The 'Learning Wave Trajectory Model':
exploring the nature and benefit of an 'artful' management education learning process

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ABSTRACT: This paper's proposition is that, as the concept of managerial and work identity and the meaning of a production of knowledge transforms, so too must the processes for management education and development. A new "Artful Learning Wave Trajectory Model" is presented for use in exploring the nature of learning processes facilitated by 'artful' capability building. The Model proposes a different approach to current 'arts-in-business' in management education and development. It is suggested that this alternative process will assist those in higher education domains create a culture of awareness and creativity for enacting 'good' theories in management and management education practice.
Keywords: *management, learning, arts, transformation, improvisation, business education*

MANAGEMENT DEVELOPMENT – SURVEY SAYS:

Recent Australian, U.S., and U.K. survey data of management dissatisfaction suggests there is potential benefit from an examination of current theory and learning practices within various management education foci (Carnegie Mellon, 2004: 2; Dunham, 2005; SEEK, 2004: 12). For example, in the Australian online SEEK survey, from a sample of 6020 completed responses by end-users of an employment service, 49% of respondents expressed dissatisfaction with management. These results are significant in understanding criticisms of management education, which Ghoshal (2005) says for too long have taught a behaviour model that leads to ethical lapses, and ideologies as if they are science, for example, such as shareholders taking all the economic risk. Ghoshal says the real risk-takers are employees, like the end-user applicants surveyed above, whose dissatisfaction with management may reflect a realisation that changing jobs is not easy. At the other end of the spectrum of perceived job availability in management, the Harvard Business Review (Pink, 2004: 21) said, "an arts degree is the hottest credential in the world of business … because the MBA prepares managers to manage nothing." Mintzberg (2004: 9) believes that both "management and management education are deeply troubled, but neither can be changed without changing the other." Kanter (2005: 93) confirms this when, in response to Ghoshal, she notes that focus should also be on "knowledge consumers," and confirms "the importance of reflexivity" in consumers of education. Mintzberg (2004) also describes an approach related to Kanter's observations. He recommends management education which encourages consumers and practitioners to have personal reflection and learn from their own experience in a *thoughtful* learning space, making use of situational experience.

Further exploration in the literature on the need for a re-examination of management education theory and process leads to elaboration of the arguments made by Ghoshal and Kanter. Ghoshal (2005: 76) argues that many of the "worst excesses of recent management practices have their roots in a set of ideas that have emerged from business-school academics over the last 30 years" which became increasingly based on theories developed by economists. In the ninety years since creation of the notion of professional management, current trends and perturbations such as globalisation, based on ongoing economic perceptions of competition and collaboration (understood as accelerated international integration based on rapid change), are still key elements of concern in the 21st century society of organisations (CEPES, 2004: CREATE, 2002).

More recently Morgan (1988: xii-xiii) urged managers to "become more proactive and skilled in dealing with the managerial turbulence that lies ahead." Since then, that turbulence is reflected in literature regarding the knowledge economy, the conduct of business, and the process and nature of management education (Douglas, 2001; Ehrich and Hansford, 2006; Reich, 1993). In order to deal with the implications for management education, Douglas (2001) identified the need in education and business to foster the development of networks, collaboration, transformational change and impact through personal reflection, self-awareness, resilience, principled creativity and serious play. That is especially the case for a knowledge economy world that includes both the paradoxical collaborate/compete model (Tichy, 1999), and the self-owned and portable career building model in a contemporary context of rapidly changing workforce development needs and business requirements (Taylor 2001).

In support of what became Mintzberg's (2004) reflective practice and experiential learning approach to management education, Nissley (2002:28-29) explored the artful and "aesthetic dimension in organizational life" and asked two interesting questions. First, "if rational [economic] ways of knowing are inadequate, [because they assume human behaviour is always rational] are there any alternatives"? Second, "what can organization and management theory learn from art"? These two questions underpin the basis for this paper as well as considerable albeit recent research of elements in the alliance between the arts, aesthetics, and areas such as leadership, management, and staff

development (Barrett, 2000; Candy, 1995; Conrad, 1998; Cummings, 2000; Darsø, 2004; Eisner, 2002; Kärreman and Alvesson, 2004; Ottensmeyer, 1996; Strati, 2000; White, 1996).

