage physically and have agency in the process (Roberts & Woods, 2018). Previously, collage boxes have been created by technician staff at the School of Education and have consisted of a range of materials including:

- Pipe cleaners
- Tissue paper
- Plastic beads
- Metal springs and coils
- Nuts and bolts
- Metallic mesh (a byproduct of making sequins)
- Multi-coloured drinking straws
- Foam shapes (circles, ovals)
- Gems, sequins
- Feathers

Following a pilot study (Culshaw, 2019a), in which feedback regarding the specific materials was elicited, further materials were added to the collage box, including:

- Wooden dowels
- Pots of play-dough
- Black drinking straws
- Felt
- Wooden beads
- Coloured leaves
- Various sequins, gems
- Cardboard letters
- Sharpie pens (predominantly for drawing, not writing)

The wooden dowels, for example, was requested as it was felt the box contained nothing linear with any strength to it. Pipe cleaners can be bent and drinking straws are flimsy. The wooden dowels have since been used in creative ways, including being snapped in half. When creating collages in their own homes, some participants also used materials from their surroundings, including cocktail sticks from the kitchen, a dinner plate to draw around, a penknife and a body board. A3 sugar paper of varying shades (but all muted colours) was offered as the backdrop – the canvas – for the collage. All participants, bar one, chose to use the sugar paper; the one exception was a participant who chose to use a black body board as his backdrop.

Some argue that collage-creation encourages a different kind of cognitive action (eg Bailey & Van Harken, 2014; Kress, 1998). Visual metaphors can emerge through collage-creation and can be a useful entrance point to understanding an experience (e.g. Bailey & Van Harken, 2014); through collage-creation, participants express visual metaphors which help articulate their perceptions and feelings in a way which verbal language might not allow (Marshall, 2007). Gibbs et al. (2004) claim that a significant aspect of language, including metaphor, is motivated by bodily experience. However, we remain mindful of the need for the thinking behind the collage-creation process to be shared. We will need to consider whether a think-aloud protocol is used, in which collage-creators narrate the meaning of the collage. This can be done during the process, or subsequently. There is a preference for subsequent narration as this allows a stillness, perhaps even silence, during the collage-creation process itself. Several participants have shared their positive experience of silence, whilst others may have preferred some noise. One participant asked to put on music in the background to block out the silence.

One advantage of using collage is the freedom it offers, although there is always the potential for participants to feel 'put out or alienated' by methods which might 'trouble settled worldviews and values' (Burge et al 2016). Unfamiliar methods such as collage can cause discomfort when participants are asked to express themselves in unfamiliar ways (Burge et al., 2016). There is an element of surprise in the creative process, and so it is of particular importance that the collage-creation activity is set up in a way which makes participants feel comfortable enough to engage.

One of the main advantages of using collage to explore experience and feelings is to allow participants to engage in a process of de- and re-familiarisation, as noted. Over time, our perceptions become stale (Mannay et al, 2017); engaging in art can force us to slow down, to linger and to notice (Gurevitch, 1988; Mannay, 2010; Mannay et al., 2017b). Burge et al., too, suggest that alternative approaches such as collage can upset our assumptions, 'making the familiar seem uncomfortably strange' (2016, p. 733). So, collage-creation allows a reflection on and the visual reconstruction of an experience to make that experience more familiar and, hopefully, understandable. The ability to engage in an unfamiliar activity such as collage-creation may not initially feel comfortable for all participants. It is important for us to be aware of this and to create an aesthetic atmosphere which allows participants not only to feel safe but which also enables them to be playful. Being able to improvise or be playful when faced with a new and unfamiliar situation is in fact one of the attributes for distributed leadership identified in section 1 and is something that will be encouraged during the collage-creation process. This is perhaps particularly pertinent in the uncertain times of the global pandemic we are currently facing. We are taking improvisation to mean the ability to create something 'on the spot,' spontaneously and without preparation. The task or challenge being faced needs to be analysed and understood quickly without the possibility of following a pre-ordained path or course of action. Instead, it is more a case of 'making it up as you go' albeit by drawing on existing internal resources. We will encourage participants to approach the collage-creation process in the spirit of playfulness and improvisation to facilitate a process of surfacing and reflexivity and to initiate a process of reframing.

It is essential that we strive to avoid participants feeling that their status as adults and experts is at risk, or that their time has been wasted and their intelligence insulted (Burge et al). An explanation of the rationale for choosing this approach will be offered; the framing of the project and the aestheticising of the workshop as an aesthetic environment (Table 3) will be key. More detail about the framework of the workshop itself can be found in section 3.

2.2 Collage: a site for creating visual metaphors

Metaphors can be a useful entrance point to understanding an experience (e.g. Bailey and Van Harken, 2014); they are arguably a more imaginative and reflective means of connection-making than words alone (James and Brookfield, 2014). Metaphors emerge through the creation of collage and reveal how we construct reality (Lakoff and Johnson, 1980; Patchen and Crawford, 2011); it is part of the nature of collage that visual metaphors emerge. The process of creating collages – visual metaphors – is a means to enable participants to articulate their experiences of leading change, for example, in ways which verbal language might not allow (Marshall, 2007). In fact, collage can become the language through which participants make sense of their experience and associated feelings (Bailey and Van Harken, 2014).

We are mindful of the possibility of participants resorting to stereotypical visual metaphors when creating collages, especially if they are new to such an arts-based approach. Consideration is therefore needed not only with regard to the actual contents of the collage box itself – which need to be revisited, refreshed and theorised – but also to the manner in which the collage-creation activity is *framed*. Discussion will be needed amongst team members as to the benefits or otherwise of modelling the process to participants. There is also the chance that participants will refuse to engage in the collage-creation process; this should be anticipated and planned for in advance. During a pilot study, one participant

refused to express his particular experience in collage form. He then embarked upon creating a collage of his ideal classroom. He created a beautiful teaching and learning journey using a range of materials and then paused. "And then they open the door" he says, referring to the senior leaders who regularly visit to check on teaching. He dramatically removed the sugar paper from underneath the materials, which flew across the room. "That" he said, "is how it feels." This experience of refusal to engage, acceptance of a different approach and allowing the participant to make his own way through the process led to a very strong visual metaphor of 'the winds of leadership' blowing in through the classroom door and disrupting everything. If we had used a form of collage which sticks things down, then this effect could not have been achieved. Indeed, the decision not to use glue or to allow participants to stick materials down is a key one; the ability to move and replace items as thinking develops is a vital part of the collage-creation process. We will need to give some thought as to how this process will be captured, as the final collage may not tell the whole story.

In one study using collage (Culshaw, 2019a. 2019b), participants expressed a range of visual metaphors which referred to embodied sensations and feelings, such as knots in the stomach, eyes popping out of their sockets, fuzzy head, etc. Culshaw argues that we can learn much from looking at how a knot in the stomach represents the reality of an experience for a participant; this heightened embodied tension is one dimension of a complex experience. Human beings are quintessentially 'situated, feeling and interacting bodies' (Gallese, 2018) and many argue that it is wrong to divorce the brain from the body. Indeed, Payne (2017) suggests that the body is the vehicle for emotional expression. Experiences of the lived body – somesthetic experiences – can have a bearing on perception and other cognitive processes (Gallagher, 2011).

2.3 Collage-creation and embodied learning

Our action research trial, as well as examining the flow of influence discussed in section 3 and summarised in Figure 1, can aim to explore the extent to which a synergy exists between collage-creation and embodied learning, as this is an under-tested and under-theorised approach. Roberts and Woods (2018) argue that collage-creation enables an exploration of experiences of leadership, through use of the concepts of physicality and participant agency. They draw on the work of Hornecker (2011) who highlights the connection between physical movement and the expression of felt emotion. In their work, Roberts and Woods conclude that there is value in the physicality of moving pieces, which facilitated the external expression of feelings that might otherwise have remained within. Participant agency refers to the participants' ability to act with some degree of independence, with their actions self-authored; the level of control afforded to participants in the process is notable. The collage creator is the designer and expert in the meaning of the image.