ARTFUL LEARNINGS AND BEING ARTFUL: PROPOSITION AND DEFINITION

The proposition in this paper is that skills, capacities and capabilities required of people in their organisations include the need to be reflective, to engage with change, to be comfortable with ambiguity, to have standards, to understand the key questions that need to be asked in any situation, to be conscientious about both people and what they want, and to ask about values and trust. In this paper these are identified as 'artful learnings' founded on 'arts-based' development of cultures of inquiry and creativity, which are capabilities this paper presents as essential for a culture of learning that aids both in educational and economic enterprise (Haseman, 2005; Kerr, 2004). Legitimating the proposition, and Nissley's questions regarding alternatives for learning and education, the 'knowledge economy' reality has led to a demand for a learning process that moves away from "reactive learning" towards "deeper levels of learning" characterised by an increasing awareness of the larger whole, thereby assisting learners to shape their own futures (Senge et al., 2004: 8-9). That has led the career researchers Inkson, Furbish and Parker (2002), to support a focus in business education based on a people-oriented and humanising framework for developing dynamism in organisations and industry.

This focus includes describing people as connected and artful, and who generate their own increased capacity, capability, and product creation (CREATE Australia, 2002). This paper argues that management education needs to respond to these refocused concepts through seriously considering Nissley's queries and the subsequent implied move to learners as artful creators of their learning, practice, and assessment.

WHAT IS MANAGEMENT EDUCATION?

Drucker (MT, 2006) offered a perspective that concurs with the need for dynamism. Drucker (MT, 2006: 14) stated that business schools, charged with educating new managers and leaders, in fact "are charged with educating … to do competent work." Drucker (MT, 2006: 14) argued that the questions to be considered in management education should focus on "what are results, what needs to be done, what are the priorities, and who has to understand what we are trying to do?" In other words, Drucker observed that good management is the servant of the people in an organisational setting, as well as

servant of their created visions, and desired results. In order to manage and lead, and be aware of mismanagement, there are a few more critical questions that Drucker said needed to be considered by everyone, such as "what does [a leader or manager] stand for? what are their values? can we trust them?; and *not* [ask] do they have charisma?" (MT, 2006:14-15). Building a creative environment to facilitate these demands requires an 'artful' understanding of the way people creatively work together, including artful action understood as readiness, awareness, reflection, and engagement, followed by an 'artful' creative practice of these during management of self and others (Prichard, 2002; NHS Leadership Centre, 2002).

Illuminating Creativity Literature Perspectives in Management Education and Organisation:

The literature on creativity stresses the vital importance of teams or networks to this process, for "networks and creativity are symbiotic, as the greater the number of nodes in a system the greater is the capacity for reflexive learning and innovation" (Landry, 2000: 126). Landry, when outlining the features of a successful knowledge organization, cites 'artful' criteria where knowledge-creating companies need to be collaborators. He lists the following as hallmarks of success:

> …good at learning and unlearning…open to new ideas from diverse network of contacts, but able to integrate them smoothly, … staff to have a large measure of autonomy to try and fail…challenge the status quo, open communication and information sharing…flow of ideas, teamwork and flexibility will be taken for granted (Landry, 2000: 80)

The focus of the remainder of this paper therefore is on managerial success as readiness, awareness, reflection and engagement as representative domains for a new dimension to the 'play' of management educations' 'why' and 'how'. As the concept of managerial and work identity transforms, and as the meaning of education's production of knowledge transforms, so too must the processes by which management 'learners' engage, learn, unlearn, and assess their creation of identity.