Collage-creation has been found to help communicate things which might not otherwise have been revealed. Given that collage-creation is a practical activity involving our bodies in interaction with materials within an aesthetic workspace, it makes sense to look more specifically at aspects of embodied learning. Participants are invited to engage in expressive embodied activity, in which mind, body and spirit are holistically expressive. We are using the

concept of the body 'as container and expresser' (Payne, chapter, 2006). The body is viewed as integral to the mind; as such, participants will work with 'bodymind' as an interrelated whole (Corrigall et al, 2006). Our ontological position is that the body which 'encompasses everything pertaining to our life and to our salvation or liberation, is the experienced body, the phenomenal body, the phenomenological body' (Wilkinson, 2006, p1). This is a distinctly different worldview from that in which cognitive or linguistic expressive activity predominates. The aesthetic space facilitates expressive embodied agency by participants in a creative exercise. Processes occur through that agency that involve, crucially, surfacing, aesthetic reflexivity (Table 3) and reframing, which can be done individually and collaboratively. Surfacing and reframing are discussed further in the next section.

3. WORKSHOPS

In this section, rationales and plans are set out for the intervention activity through workshops, centred on a collage exercise and associated embodied activity, and the research methods.

3.1 Rationale for the workshops

The diagram in Figure 1 is an attempt to illustrate how change being sought in aesthetic qualities is embedded in activities which are in turn embedded in an aesthetic environment. The aesthetic environment will take the form of workshops, in which participants are physically co-present and/or connected online. (Our design for the workshops is one that can be adapted to suit the circumstances with regard to social distancing and the pandemic when the workshops take place.)

The idea is that the aesthetic environment we create, which includes a facilitator or facilitators, stimulates expressive activities and aesthetic reflexivity which, we propose, will enhance participants' aesthetic qualities (Table 4). That is, they will enhance participants' aesthetic awareness and affective attributes and their ability to learn from this awareness through aesthetic reflexivity.
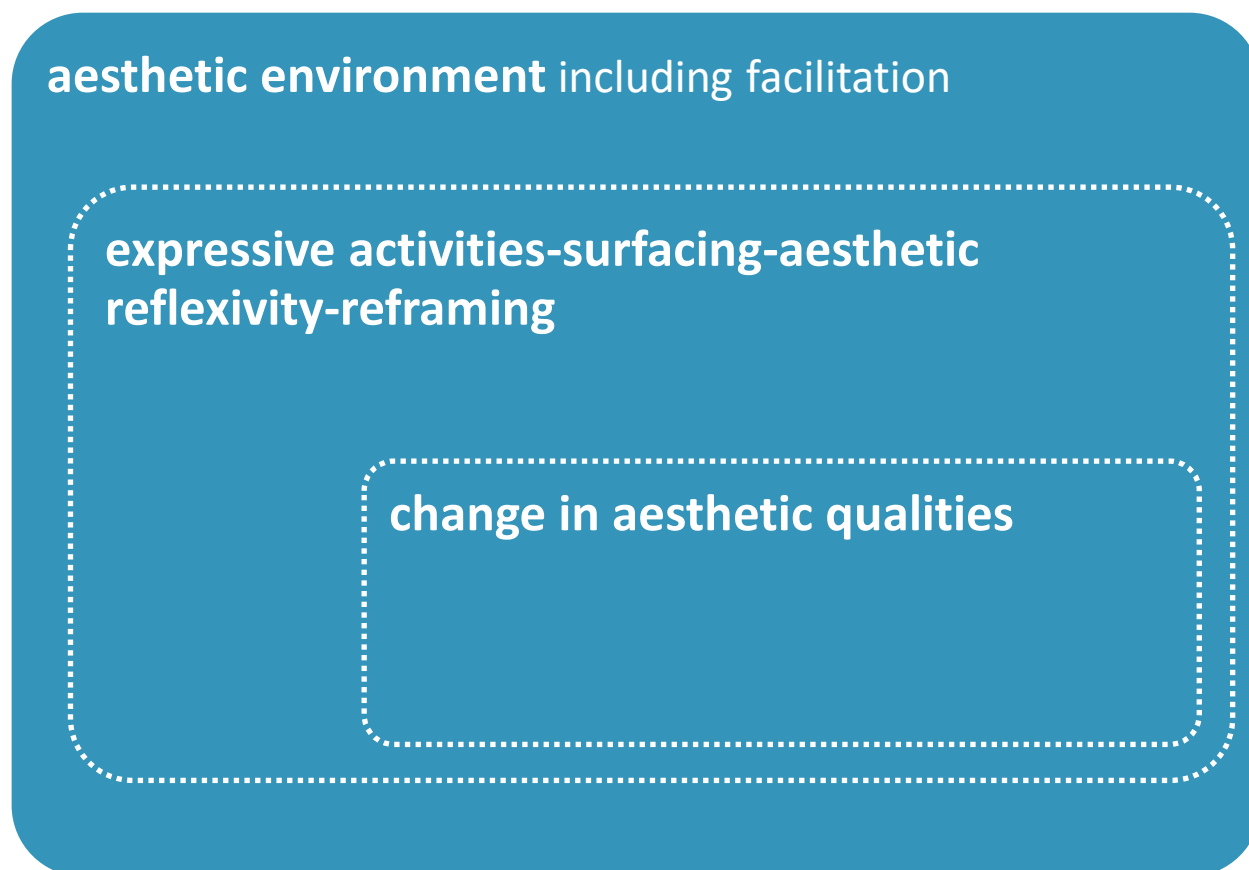
Figure 1: Embedding of change

Aesthetic environment

The success of the activity depends, in part, on the ability of the project team to design each workshop as an aesthetic environment (which includes facilitation of activities by the team and provision of artefacts) suitable for its purpose. The aesthetic environment 'holds' the space in such a way as to stimulate and enable activities, the next section of the diagram.

Setting up and aestheticising. The project team is responsible for setting up the environment – aestheticising it (Table 3) – in such a way as to welcome participants and share the purpose of the workshop so that it ensures they feel safe and confident enough to engage in the activities.

Facilitation. The team is also responsible for facilitating the activities. In doing this and engaging with participants the process has something in common with leadership coaching defined as a form of personal learning for leaders to support them in leading more effectively (Stokes and Jolly, 2014). Coaching has the potential to 'disrupt the normative' (Western, 2012: 39), to ask individuals to look differently and hence to engage in deep (Entwistle, 2000) rather than surface learning, with transformative effect. We are not putting ourselves forward as coaches or designing sessions that would enable coaching over a period of time. However, appreciation of two of the dominant discourses in coaching may be helpful in clarifying our role. One is the 'soul guide' discourse, which is a 'non-directive' approach to exploring meaning and values in a space which is a kind of 'sanctuary' where the coach may seek to offer an interpretation or a thought as a stimulus (Western 2012: 285). Western

emphasises the necessity for deep, inner training by coaches in preparation for doing this. Whilst we will not be seeking to undertake any form of coaching, including that located in the soul guide discourse, we can note from this discourse the relevance for our workshops of non-directiveness even as an interpretation or thought is offered. Participants will be invited to explore issues of meaning and values around their experiences of leading and they will be offered a stimulation or provocation concerning leadership as a distributed process; but our concern will be to be non-directive about the learning they take from this. The second discourse is that of 'network coaching' which encourages awareness of interconnections with others and of emotions involved in feeling connected and disconnected, as well as encouraging a willingness to distribute leadership (Western 2012: 203). Our workshops seek to orientate participants to thinking and reflecting on how they see and feel about themselves as contributors with others to leadership practices, so they will concern awareness of and feelings towards connections and networks.

The success of the workshops will depend in part on the willingness of the participants to 'play' (or improvise). There is an expectation that participants bring a sense of 'playfulness' with them to the workshop which will allow them to engage in the activities in ways which might hitherto be unfamiliar to them.

Expressive activities, surfacing, aesthetic reflexivity and reframing

The action that is intended to take place within the aesthetic environment comprises expressive activities (collage-creation, associated embodied activity and participants' {written and/or verbal} accounts of meaning), surfacing and aesthetic reflexivity, which are designed to encourage reframing. The design of the workshops comes from a different worldview from that in which cognitive or linguistic expressive activity predominates. The rationale for collage creation and embodied activity is explained in the discussion above in Section 2.

Surfacing (Table 6) is a raising of awareness of feelings and emotions and generation of new thinking and insights as a result, which are made visible and help to enhance aesthetic awareness (see Table 3 on aesthetic awareness).

Aesthetic reflexivity (Tables 3 and 6) is a process of critical, probing reflection that raises and addresses challenging questions concerning one's aesthetic experience and awareness, including assumptions that the person may hold. It involves sense-making of the surfacing of previous ideas and feelings.

Reframing (Table 6) involves revising familiar frames of meaning, including embedded patterns of feelings and emotional responses. The development of collaborative practice 'entails cognitive reframing (how you think) and emotional reframing (how you feel), as well as behavioural reframing (how you act) (Eddolls, 2014: 47)' (Woods & Roberts 2018: 120). The process of reframing that emerges from and intermingles with reflexivity may be immediate, unpolished; and/or it may involve participants engaging in analysis and articulating conclusions on the process and the learning, conclusions which may evolve within a workshop or over time during beyond the end of a workshop.

What is learnt through reflexivity and reframing may not be amenable to verbal articulation: 'an over-anxious wish to understand can destroy the half-grasped mystery of what is there'[38].

surfacing	raising of awareness of feelings and emotions and generation of new thinking and insights as a result, which are made visible and help to enhance aesthetic awareness
aesthetic reflexivity	the quality of being appreciative of and sensitive to the aesthetic and capable of learning from this to improve and enrich ourselves and our practice and to foster ethical sensibilities
reframing	revising familiar frames of meaning, including embedded patterns of feelings and emotional responses

Table 6: Surfacing, aesthetic reflexivity and reframing

Change in aesthetic qualities

The final, innermost section of the diagram illustrates that participants' aesthetic qualities might be enhanced through activities that are framed within the aesthetic environment. We are interested in the changes that occur or stir within participants and collectively amongst participants - changes that result from what the participants themselves do, feel and think within that environment as a result of the expressive, embodied activities that are invited to do.

The expectation is that there will be an enhancement of aesthetic qualities (Table 4), particularly those that are likely to benefit participants' capacity for undertaking and developing collaborative leadership (Table 2). We frame this enhancement in terms of self- and external-orientated awareness (Table 5). Greater aesthetic awareness of the self and of others and the external world enhances affective attributes and ethical sensibilities that foster capacities for pro-active agency, status adaptability, communication, relational capabilities and reciprocal learning (Table 2).

We are interested too in the potential for this awareness and learning to be carried forward and lead to future change. To what extent can we see evidence of seeds embedded in or embraced by participants that are likely to inform future leadership practice - evidence for example of new 'habits of attention' (which refers to the 'formation of new interpretive frames and habits of attention in terms of affective framing', Maiese 2016: 10) or 'memories with momentum' (Sutherland 2012: 26)? Weick, discussing sense-making, refers to seeds as a metaphor for cues or reference points from which a feeling or direction for change can emerge (Weick 1995: 50).

Figure 2 suggest a way of framing what we are looking for in terms of changes in affective qualities.

---

[38] Mays (2016: 3) is writing about appreciating Coleridge's The Rime of the Ancyent Marinere'.
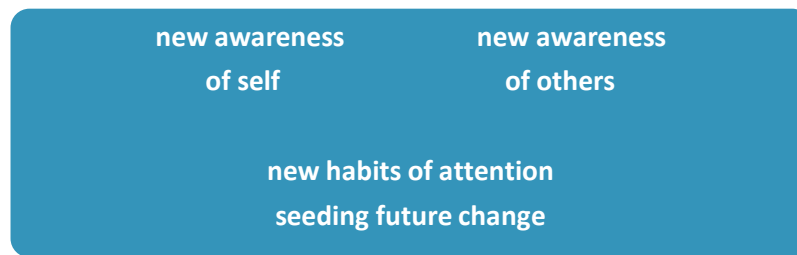
Figure 2: Change in aesthetic qualities

3.2 Intervention and data collection in the workshops

The purpose is **to help participants in nurturing their capacity for doing collaborative leadership**. The workshop design proposed in this section covers the intervention – that is, the aesthetic environment and activities (expressive activities surfacing, aesthetic reflexivity, reframing) in Figure 1 – and the data collection. Our research will explore and identify what changes (if any) in aesthetic qualities (Figure 2) are (or might be) effected through a collage-creation and associated embodied activity approach. An evaluative element is therefore built into the design.

Intervention and workshop plan

We have three aims for workshop participants:

    i.   to take as a starting point or provocation the idea that leadership by its nature is a distributed phenomenon
    ii.   to reflect upon and explore their experience of leadership
    iii. to consider implications for them of doing leadership

As noted, the project team will set up the environment created by the workshop – aestheticising it (Table 3) – in such a way as to welcome participants and share the purpose of the workshop so that it ensures they feel safe and confident enough to engage in the activities. This will be particularly challenging – and innovative – in the event of our conducting online workshops.

A draft structure of the workshops is presented in Table 7.

Action	Purpose	Theoretical base	By whom
Setting up the room / online environment	aestheticise environment	aestheticizing (Table 3)	project team
Introduction	To inform & prepare participants, explaining project, its purpose, workshop plan & offering provocation about leadership distribution	distributed leadership: base for provocation	project team - could include ppt or video presentation
Transition	Allow change from one stage to another		project team & participants
1. Expressive activities (a) collage creation (think-aloud in a group, or in silence?) (b) 'embodied' movement	To express and begin to explore experience of leading change with others. Stimulus question: How do you experience leading change with others?	emphasis on *surfacing*	participants

98

(c) sharing of its meaning with researcher(s)			
Transition	Allow change from one stage to another		project team & participants
2. Expressive and reflection activities to consider implications and learning from collage & 'embodied' movement: (a) amend collage & share meaning of changes [+ further embodied movement?] (b) record reflections through writing and/or interview	To build on activities 1 & begin reflecting on impressions & expressing & formulating learning about understanding and awareness of self & practice of leadership with others Stimulus question: What have you begun to learn about leadership?	emphasis on *reflexivity*	participants
Transition	Allow change from one stage to another		project team & participants
3. Reframing & further reflection, on learning from whole process & on future implications: Writing and/or interview	To build on activity 2 & provide evaluation data on participants' *learning*. This will identify changes (if any) in understanding & awareness of self & practice of leadership with others and implications for future practice. Stimulus question: What are your conclusions about what you have learnt and what you will take with you that will influence your future leadership practices?	emphasis on *reframing*	participants
4. Give feedback on the experience of doing this arts-based method	To provide evaluation data on participants' *experience* of this arts-based/embodied method		participants
Thanks & closing remarks	To bring workshop to a close		project team

Table 7: Workshop plan

Stimulus questions. The overarching question to be put to participants as a stimulant and orientation for collage-creation – '1. Expressive activities' in Table 7 - is a crucial one to decide upon. The wording of the question will set the direction on which participants will subsequently travel through the process of embodied collage-creation. We must be mindful of not steering them in a way that discourages their answering in as open a way as possible that reflects their own priorities and what is important to them. Questions developed previously by project partners have had an experiential focus, for example: *How do you experience the (interplay between policy and practice in your setting)? What does it feel like (to be struggling as a teacher)?* It will be important to keep the question simple whilst avoiding very specific or narrow questions or ones which imply certain assumptions, such as: *What are the tensions…*?

Participants should be in a position to engage in a creative way to express thoughts, feelings, perceptions, experiences, and so on. If we are looking to explore participants' relational awareness – to self and others – the question we pose could encourage them to think of a situation in which being aware of relationships helped them co-lead / facilitate innovation. They will need to be able to reflect

on how such 'habits of attention' supported them in acting – and being – in a certain way or might help them act in a different setting in the future. This is a retrospective approach, in which participants reflect on change which has already happened (albeit without necessarily having been 'aware' of it). A different approach could be to formulate a question that asks participants to reflect on the leadership dimensions of an anticipated change in the future that involves leadership from multiple sources.

The stimulus question for the collage chosen by the project team is:
- *How do you experience leading change with others?*

The reflection question in '2. Expressive and reflection activities' and the reframing question in '3. Reframing and further reflection' (Table 2) are to be determined. They concerns what orientation we want to give to participants when inviting them respectively to start reflecting upon and exploring the implications of the collage activity on their experience of leadership, and to consider the conclusions they reach about their learning and implications for their future practice.

Timing. To involve up to 30 participants it may be necessary, for logistical reasons to give attention to each participant, to schedule a series of workshops, e.g. three with ten participants each time. A different model may be necessary for online workshops – for example, more than 3 workshops with smaller numbers in each. We are aware of the financial and time constraints on teachers and leaders in schools and the associated difficulties of attending events on school days. Given the popularity of weekend-based professional development events such as researched, BrewED, etc. amongst many educators, such as teachers and leaders, it may be worth considering scheduling the ART workshop (whether physically co-present or online) on a Saturday morning. The workshop could be scheduled for 9.30-1pm, for example.