Taylor (2001: 7), in Australia, suggests that the exploration of alternatives, done to develop awareness, is appropriate for the individual, in order to re-shape the self to be meaningfully (and I would add 'artfully') productive in an uncertain world, while maintaining personal stability. From an organisational perspective, such an exploration is also appropriate given the amount of time and resources used in management development programs in at least Australia, the U.S., and the U.K. (Little, Stern, and Gerritz, 1987; Miller, Lord and Dorney, 1994; Moore and Hyde, 1981). Following the foci of the above-referenced literature, if the new educational task is one of discovery, integration,

application, engagement and impact, the observation begs to be made that a transformation, in the manner by which management education and development uses the 'being artful' basis for designing, facilitating and assessing learning, would be of benefit.

TRANSFORMATION LEARNING IN ADULT EDUCATIONAL SETTINGS

Darsö (2004: 18,31), in her European research, suggests that being 'artful' is meant to suggest the presence of a "quality of expanded consciousness that evolves through profound … direct … personal experiences, … that initiates an inner transformation … often facilitated by artistic processes." Adult learning has focused heavily on such transformative learning processes, especially through experiential and action learning tools (Andreson, Boud, & Cohen, 2000). Such learning also addresses Ghoshal's (2005) and Kanter's (2005) concern with non-critical acceptance and use of 'bad' [economic] management theory. Transformative learning (Mezirow, 1995; Grabov, 1997) emphasises both understanding the meaning of our experiences and becoming an adult learner that is more than an uncritical assimilator of others explanations. In order to facilitate such an examination of thinking, perception and action, transformative learning purports to develop both autonomous thinking (Mezirow, 1997: 5) and a creative process of transforming perception and action (Taylor, 1989). Grabov (1997: 90) suggests that the two perceptions of process share a number of commonalities including "humanism, emancipation, autonomy, critical reflection, equity, self-knowledge, participation, communication and discourse."

Mezirow's (1995: 49) "disorienting dilemmas," that can force an individual to reconsider assumptions and meanings in the practice of life, links with Antikainen's (1998: 218) research on similar "distinct turning points … significant learning events," both of which suggest that an understanding of assumed perceptions impacts upon learning practices. When these breakthroughs are acknowledged and then combined into day-to-day learning practices, both conscious and incidental, there is broader scope for continuation of the individual learning practices in which adults engage. The transformation from non-formal learning in to ongoing conscious learning practice occurs once these disorientations, turning points, or significant learning events demand awareness and reflection (Edwards, et al., 2002). The process then progresses along domains of self-examination, critical assessment of assumptions, recognition that others have shared similar transformations, exploration of

new roles or actions, development of a plan for action, acquisition of knowledge and skills for implementing the plan, tryout of the plan, and development of competence and capability in new actions that are integrated into life on the basis of new perspectives (Kaagen, 1999; Mezirow, 1995). If management education also supports and teaches similar management practice, the issue then lies in generating long-term embedding of such practice into reflective habit.

Regarding habit, the dancer, choreographer and teacher Twyla Tharp (2003) references a similar process when describing her artistic approach to perspective taking. Tharp describes the need to be critically aware of how habits and assumptions either enhance or constrain the developing of an 'artful muse' by the way an 'artful' individual perceives the world. Tharp notes that being aware of and changing or retaining habits and structures (artful learning and unlearning) provides for a more discriminating and integrating perspective and offers a process of making choices both while creating and living in the work space and while generating the artful endeavours within that space. Relating this to management education application and consideration, underpinned by experiential and action learning tools, provides the transformative process, within any context, with a learning model that promotes imagination, reflective practice, and perceptual change as artful product.

Transformative capacity building is a process promoting imagination through 'being artful'. 'Being artful', in the creative industries disciplines, is understood, in part, as an alternative for improving human flexibility to recognise opportunity and pathway, and is done through reconsideration of the concept of identity (CREATE Australia, 2002). 'Being artful' includes having or developing capacity and capability to experience, be aware, be conscientious, inquire, reflect, interpret, be flexible, resilient, recognise the other, be comfortable with autonomy and ambiguity, engage, integrate, appropriate, act, apply, and create product as impact. This is not unlike science that is practiced with an open and critical mind, and is unlike the non-scientific economics critiqued by Ghoshal (2005).

In order to support the capacity and capability building, the call for exploration of an alliance between the arts, aesthetics, and management education becomes even more relevant. To clarify this alliance, three additional theoretical perspectives from related contexts are relevant in the alliance exploration. They are, in brief, first, that "knowledge is something people *do* together … knowledge is not something people possess in their heads" (Weick, 2002: S13); second, that work and career resides

within the person, within a context (Bailyn, 1989); and third, that humans transfigure understandings of work and management through the 'play' of 'artful' "aesthetic discourse and experience, as distinguished from the scientific (planning and perfection), and the instrumental (useful)" (Guillet de Monthoux, 2000: 59).

EXPLORING FURTHER WHAT MIGHT BE LEARNED FROM THE ARTS

The third perspective above is that of Guillet de Monthoux (2000: 59) who sees aesthetic organisation and education as the 'transfiguration' of an aesthetic management, which he calls "business art business." As Guillet de Monthoux (2000: 44-46) moves through a discourse from transformation to transfiguration in the philosophy of artful management, his progression toward 'artful' management development moves artfulness beyond a 'value-use' focus and also away from a 'durable-goods' concept of artful work in management, leadership and business. The movement is also away from management as interventionist work (Kärreman, 2004: 152). What are sought are artful manifestations through non-normative 'doing, learning, and knowing' staff and management development experiences in organizational scaffolds (Kerr, 2004). Hodkinson and Bloomer (2000) refer to the ongoing and life-wide doing, learning and knowing as learning careers. These learning careers are a means to understanding the practice of learning by drawing upon "Bourdieu's sense of learning as a career developed through social interactions that shape meanings" (Edwards, Ranson, Strain, 2002: 531). Edwards et al. (2002: 533) note that "this suggests that while many capabilities are developed [during] experience, it is only with the ability to express understanding that we can call something learning (Polyani, 1967)" and assess that learning through action that reveals knowing. The doing, learning, knowing process (Kerr, 2004) then leads to a transfiguring of practice and provides opportunity for change within, for example, the management functions in which the practice occurs.

In exploring 'artful' manifestations, in the process of 'being artful', these learning perspectives need to be reflected in order to advance beyond current practices in the learning and development context. The product of this paper therefore is an illumination of the 'being artful' innovation process enabled during 'artful' academic management/leadership development programs based on a new "Artful Learning Wave Trajectory Model" process presented herein.

The recommendation, as Guillet de Monthoux (2000: 46) describes 'being artful', is that such learning is "hardly identical to learning methods or manners. … It is not being a curator keeping ideas and rules alive." Artful learning in management development and education is about quality maintenance of artful awareness and reflection. Finally, what management education can provide, when that process develops the 'being artful' capability, is a movement of learners and participants from being consumers of art, to being self-producers of 'artful Being'.

While capabilities are developed during experience, awareness is not inherent in action. To self-produce understanding requires awareness through authentic reflective analysis, interpretation, and expressions of learning that can be assessed (Edwards, Ranson, & Strain, 2002). As these authors suggest, in considering aspects of reflection in life-long learning, "such learning should engender the potential for individuals and communities to (en)counter the trajectories of their lives, … [apply and validate] their capabilities; not simply to adapt to the (dis)locations of the contemporary condition, but also to engage with them" (Edwards et al., 2002: 533). This process entails learning the practice of 'being artful'. Such reflection and practice is critical for management education conversations that stress the need to ask both what educators and learners should be doing, and should stop doing.

To assist such a consideration, what follows is a model of the process that occurs when one's 'artful' creation needs to provide an example of a "thoughtful practitioner interrogating his [sic] craft and [showing] his [sic] received knowledge about himself" (MacLennan, 2005: 1). Such artful experience provides a potential space for reflection, new understandings, and an opportunity to respond to being "called into thought" (MacLennan, 2005: 4).