Data collection

We need to plan the forms of data we want so that (a) we can analyse the data, and (b) we have both textual and visual outputs that are suitable for uploading to the ENABLES Online Resource (so we need to make sure we have visual data that protect confidentiality or can be presented in a way that protects confidentiality).

The workshop itself will not be designed with a view to find concrete evidence of the impact of an intervention. Furthermore, it is not anticipated that any evaluation instrument measures participants' capacities before and after the workshop. However, this does not rule out collecting views at the beginning and at the end of workshops. We are aware of a range of influencing factors, including the cohesion of the group of participants, personal attributes of the facilitator and the way in which they frame the activity, and even the aesthetics of the space in which the activity takes place. Validity is discussed in section 3.5.

Likely modes of data collections are shown in Table 8. They apply to both physically co-present and online workshops, though adaptations would be made as needed depending on the format. The range of data collection (photos, videos, interviews, participant written

reflection, researcher notes) and the different activities, suggest careful organisation and orchestration of the process is needed (in addition to facilitation of the activities and doing the data collection). Perhaps we should have a member of the project team who is a designated 'overseer' of the data collection.

Decisions also need to be made about who will collect the data in the workshops, as well as who will facilitate the workshop activities. One issue to consider is how differences in who does what might influence the process.

Action	Data collection method	Purpose
Setting up the room / online environment	• Photos • Researcher descriptions/journal	To capture what was done & reasoning for this To provide possible content for ENABLES Online Resource
Introduction	• Video taken at time • Pre-produced ppt or video introduction	To capture presentation(s) To provide possible content for ENABLES Online Resource
Transition	• Researcher descriptions/journal	To note anything that appears important in this process
1. Expressive activities (a) collage creation (b) 'embodied' movement (c) sharing of its meaning with researcher(s)	• Photos of collages • Videos of collage creation & embodied movement • Photos of collage creation, embodied movement & other activity • Researcher descriptions/journal • interviews/group sharing of meaning, audio/video recorded	To capture data, visual and verbal To provide possible content for ENABLES Online Resource
Transition	Researcher descriptions/journal	To note anything that appears important in this process
2. Expressive and reflection activities to consider implications and learning from collage & 'embodied' movement: (a) amend collage & share meaning of changes [+ further embodied movement?] (b) record reflections through writing and/or interview	• Photos of amended collages • Videos of amending collages & any further embodied movement • Photos of amending collages & any further embodied movement • Researcher descriptions/journal • interviews/group sharing of meaning, audio/video recorded and/or collection of written reflections by participants	To capture data, visual and verbal To provide possible content for ENABLES Online Resource
Transition	Researcher descriptions/journal	To note anything that appears important in this process
3. Reframing & further reflection, on learning from whole process & on future implications: Writing and/or interview	• Video of activity • Photos of activity • Researcher descriptions/journal • Interviews on learning/future change (audio/video recorded), and/or collection of written learning conclusions by participants?	To capture data, visual and verbal To provide possible content for ENABLES Online Resource
4. Give feedback on the experience of doing this arts-based method	• Video of activity • Photos of activity • Researcher descriptions/journal • Interviews on experience (audio/video recorded), and/or collection of written views on experience by participants?	To capture data, visual and verbal To provide possible content for ENABLES Online Resource
Thanks & closing remarks	• Photos or video	To provide possible content for ENABLES Online Resource

Table 8: Data collection

3.3 Ethics

Ethical issues need to be addressed. For example, given the emphasis on affective issues and aesthetic reflexivity, it will be important to provide participants with details of appropriate sources of post-workshop support, e.g. Education Support Partnership, should they want to discuss anything arising from participating in the workshop.

3.4 Recruitment

A key consideration is who to invite to take part in the ART. Participants can include one or more of the project's 'target groups' i.e. teachers, school leaders, students, non-teaching school staff and local administrative and policy actors. The guiding principle is that of generating a sufficient range/number of school-based and policy participants to enable a rigorous, in-depth trial which produces significant findings, conclusions and resources on strengthening of distributed leadership. It is anticipated that up to 30 participants will be recruited for each trial, generating a total of 150 for five trials (one in each partner country). For the UK ART, participants will be teachers (and possible others in schools, such as support staff) developing their leadership of change practice.

Once recruited, the cohort of participants will be invited to take part in an activity involving collage-creation and embodied learning designed to help them explore their capacity for distributed leadership. This would take place in the aesthetic workshop (or workshops). Participants do not need an overt understanding of what 'distributed leadership' means but it is hoped that they will self-identify through surfacing and reflexivity affective attributes and ways of developing these that will strengthen their capacity to co-lead change. Clearly, the make-up of the group has the potential to influence the success, or otherwise, of the activity and so due thought is to be given to potential power dynamics between participants, for example.

One proposal which has been considered is to recruit participants via an established network well-known to the University; the HertsCam network (https://www.hertscam.org.uk/). The network's core programmes are the Teacher Led Development Work programme (TLDW) and the MEd in Leading Teaching and Learning. Candidates applying for the MEd, for example, have to be prepared to cultivate their 'moral purpose as a dimension of extended professionality' (Table 1: Operationalising the Principles), to 'enable them to lead change… and contribute to the enhancement of professional knowledge.'. If participants are recruited from the HertsCam network there is some value in linking their involvement in the ART with their programme of learning. To this end, we have familiarised ourselves with the networks' guiding pedagogic principles (HertsCam website, 2020) and identify some resonance with the following in those principles (Table 1, 2020):

- Cultivation of moral purpose
- Developmental processes which unfold over time
- Collaborative discussion
- Development of a learning community
- Trust and interpersonal ease
- Familiarity and mutual acceptance

- Knowledge creators
- Critical reflection and narrative writing, which is shared
- Awareness of professional identity
- Fostering mutual inspiration
- Building of collective self-efficacy

There are five Network events during the year and an Annual Conference, where teachers share accounts of their development work and work together to build robust professional knowledge. Members of this network are, therefore, already familiar to an extent with the concept of distributed leadership and, by the very nature of their membership, have shown a willingness to engage in professional reflexivity. It might be possible to use the network as a potential gatekeeper and recruitment aid, by asking the network to circulate information about the ART when communicating with members.

The recruitment strategy could involve a promotional video and social media. Once the research design has been finalised, we will have a better understanding of the commitment required by participants in terms of time and frequency of contact.

3.5 Team preparation for workshop

Arts-based and embodied approaches to development are challenging. As noted in the above discussion, they involve participants in processing, intuiting and interpreting aesthetic knowledge; they help in de-routinising an otherwise 'normal' environment and encourage participants to move out of their 'comfort zone'; they facilitate reflexivity, heightened self-interpretation and, by reconnecting the person with their body and mind, foster insights that would not otherwise arise. Their focus is on feelings, emotions and deep values. And as recognised above, the communication of feelings can be difficult and, whilst they may involve much that is positive (such as developing confidence, feeling a sense of camaraderie in a group, and being uplifted by a sense of learning about one's feelings), they may also involve 'unacceptable' feelings or be associated with feelings such as shame, guilt and embarrassment.

There are challenges for the UK team as the researchers designing and facilitating the aesthetic workshops. These include the methodological challenges concerning what design and processes will enable the ART to do what we intend it to do, and the ethical issues which we will need to address in seeking ethical approval and in our actions throughout the ART and its evaluation.

There is, arguably, another area of challenge which is to do with our engagement in the process as persons: what we bring to the ART and its facilitation as the people guiding and stimulating aesthetic activity and reflexivity and as the analysts of data; how we respond to and interact with participants; and what it is we need to be aware of in ourselves in relation to these activities as researchers. An implication could be that we need to design carefully, as part of the whole ART process, our own pre-workshop(s) reflexivity.

We are a group of researchers who already have a working relationship. Preparation as a team is key to the success of the workshop and to the success of the subsequent analytical process. Decisions are needed about who will lead the workshop(s) and who will be involved in data analysis. The way in which the data are collected and analysed will depend to a great extent on who is doing it, and whether it is an individual or a group. We will need transparency on how we are thinking about our own sense-making of the participants' sense-making. There is also the danger of overinterpreting the visual metaphors created and so an analytical framework is envisaged which draws on the theoretical approaches developed by Roberts and Woods (2018), Culshaw (2019) and others (see section 4).