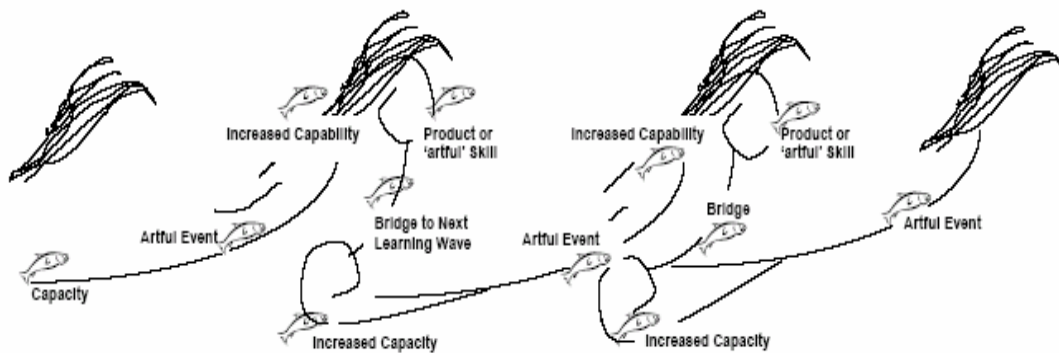**MODELING THE 'ARTFUL': THE "LEARNING WAVE TRAJECTORY"**

The following "Artful Learning Wave Trajectory Model" (Figure 1) provides a context for the design and analysis of an encounter with an 'artful' experience, be it in management education contexts or in other staff development and learning contexts. This paper's author, exploring the broader implications of an Australian university's 'artful' development programs, recently developed the Model. Using the Model is intended to uncover 'artful' experiences that generate expanded meaning, that enhance the capacity to judge for oneself, that broaden feeling and perceptions regarding one's understanding of 'being-in-the-world', that enhance empathy with others, and that generate, as an artful product, the

further capacity to play and participate beneficially and imaginatively in the lives of others (Darsø, 2004; Eisner, 2002; Heidegger, 1962; Maturana and Varela, 1980, 1987; McCarthy et al., 2005; Tharp, 2003).

In Figure 1, the 'Artful Learning Wave Trajectory Model' provides a visual proposition of the nature of the process by which 'artful being' develops. The Model also assists in 'knowing' how certain perceptions and behaviours move toward the innovative experience of 'artful' work while 'being artful'.

Figure 1: The 'Artful Learning Wave Trajectory' Model

"A work of art is … a bridge, however tenuous, between one mind and another" (Booth, 1988: 1).

UNDERSTANDING 'ARTFUL' LEARNING WAVE TRAJECTORIES

The model above endeavours to provide an appropriate 'knowing' response to Strati's (2000: 30) call for "develop[ing] new awareness of organizational life rather than devis[ing] new ways to rationalize it." The 'Artful Learning Wave Trajectory' is a model of 'artful' experiences, bridging from any one art-work event to another, like the points in a trajectory, linking an individual's perceptions of 'artful experiences' and of their appropriated benefits. The points are: *Capacity*, *Artful Event*, *Increased 'artful' Capability*, and finally the application and action of the capability to have *Product*, through 'being artful' and becoming an 'artful being'.

The Figure 1 'Wave Model', as a trajectory, is about making connections and appropriations, in and amongst concurrent and ongoing 'oceanic' swells, while being an 'artful' producer. The connections of this 'artful' learning wave trajectory are not geometrical. The surge of curves and surfaces do not intersect with other curves or surfaces at a constant angle. Rather, this is a disturbance within the medium or space of 'being'. The wave connects our learnings and understandings as we flow from

event point to event point, as an ongoing and appropriated disturbance of our self as an adult learner. The Figure 1 model offers a process for how we make sense of such 'artful' learning and a process for use in understanding 'artful' learning in developing management practice.

To expand on this, let us consider the first part of the wave trajectory – Capacity. The point of capacity includes those elements of creativity and autopoietic response to perturbations that each human brings to their 'being in the world', their readiness to receive (Gadamer, 1975; Heidegger, 1962; Maturana and Varela, 1980, 1987). Next, given such capacity, the person encounters an 'artful event', where that individual is able to have both an experience with the arts, and an experience through the arts, of 'being artful'. Darsø (2004: 44) refers to this as a "meeting", either through the more usual act of viewing something 'artful' such as a painting, or through 'artful' experiences (artfulness in action) where, for example, the participants work with a dance troupe to create a vision of 'quality in management practice', or learn improvisational rules and apply them in a negotiation scenario. Such a managing and organising is practice that becomes actualised and thus assessable through events. Through the 'art event', which is to be understood as art in action, not just art as a metaphor, the experience generates the self-assessment opportunity to reflect upon new understandings brought forth from the event. Such 'meetings' are about building relationships, and from relationships come qualities of connection, meaning and identity. Such capabilities provide the opportunity for authentic examination and re-creation of self as a virtuoso, in the artful process, using artful tools, without naming oneself as 'artist'.

In the 'Wave' model, it is through the understanding (of what is my capacity and capability for meaningful understanding of my life, the world, people, management theory) and the practice (enacting the capability in an artful event such that I learn how to be aesthetically competent in knowing when to use which capability), that the creative improvement (the Product, the construction of the meaning and action of the story) occurs. When the participants move through the point of action they produce their own development. There is then the opportunity to reflect upon and interpret the artful event and further produce improved, aesthetic, 'artful', participative 'meetings' where people can create new understandings and thus imaginative resolutions of both well-defined and

ambiguous tasks. Such tasks include the aesthetic process of organizing and managing one's world (Strati, 2000).

In moving away from metaphors such as 'art for art's sake' (Marcuse, 1978), there is an alternative. The alternative resides in the possibilities reflected in the RAND Report (McCarthy et al. 2005: 24), e.g. the "arts experience … provides intrinsic benefits … that add value to people's lives." It is important for the purpose of this paper that 'value' is not thought of as a measured evaluation external to the enactor. It is, rather, preferable for 'value' to be understood as enhancing the capacity of the creative living organism. Such benefits might include domains in both transformational learning and 'artful being'. Again, these include:

> growth in one's capacity to feel, perceive, judge for oneself … growth in one's capacity to participate imaginatively in the lives of others … (McCarthy et al. 2005: 24).

MORE REASONS TO CONSIDER THE 'ARTFUL' WAY

In addition to the above insights for practice, the exploration of the 'Wave' is appropriate for increasing management capacity for critical reflection of underpinning theory, especially given Kanter's (2005) response to Goshal's (2005) article on 'bad' management theory. Kanter (2005: 93) asks, "why has there been such a receptive audience" when management educators have urged managers to use the "bad theory" of management economics referenced earlier by Ghoshal?

Darsö (2004: 18) suggests we engage business (including Kanter's non-critical audiences) in exploring what might assist those in both higher education and management domains to desire 'good' theories during reflective development programs that are "full of art." Within the engagement, including seeking provocations for such too-readily-receptive audiences, theory and practice would benefit from exploring 'artful' alternatives that broaden and deepen an individual's understanding of their world, with an eye to their personally changing the desires of what they want to be and create there.

These 'artful' alternatives, enacted in an artful development session, need to be based on a learning scaffold of "spaces of action," "spaces of influence" (Greene, 2005: 295), and Palus and Horth's (2002: 161) "spaces of adjacent possibility." These learning opportunities are spaces where participants work with "unproven assumptions, practice in different but related scenarios, using known tools in an unknown area" (Palus and Horth, 2002:161-162), and even explore using unknown tools in a known area (Kerr, 2004). The tools may or may not be artists; the tools are based on art practices and

aesthetic premises. The tools are also available from within the person when there is the capability for 'being artful' during practice. The impact of developing such benefits in a learning context, might best be explored now by considering whether transformative learning is approached as a consciously rational process, through a more intuitive, imaginative process, or both. Fostering an artful learning environment in which both can occur should include consideration of the following forms of practice.