A pre-workshop activity is envisaged in which all project partners engage in a kind of 'practice run.' The rationale for this is multifaceted. We need to acknowledge and discuss any feelings of embarrassment, any concerns, etc. openly. All team members would create a collage, in response to a stimulus question, and reflect on the embodied learning and sense-making they experience. A morning workshop (9.00 – 12.30) will be scheduled for September 2020.

3.6 Validity

We are reliant on participants' authentic commitment to reflecting on their experiences of leading change. As a key principle, participants will be viewed as knowledgeable and as being engaged in the knowledge making in the research (Knapik 2006). There will be an implicit understanding that they are being as honest and candid as possible in their responses to the workshop activities. This includes reflections on whether or not anything comes up for them either during or after the workshop. At the same time, we will remain mindful that participants may only 'put forward the images and meanings… they most want to communicate' rather than providing a 'comprehensive picture' of their experiences (Woods & Roberts, 2013, p3). In terms of the meaning of the collages, or the elements within them, it is perhaps not helpful to debate about the 'right' or 'wrong' meaning of an image but rather to talk in terms of 'equally plausible - though sometimes competing and contesting - meanings and interpretations' (Rose, 2007, p. xiii). Indeed, ambiguity in a collage provides a 'way of expressing the said and unsaid' and can reveal both 'the intended and the unintended' (Butler-Kisber, 2008, pp. 268–9). Rather than it being perceived as a problem, ambiguity in visual data is perhaps to be embraced (Knowles and Sweetman, 2004).

The workshop will elicit rich data collected via a range of methods, including collage-creation, embodied movement, written and spoken reflections and individual or group interviews. Whilst this might add to the complexity of the analytical process, it can also serve to enhance the validity of the findings. The power of the participants' narratives of leading change with others lies not in their 'faithful representations of a past world' (Riessman, 2005, p. 6) but more in the way they exhibit what Bunge calls 'symptoms of truth' (1961, in: Holstein, 2017). Participants are sharing with us re-presentations of experience – refractions rather than mirrors of the past (Riessman, 2005) – which are necessarily interpretive.

What is shared by the participants will be affected by a variety of processes and factors, including our positionality as researchers and our pre-existing relationships as colleagues.

We argue that working as a team and engaging in collective, critical reflection has a moderating effect on our analysis and the potential to enhance the credibility and trustworthiness of the findings.

4. ANALYSIS

In this section, a suggested overview is offered of how analysis of the diverse range of data collected could be analysed. The process might be seen as one of analytic progression (Miles and Huberman 2002), proceeding though different 'platforms' from which to view or engage with the data (Spencer et al (2003: 213). Awareness of complexity-informed narrative analysis (ideas such as 'process tracing') (Boulton et al 2015), critical thinking about induction analysis (Hammersley (2008) and narrative analysis (Hickson 2016), and the value of a systematic approach to capturing 'rich insights' from qualitative data (Dierckx de Casterle ́ 2011) have helped to crystallise some of our thinking about the analysis.

Table 9 suggest steps in the analysis. The right-hand column suggests where processes for analysis in Culshaw (2019b) and Roberts and Woods (2018) might be. Roberts and Woods propose a 5-point process of analysis:

1. Listening to the accounts of the collage given by the collage maker
2. Working as a research team to 'read across' the collages visually
3. Grouping the collages according to 'striking elements'
4. Multi-media analysing of the story of the collage
5. Identifying areas of learning about the topic of leadership

Culshaw draws on the wider image analysis literature to create an analytical framework which combines description of colour, content and placement, conceptual structure, symbolic structure as well as a deeper interpretation beyond an immediately obvious meaning. This involves different levels of analysis such as conceptual (a more descriptive level concerning spatial distribution of concepts), symbolic (how meaning is carried in images) and analytical (how images relate to each other and to the whole).

Analysis	Purpose	Collage analysis procedures that may be included each step*
For each participant: - thick description, including visual images, of each participants' data and account of change	• ensure detail and 'living' character of data from participants are captured • allow readers of the research to assess credibility and transferability of findings	Listening to the accounts of the collage given by the collage maker** Descriptive/conceptual***
For each participant: - process tracing and thematic analysis - assessment of what (if any) change in qualitative qualities has occurred as a result of the workshop activities	• identify significant occurrences of self-revelation and change for each participant (through process tracking) • identify important themes in the experience of and learning through the activities for each participant • reach a conclusion about whether any change in qualitative qualities has occurred as a result of the workshop activities	Symbolic*** Analytical*** Multi-media analysing of the story of the collage**

Across participants:
- compare findings for each participant
	• identify similarities and differences concerning
	  o significant occurrences of self-revelation and change
	  o themes in the experience of and learning through the activities for each participant
	• reach conclusions about the nature and extent of change (if any) in qualitative qualities that has occurred as a result of the workshop activities
		Working as a research team to 'read across' the collages visually**
		
		Grouping the collages according to 'striking elements'**
		
		Multi-media analysing of the story of the collage**
		
		Symbolic***
		
		Analytical***

Synthesis and conclusions	• explain what the findings suggest about whether there is a *clear connection* between (a) the use of collage-creation and an embodied movement exercise, and (b) change in participants that strengthens capacity for distributed leadership. • suggest the processes and variables that help explain such change or its absence.	

*   This is not intended to be a complete list of procedures of the analysis. Interview data analysis procedures are not included for example. It suggests where the procedures and levels of collage analysis in work by Culshaw, Roberts and Woods may be relevant. All aspect and procedures of the steps may not be done in the order suggested by the steps, For example, working as a research team to 'read across' the collages visually and grouping the collages according to 'striking elements' could be a team activity undertaken as preparation for the individual participant analyses.
**   Roberts and Woods (2018)
*** Culshaw (2019b)

Table 9: Steps in the analysis

As well as the steps in the analysis drafted as Table 9, there are other matters to consider. These include the following.

Who analyses. For example, will it be team members individually or will there in addition be some collective analysis? There are arguments for a team approach, at least for parts of the process. A team approach, including different disciplinary perspectives, enhances quality of analytical discussion and enhances 'the possibility to grasp the essence of the interview data, to correct misinterpretations and to obtain rich, well-considered and creative insight in the research phenomenon' (Dierckx de Casterle ́ 2011: 10).

Mode of presenting data. This concerns the mode of presenting the data to ourselves and externally. Photographs of collages and interview data can be analysed as sets of data. How best is it to explore the links between the sets? How are the elements of data of each individual (a participant's collage and interview data for example) presented and analysed? In addition, creative ways of presenting data and initial analyses can be undertaken. For example, in the EPNoSL project a video of the collages was created which sought to say visually something about the analysis ('Stories of Hierarchy', Roberts and Woods, on YouTube).

Impact framework. It is possible to combine an inductive analytical process (building up themes, significant occurrences and learning reported in participants' data) and a deductive approach (testing through data analysis whether expectations that change as described by a conceptual framework actually occurred. Such a conceptual framework could be constructed to reflect the aesthetic qualities and seeds of future impact (Tables 5 and 6 and Figure 1). The framework could be used to guide analysis across participants – the third step in Table 9 – to search for evidence and counter-evidence of the kind of perceived change amongst participants which the study expects to see resulting from the workshop activities. It would not preclude findings outside the framework being identified.

REFERENCES

Antonacopoulou E. (2019) Sensuous Leaning: What it is and why it matters in addressing the Ineptitude in professional practice. In E. Antonacopoulou and S. S. Taylor (eds) *Sensuous Learning for Practical Judgment in Professional Practice: Vol 1*. Springer.

Archer, M. S. (2003). *Structure, Agency and the Internal Conversation*. Cambridge: Cambridge University Press.

Bailey, N.M. and Van Harken, E.M. (2014) 'Visual images as tools of teacher inquiry'. *Journal of Teacher Education*, 65 (3), 241–60.

Beard, C., Clegg, S., & Smith, K. (2007). Acknowledging the affective in higher education. *British Educational Research Journal*, *33*(2), 235-252.

Beauregard M (2007). Mind does really matter: evidence from neuroimaging studies of emotional self-regulation, psychotherapy, and placebo effect. *Progress in Neurobiology*, 81(4): 218-36.

Berkovich, I. and Eyal, O. (2019). Feelings, moods, and emotion in schools: Affective perspectives. In M. Connolly, D. H. Eddy Spicer, C. James, & S. Kruse (Eds.), *The international hand-book on school organization*. London: Sage.