ARTFUL PRACTICE - IN THE WAVE

The Doing
An artful management development session could be a 'performance' experience. Performance, in the sense used here, is a generative process, and one through which communication and narrative with others creates a plot, an 'artful' product, such as the exploration of a 'quality management practice' based on a jazz model, or rules of improvisational drama as a basis for negotiation processes, or collaborating with dancers in demonstrating how to deal with the constraint of action in tight spaces. Product, as used here, is the creation of 'more' through the act of speaking and experiencing the created vision, then the theory, then the practice. What comes forth is an active space in which discourse and engagement can lead speaker/doer and hearer/partner to move beyond current reality and realise there is the possibility of more rather than the frustration of the as-is. In relationships there is more imaginary, more understanding, more reflection, more creativity, and the possibility of more action. By expanding the opportunity for radically changing meaning through action, the session could focus, for example, on an 'artful' "process drama" creating a strategic plot, exploring leadership as leading from inside rather than from the front, jazz processes as leader and servant rotation, competition and cooperation as implicit norms of balance, the art and science of management, clay sculpting as a visualisation approach to diagramming and exploring management theory, and subsequent management behaviour, all as 'artful' practice (Kamoche et al., 2003; O'Neill, 1995).

Facilitators have opportunity to create a scaffold of practice, in which policy, training, development, environment, leadership and management can be explored through engagement, imagination, re-interpretation, and improvisation during which participants could recognize the presence of their various realities, including multiple meanings of 'being artful'. The process suggests "there are valuable lessons to be learned by practising artistry" (Palus and Horth, 2002: 3). To guide the facilitation, artful habits are sought as the way to nurture, sustain and conduct, with standards, that which

is "already hard-wired" into us (Tharp, 2003: 10). There is also the intent to provide opportunity for interruption of cynical, self-fuelling defensive routines, and opportunity for interruption and reflection upon taken-for-granted assumptions (Argyris and Schön, 1996).

The Principles

The artful experience is to be based on practice, especially through movement away from 'performance' of oneself within work boundaries, to the whole life of self, as self at work and elsewhere (Kerr-Edwards, 1994). A product of such a development program session is a dynamism based on what Williams (2003: 26) of Massachusetts Institute of Technology discussed as "the vitality…[which] lies in breaking down boundaries, keeping things mixed up, developing a lot of interfaces, going with the flow and creating 'self-made' habitats." The canvases (literally or metaphorically) taken away by the participants become the "art works on their walls" (Kerr, 2004), reminding them of their capability, and desire, to create their own 'artful' management habitats and habits. The theory and the 'being artful' practice in an 'artful' session provides opportunity for the first, or further, steps toward an alliance of 'artful' theory and practice (Kerr, 2004). As Eisner (2002) suggests, in considering the intrinsic value of the artful event, the benefit is a broadening and deepening of an individual's understanding of the world, which is something far greater than the instrumental benefit derived from the enhancement of one's self-efficacy. It is this latter reflection that leaps then to the point in the 'Learning Wave Trajectory' where there is an artful *product* created by the learning participants.

The Product

The 'product' the participants might engender in the integrated learning process is a re-sculpting of their own management visions. The participants could be asked to group and produce their own non-text based statement of a constructed meaning of their story of quality management, within institutional quality or risk management needs, e.g. constraints. This practice of their capability produces opportunity for the *increased capability* to *know when to use* such a capacity. We see in this 'Artful Learning Wave Trajectory' process both disclosure and appropriation (but not unquestioning confiscation) while participants generate imaginative and authentic horizons of interpreted knowing, and create their own self-development and assessment process.