Bologh, R. W. (2010) *Love or Greatness: Max Weber and Masculine Thinking - A Feminist Inquiry*, London: Routledge.

Boulton, J. G., Allen, P. M., & Bowman, C. (2015). *Embracing complexity: Strategic per-spectives for an age of turbulence*. Oxford, U.K.: Oxford University Press.

Burge, A., Godinho, M.G., Knottenbelt, M. and Loads, D. (2016) '"... But we are academics!": A

reflection on using arts-based research activities with university colleagues'. *Teaching in Higher Education*, 21 (6), 730–7.

Butler-Kisber, L. (2008) 'Collage as inquiry'. In Knowles, J.G. and Cole, A.L. (eds), *Handbook of the* Arts in Qualitative Research: Perspectives, methodologies, examples, and issues. Thousand Oaks, CA: SAGE Publications, 265–76.

Corrigall, J; Payne, H and Wilkinson, H (2006) (Eds) About a Body: Working with the Embodied Mind in Psychotherapy. London/New York: Routledge.

Culshaw, S. Y. (2019a). An exploration of what it means to be struggling as a secondary teacher in England. PhD Thesis, University of Hertfordshire

Culshaw, S. (2019b). The unspoken power of collage? Using an innovative arts-based research method to explore the experience of struggling as a teacher. *London Review of Education*, *17*(3), 268-283.

Davidson, R.J., Kabat-Zinn, J., Schumacher, J., et al. (2003). Alterations in brain and immune function produced by mindfulness meditation. *Psychosomatic Medicine*, 65, 564–570.

DeNora T (2006) Music and emotion in real time. In: O'Hara K and Brown B (eds) Consuming Music Together: Social and Collabortive Aspects of Music Consumption Technologies. Dordrecht: Springer, 19–33.

Dierckx de Casterle´, B., Gastmans, C., Bryon, E. & Denier, Y. (2011) QUAGOL: A guide for qualitative data analysis. Int. J. Nurs. Stud. (2011), doi:10.1016/j.ijnurstu.2011.09.012

Di Paulo, E. A., Rohde, M. & De Jaegher, H. (2010) Horizon for the enactive mind: Values, social interaction and play. In J Stewart; O Gapenne & E Di Paolo (eds) *Enaction: Toward a new paradigm for cognitive science*. pp33-87. Cambridge, MIT Press.

Dumas G; Lachat, F; Martinerie, J; Nadel, J & George, N (2011) From social behaviour to brain synchronization: Review and perspectives in hyperscanning *IRBM*, 32, 1, 48053.

Eddolls, T. (2014) *Hypnofacts 2*. Chippenham: iTech-Ed Hypnotherapy.

Entwistle, N. (2000) *Promoting Deep Learning through Teaching and Assessment: Conceptual frameworks and educational contexts*, paper presented at the Teaching and Learning Research Programme (TLRP) Conference, Leicester (November 2000). Available at: http://www.tlrp.org/pub/conf00.html (Accessed: 4.11.10).

Ewenstein, B., & Whyte, J. (2007). Beyond words: Aesthetic knowledge and knowing in organizations. *Organization Studies*, *28*(5), 689–708.

Fields, J., Kenny, N. A. & Mueller, R. A. (2019) Conceptualizing educational leadership in an academic development program, *International Journal for Academic Development,* 24:3, 218-231.

Gallagher, S., 2011. 'Embodiment and Phenomenal Qualities: An Enactive Interpretation.' *Philosophical Topics* 39, 1–14.

Gallese, V., 2018. *Neoteny and Social Cognition: A Neuroscientific Perspective on Embodiment*. The MIT Press, Cambridge, MA. https://doi.org/10.7551/mitpress/9780262035552.003.0017

Gerstenblatt, P. (2013) Collage portraits as a method of analysis in qualitative research, *International Journal of Qualitative Methods*, 12, 295–309.

Gibbs, R.W., Costa Lima, P.L., Francozo, E., 2004. 'Metaphor is grounded in embodied experience.' *Journal of Pragmatics* 36, 1189–1210. https://doi.org/10.1016/j.pragma.2003.10.009

Gidley, J. M. (2016). *Postformal education: A philosophy for complex futures*. Basel, Switzerland: Springer International.

Gilbert, P (2015) Affiliative and prosocial motives and emotions in mental health. *Dialogues Clinical Neuroscience*. 2015 Dec; 17(4): 381–389.

Gurevitch, Z.D. (1988) 'The other side of dialogue: On making the other strange and the experience of otherness'. American Journal of Sociology, 93 (5), 1179–99.

Hammersley, M. (2008) *Questioning Qualitative Inquiry*, London: SAGE.

Holstein, J., 2017. *The Active Interview*. SAGE, London. https://doi.org/10.4135/9781412986120

Hornecker, E. (2011) The role of physicality in tangible and embodied interactions, Interactions, 18 (2), 19–23.

James, A., Brookfield, S.D., 2014. *Engaging imagination: Helping students become creative and reflective thinkers.* John Wiley & Sons, New Jersey.

James, C., Crawford, M. & Oplatka, I. (2019) An affective paradigm for educational leadership theory and practice: connecting affect, actions, power and influence, *International Journal of Leadership in Education*, 22:5, 617-628.

Kara, H. (2015) *Creative Research Methods in the Social Sciences: A practical guide*. Bristol: *Policy Press.*

Knapik, M. (2006) The Qualitative Research Interview: Participants' Responsive Participation in Knowledge Making. *International Journal of Qualitative Methods*, 5(3).

Knowles, C. and Sweetman, P. (eds) *Picturing the Social Landscape: Visual methods and the sociological imagination*. London: Routledge.

Lakoff, G. and Johnson, M. (1980) *Metaphors We Live By*. Chicago: University of Chicago Press.

Lasky, S. (2005) A sociocultural approach to understanding teacher identity, agency and professional vulnerability in a context of secondary school reform. *Teaching and Teacher Education.* 21; 899–916.

Maiese, M. (2016) Affective Scaffolds, Expressive Arts and Cognition, *Frontiers in Psychology*. 7:359.

Mannay, D. (2010) 'Making the familiar strange: Can visual research methods render the familiar setting more perceptible?'. *Qualitative Research*, 10 (1), 91–111.

Mannay, D., Staples, E. and Edwards, V. (2017) 'Visual methodologies, sand and psychoanalysis: Employing creative participatory techniques to explore the educational experiences of mature students and children in care'. *Visual Studies*, 32 (4), 345–58.

Mannay, D., Creaghan, J., Gallagher, D., Marzella, R., Mason, S., Morgan, M., Grant, A., 2017a. 'Negotiating Closed Doors and Constraining Deadlines: The Potential of Visual Ethnography to Effectually Explore Private and Public Spaces of Motherhood and Parenting.' *Journal of Contemporary Ethnography* 0891241617744858. https://doi.org/10.1177/0891241617744858

Marshall, J. (2007) 'Image as insight: Visual images in practice-based research'. *Studies in Art Education*, 49 (1), 23–41.

Mays, J. C. C. (2016), *Coleridge's Ancient Mariner*, Palgrave.

Miles, M. B., & Huberman, A. M. (2002). Reflections and advice. *The qualitative researcher's companion*, 393-397.

Patchen, T. and Crawford, T. (2011) 'From gardeners to tour guides: The epistemological struggle revealed in teacher-generated metaphors of teaching'. *Journal of Teacher Education*, 62 (3), 286–98.

Payne, H. , pages 162-180 In: Corrigall, J; Payne, H and Wilkinson, H (2006)(Eds) About a Body: Working with the Embodied Mind in Psychotherapy. London/New York: Routledge.

Payne, H. (2014) Our body and mind are one, *LINK*, 1(1). Available at http://www.herts.ac.uk/link/volume-1-issue-1/our-body-and-mind-are-one

Payne, H. (2017) The Psycho-neurology of Embodiment with Examples from Authentic Movement and Laban Movement Analysis, *American Journal of Dance Therapy*, published online, DOI 10.1007/s10465-017-9256-2

Payne, H. And Brooks, S. D. M. (2017) Moving on: the BodyMind Approach for medically unexplained symptoms, J*ournal of Public Mental Health*, 16(2): 63-71.

Riessman, C.K., 2005. 'Narrative Analysis.' *Narrative, Memory & Everyday Life* 1–7.

Roberts, A. and Woods, P.A. (2018) 'Theorising the value of collage in exploring educational leadership'. British Educational Research Journal, 44 (4), 626–42.

Rose, G. (2007) *Visual Methodologies: An introduction to the interpretation of visual materials*. 2nd ed. London: SAGE Publications.

Schratz, M. (2013) Beyond the Reach of Leading: Exploring the Realm of Leadership and Learning, in A. Kollias & P. Hatzopoulos (eds), *School Leadership Policy Development: The EPNoSL Briefing Notes,* European Policy Network on School Leadership.

Spencer, L., Ritchie, J. and Connor, W. (2003) in J. Ritchie & J. Lewis (eds) *Qualitative Research Practice*, London: Sage.

Stokes, J. and Jolly, R. (2014) 'Executive and leadership coaching', In E. Cox, T. Bachkirova and D. Clutterbuck (Eds.) *The Complete Handbook of Coaching*, (2nd edition). London: SAGE

Sturdy, A. (2003). Knowing the unknowable? A discussion of methodological and theoretical issues in emotion research and organizational studies. *Organization,10* (1), 81–105.

Sutherland, I. (2012) Arts-based methods in leadership development: Affording aesthetic workspaces, reflexivity and memories with momentum, *Management Learning*, 44(1): 25–43.

Tschannen-Moran, M. (2019) Organizing in schools: A matter of trust. In M. Connolly, D. H. Eddy Spicer, C. James, & S. Kruse (Eds.), *The international hand-book on school organization*. London: Sage.

Weick, K. E. (1995) *Sensemaking in Organisations*, SAGE.

Western, S. (2012) *Coaching and mentoring. A critical text.* London: SAGE.

Wilkinson, 2006 in Corrigall, J., Payne, H., & Wilkinson, H. (2006). *About a body: Working with the embodied mind in psychotherapy*. Routledge.

Woods, P. A. (2005). *Democratic leadership in education*. London: Sage.

Woods, P. A. (2016) Democratic roots: Feeding the multiple dimensions of 'leadership-as-practice'. In J. Raelin (ed.), *Leadership-as- Practice: Theory and Application*. London: Routledge.

Woods, P. A. (2019). School organisation: Authority, status and love as an integrative pow-er. In M. Connolly, D. H. Eddy Spicer, C. James, & S. Kruse (Eds.), *The international hand-book on school organization*. London: Sage.

Woods, P. A. (2020). The organic metaphor underpinning the ENABLES ARTs. Unpublished thought piece.

Woods, P. A., & Roberts, A. (2013). *Distributed Leadership and Social Justice: A case study investigation of distributed leadership and the extent to which it promotes social justice and democratic practices*. Centre for Educational Leadership, University of Hertfordshire.

Woods, P. A., & Roberts, A. (2018). *Collaborative school leadership: A critical guide*. Lon-don: Sage.

Woods, P. A., J. Jarvis, A. Roberts, and S. Culshaw (2020) "School Leadership Preparation and Development in England." In [Oxford] *Encyclopaedia of Educational Administration*, edited by R. Papa, 1–25. New York: Oxford University Press.

APPENDIX

The aesthetic

The arts-based and embodied learning approach to leadership development proposed in this project draws heavily on Sutherland's (2012) theoretical model of experiential learning and is also influenced by others' conceptualisations of aesthetic reflexivity. Sutherland suggests that, by creating aesthetic workspaces, participants can engage in aesthetic reflexivity to create memories with momentum to inform their future leadership practice[39]. Maiese (2016), too, suggests that the informational character of an environment can influence our affective states, including bodily processes, feelings and modes of thought and lead to change in habits of attention. Thus, she argues, affective transformation often goes hand-in-hand with cognitive transformation.

The underlying premise is that reflection arising from aesthetic engagement can lead to a change in practice; a transformation in consciousness can occur that has the potential to dislodge habitual assumptions which in turn opens up the possibility of noticing previously unseen aspects of a situation (Maiese 2016). Aesthetic reflexivity is proposed as a mode of dealing with the adaptivity required of leaders in complex, modern life. It is an activity of self-creation and maintenance (DeNora, 2006) and a means of self-interpretation, including in relation to others. Aesthetic reflexivity can be encouraged by mobilising aesthetic knowledge within an aesthetic workspace; such reflexivity helps bring to the fore participants' awareness of specific feeling forms, attributes and characteristics - as an object of knowledge upon which to reflect. Sutherland conceptualises aesthetic reflexivity as a transformational bridge between experience and learning. As a practice, it involves opening up and questioning what is known (Ewenstein & Whyte 2007).

Arts-based approaches facilitate 'embodied, emotional experiences of self and leadership', often through physicality, manipulation and bodily movement that enhance awareness of people's 'embodied selves in the moment' (Sutherland 2012: 34). There is therefore an intimate connection with embodied learning which reconnects the person with their body and mind and involves discovery of insights and practical skills that enable the person to experience their body as a source of effective knowledge and learning (Payne 2014, 2017, Payne and Brooks 2017). The body is involved in thinking, emotions and acting. Neuroscience supports the role of the body in cognition and social engagement and the quality of awareness is linked to certain dynamics of neural activity making it an embodied process (Davidson et al 2003). Research illuminates these interconnections, emphasising the importance of the role of the body in connecting people and in how we understand each other (Beauregard 2007, Gilbert, 2015, Dumas et al. 2011, Di Paulo et al, 2010).

The unfamiliarity of an arts-based and embodied learning approach can help de-routinise (Sutherland 2012) an otherwise 'normal' environment and so can encourage participants to move out of their 'comfort zone' of habitual worldviews towards a more reflexive mode of knowing and understanding. Maiese (2016) suggests that this can catalyse an 'experiential break,' disrupting participants' existing schemas. The so-called 'aestheticizing' (Sutherland 2012) of an event, such as an arts-based and embodied learning workshop, can capture the attention, the imagination and emotional commitment of participants and challenge their ways of acting and thinking.

---

[39] Sutherland (2012) concludes that arts-based methods for leadership development work by creating:
"Aesthetic workspaces – through framing, aestheticising and de-routinising activities – which in turn afford;

Aesthetic reflexivity focused on personal management-leadership development – through experiencing self and others, objectifying experience and associative work – resulting in;

Memories with momentum to inform future management and leadership practice."

DeNora (2006) posits that arts have 'scenic properties' (p.25) which can change environments into aesthetic workspaces. By altering the routine perception of a space's purpose, an aesthetic workspace can emerge in which interactions between individuals, groups and artistic products can take place. As such, an aesthetic workspace requires a reconfiguration of the orientation towards a particular environment, by altering one's emotional relationship to it so that it no longer conforms to normative structures (Sutherland 2012). It is less about the space itself and more about how one conceptualises it for the purpose of aesthetic engagement. This 'framing' of the space and event starts before the event itself in the way that participants are recruited and informed. The process of framing continues through to how the event is introduced, how participants are encouraged to engage and how the facilitator mediates the process. It can also continue beyond the event itself, for example in the form of written reflections on the process. This can act as an opportunity to critically examine the learning process and identify possible effects for action in the future. Deep reflection of this type, after the event, has the potential to allow a revisiting of experience and can influence the coherence and continuance of the experience as memories. Such memories are only valuable, however, if they garner sufficient momentum to change habits of attention and impact actual practice.

At its simplest, aesthetic knowledge is defined as knowledge which comes from understanding the look, feel, smell, taste and sound of things; thus, it is embodied and derived from the senses, particular situations and experiences (Ewenstein & Whyte 2007). It plays an important part in the process of aesthetic reflexivity, in which people open up and question what is known. Aesthetic knowledge, acquired through participation in and reflection on arts-based and embodied approaches to learning, is conceptualised both as a *competency* (involving feelings, sensitivity and corporeal experience) and as *style* (expressed in vocabulary and syntax as well as in non-verbal signs) (Ewenstein & Whyte 2007). Ewenstein and Whyte argue further that aesthetic reflexivity is engaged in both as a form of reflection and as a reflexive practice and their table might provide a useful framework for seeing how such aesthetic knowledge is enacted through reflexivity:

	Aesthetic knowledge	Aesthetic reflexivity
Symbolic	Aesthetic knowledge as *style*, constituted in semiological terms and grounded in a specific vocabulary and syntax; includes expression through non-verbal signifiers, referents and signs.	Aesthetic reflexivity as *reflection*, involves sensing, symbol-processing, interpreting, intuiting and 'thinking' with aesthetic knowledge.
Experiential	Aesthetic knowledge as *competency*, constituted in phenomenological terms and involves feeling, sensitivity and corporeal experience.	Aesthetic reflexivity as *practice*, constitutes a reflex-like interaction with a changing material context, informed by aesthetic knowledge.