As Ricoeur and Thompson say (1981: 178), "interpretation is not authentic unless it culminates in some form of appropriation …, if by that term we understand the process by which one makes one's

own …, what was initially other …, appropriation is the counterpart of disclosure." Disclosure of the interpretation invites an open and rigorous opportunity for self and group reflexivity. If one of the results in an artful program is a group's negotiated 'knowing' and interpretation of good management practice in their 'artful work', disclosed, presented, and appropriated through their action as application, then there is a product. The created product is something the participant, within self-development, can take away, and integrate into a management-at-work context. Application and appropriation become 'artful' products of the learner.

When artful connections are made, those connections, through interaction as perturbation, are when the 'knowing' is acknowledged, is assessable, and is more likely to last. In addition, through the 'Wave' process, when there is improvisation, there is not, unlike the process of a tsunami, the crash into a solid resistant mass. When there is improvisational doing (meaning composing and executing simultaneously while keenly aware of the people and the context, and while in agreement to not block the engagement), the learner-in-action is always already in the ongoing process of autopoietic self-creation, in relationship with others.

The Assessment

Authentic assessment plays a critical role in the learning wave trajectory process where there is need for the adult learner to engage in authentic self-assessment and rigorous invitation for collaborator challenge and judgement. This is of particular importance where the trajectory moves from skill-based learning to concept- and performance-based learning opportunities (O'Neill, 1995). As reflected in Goshal's concerns for management education, learning does not benefit from asking for selection of the 'right' answer. It is far better for the authentic learner to demonstrate understanding by performing a more complex task usually representative of more meaningful application, including consideration of their construction of knowledge with others, their use of disciplined enquiry, and the value and impact of those activities for the world beyond the learning environment. (Newmann and Associates, 1996).

Such forensic self-reporting is in keeping with transformative learning. The facilitator and learner must seriously consider how to improve self-reporting, substantiation of authenticity, and self-detection of self-deception (Arbinger, 2002). In the Wave, the process may include self-examination, critical assessment of assumptions, awareness that others have shared similar transformations, exploration of new roles or actions, experimentation with plans for action, creation of knowledge,

skills for implementing and tryout, and capability readiness for new actions that are integrated into life on the basis of new perspectives (Mezirow, 1995).

APPROPRIATING THE INTERPRETED 'WAVE' – A CONCLUSION

Crossan and Sorrenti (1997) say that if there is a change in a person's cognition and behaviour, the person then has integrated (appropriated) learning. Darsø (2004: 49) expands on this, indicating that giving self time for reflection and discourse leads from art-as-metaphor to art-as-event. The "Artful Learning Wave Trajectory Model" suggests there is a further move, one that is ontological, away from artful learner as consumer, to 'artful being' as a reflective self-producer. Being a producer results in artfulness as 'product', through new meaning and understanding created in the process of life-wide learning. The *product* in the case of the "Learning Wave Trajectory Model" is the exploding into awareness of taken-for-granted assumptions and the potential then for changing interaction with those assumptions, while producing aesthetically transfigured work habitats and reflective management values. Such a 'product' commends management education to seriously consider the artful "Wave Trajectory" as necessary, even essential. As Marcuse (1978: 45) suggested in encouraging a world of change through art, the experience of 'artful being' illuminates the experience as an "intensification of perception [that] can go as far as to distort things so that the unspeakable is spoken, the otherwise invisible becomes visible, the unbearable explodes."

What is being encouraged in the 'Wave' Model is that 'artful' experiences need to be present in management education where the 'artful being' learns to be an aesthetic, creative and improvisational self-as-manager, providing quality management. It is this managerial self that is a desired result in 'good' management education practice. The "Artful Learning Wave Trajectory Model" seeks to provide guidance in developing management education sessions for future managers to learn to be 'artful' enough to be reflective, ready, aware, experimental, as well as regenerate themselves and others, and engage in a participatory and reflective manner, within a self-created habitat that supports various management 'muses' and 'artful beings'. This said, the next step for this author will be to apply the 'Wave' to specific learning programs and research, with the existence and implications of any resultant transformations coming forth from practice and application of 'artful being' principles.

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