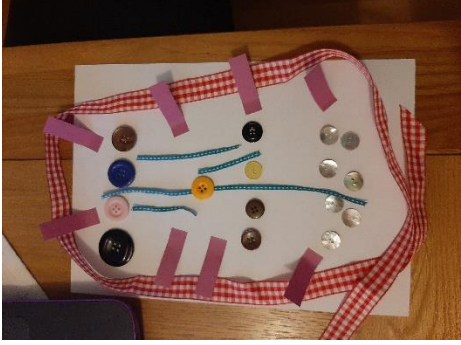**Table 1. Aesthetic knowledge and its enactment through reflexivity.**

Reflection involves sensing, processing, intuiting and interpreting aesthetic knowledge; reflexive practice involves an interaction with a changing context, as informed by aesthetic knowledge.
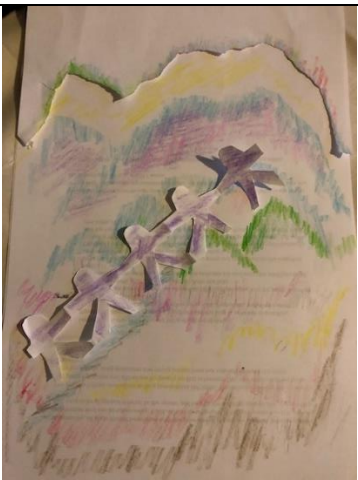
Aesthetic reflexivity depends on framing; framing helps raise the salience of professional issues and encourages thinking about practice within and through aesthetic experiences.
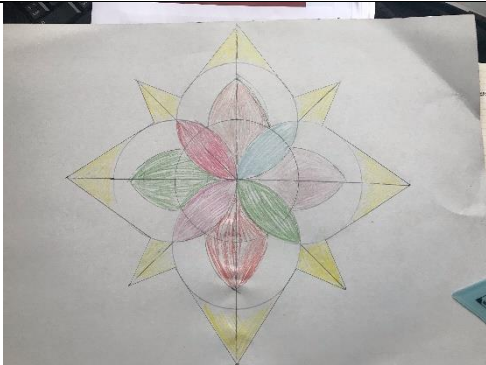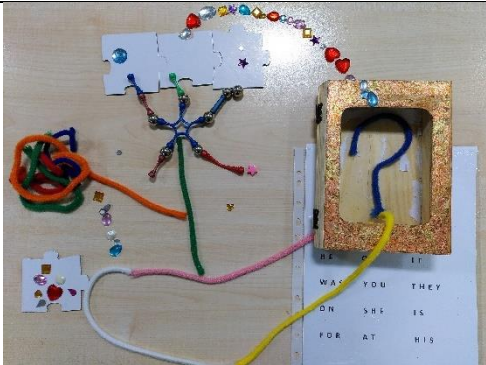
In summary, the arts-based and embodied learning approach to leadership development proposed here has the potential to become an aesthetic event. It will be essential to set the workshop up as an aesthetic workspace in which participants will be able to develop felt, embodied and emotional experiences of themselves and their leadership capacity. The aestheticizing of the workshop will help generate aesthetic knowledge as objects for reflection and reflexivity which in turn have the potential to provide memories, concepts and discourse for future practice (Sutherland 2012).

Trials 1 – 8

	Collage (photo)	**Gesture response (description by researcher)**
1A	 In trial 1, participants created 2 collages; their first collage is displayed here.	(gesture response activity not part of the workshop – included from trial 2 onwards)
1B	 In trial 1, participants created 2 collages; their first collage is displayed here.	(gesture response activity not part of the workshop – included from trial 2 onwards)
1C	 In trial 1, participants created 2 collages; their first collage is displayed here.	(gesture response activity not part of the workshop – included from trial 2 onwards)

2A		She says "very simple" before starting. Arms up above head, looking up, then arms down and back up again in slightly different direction – looking towards her left.
2B		no gesture made (unsure whether instructions were unclear or not happy to take part).
2C		remains seated and uses first one arm over the head, and the other arm sweeping in front of her; then leaning forward peering with hands above her eyes; then starting with hands on chest opening her arms wide to the left and then to the right
2D		She stands up. Starting with her hands together over the bottom of her stomach, she spread her arms outwards and, whilst holding them there, leans forward smiling to the left and then to the right. Then, still leaning forward, bending slightly, to the right she brings her hands into a praying gesture underneath and touching her chin. After that she stands straight, looking ahead, open her arms again. Then, leaning forward, bending slightly, this time to the left, she brings her hands into a praying gesture underneath and touching her chin – then moving forward slightly to the right, holding the same position. As before, after that, she stands straight, looking ahead, open her arms again, with an

			upward turning of her palms. Then, as before she leans forward, bending slightly, to the right this time, she brings her hands into a praying gesture underneath and touching her chin. And then returns to her seat.
3A			She raises her arms in front of her chest so that they are parallel to each other, horizontally. Palms are facing downwards. She then rolls her arms around each other in a clockwise motion. There is a feel of a forward roll in the movement. She then lowers her arms down again.
3B			She had missed the facilitator's gesture as she was still in mediative mode (eyes closed) following the guided body awareness. The facilitator then offered to repeat her own gesture. 3B then said "that was mine actually" and she raises her arms out and upwards at the side of her body, with palms facing inwards. It is a very open gesture. She narrates further "this and then it would be this" at which stage she joins her hands together by interlocking her fingers.
4A			He raises his left arm in front of his body, chest high, with the arm held horizontally and the palm facing downwards. He takes his right hand and starts to drum his fingers on his left forearm. He moves his fingers up and down the forearm, and then towards his left hand. It has the appearance of playing the piano, with his left arm being the keyboard itself.
4B			I notice she looks to the side, seems to be saying "you, come" points in their direction, beckoning. Then looks ahead and to the other side, uses both hands (forefingers) to point straight ahead, and seems to check with those to her left and right. She opens up her gesture (seems to shrug), and then points towards her left. There is a sense that she's checking in with others and deciding which direction to go in. (It is 20 seconds long).

5A		(went 1st) stood up, gathering gesture with both hands/arms
5B		(went 3rd) stood up, moved hands and arms upwards (bit like an Indian dance). Open posture.
5C		(went 2nd) crouched down, then spiralled round and stood up, opening up her arms as she revolved.
6A		Hand to ear, listening Looking around Arm up (not entirely clear on screen)

6B		She had been sitting on the floor, so stands up and steps back. She then sits down again, glances over her shoulder and appears to be beckoning others. She shrugs her shoulders and indicates a certain look of doubt, uncertainty and/or intrigue. She gestures over to someone else to join, she looks back and seems a bit concerned or interested. She seems to be encouraging the other person, perhaps even pulling them along – is she holding their hand? She stands up again and seems to be walking away, with the other person? The gesture response seems to have ended and so the workshop facilitator steps in, but she continues with the activity for a few more seconds. It is a really detailed and expressive response.
7A		She sits back and starts to raise her hands up, showing both palms and with fingers apart. She opens up her hands and circles them around her face and slowly lowers them on both sides of her body, while continuing to look ahead. She then brings her hands together, with palms upwards, in front of her. She seems to offer her hands to others in the workshop by bringing her hands closer to her screen. She then brings her hands back towards herself, placing her crossed her hands – palms inwards - in front of her heart. Researcher's reflection: I felt quite moved by this gesture. It was a nurturing, holding gesture which also included the leaders as part of the whole. I found it very powerful.
7B		No gesture made

7C		No gesture made
8A		With her right arm extended to the right, 8A holds her fist as if something is being held in it and then moves it forward toward the camera. (note: 8B follows this up with a similar gesture (taking up what was held in 8A's hand?)
8B		Following 8A's gesture, 8B (sitting) reaches back with his right arm as if to grab something and then bring it forward to place it in front of him.
8C		Sitting, 8C put her hand before her, level with her right shoulder and slighty to the right, and with her palm upwards moves her arm upwards and forwards and beyond the top of the video screen.

Trial 9: sample collages