

**PROGRAM DEVELOPMENT FOR LEADERS IN THE POST-TRUTH ERA:
ARTS-BASED CREATIVE LEADERSHIP COMMUNICATION PROGRAM**

BURCU ERTÜRK KILIÇ

BOĞAZİÇİ UNIVERSITY

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**PROGRAM DEVELOPMENT FOR LEADERS IN THE POST-TRUTH ERA:
ARTS-BASED CREATIVE LEADERSHIP COMMUNICATION PROGRAM**

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Burcu Ertürk Kılıç

Boğaziçi University

2021

DECLARATION OF ORIGINALITY

I, Burcu Ertürk Kılıç, certify that

- I am the sole author of this thesis and that I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution;
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ABSTRACT

Program Development for Leaders in the Post-Truth Era:

Arts-Based Creative Leadership Communication Program

Developments in media and communication technologies welcomed a new era, defined as post-truth, implying a general distancing from the truth, where fake or speculative messages can be instantly shared by a vast audience. In this era, we need leaders with strong emotional and social skills to create a positive and ethical impact in society. In this study, due to the requirements of the Post-Truth Era which necessitates a new approach to leadership development, an online arts-based learning program entitled Arts-Based Creative Leadership Communication Program is designed for leaders with three main objectives. These objectives are to increase firstly their creative communication skills; secondly, healing effect of arts for their resilience; and, thirdly, social sensitivity through arts. After the design and implementation of this program, its targeted effects on the participants were analyzed, and an ARTS Learning Model was developed. Results indicated that all of the expected outcomes of the program were achieved successfully, and also its transformative effects were ensured in the long run. Meanwhile, it was observed that the emergence of the Covid-19 pandemic with its digital transformation process increased the effects of the program. The highest development was seen in the healing effect, while change in social sensitivity appeared as the lowest. The awareness created about the irrational functioning of the Post-Truth Era during the program affected social sensitivity scores negatively. Emotional skills as non-verbal communication element was developed more than social skills. To sum up, the program was found successful for the leaders in the Post-Truth Era.

ÖZET

Hakikat Sonrası Çağda Liderler için Program Geliştirme:

Sanat Temelli Yaratıcı Liderlik İletişimi Programı

Medya ve iletişim teknolojilerindeki gelişmeler, yalan ve spekulatif mesajların büyük seyirci kitlesi tarafından hızlıca paylaşılabildeği, hakikatten genel bir uzaklaşmayı işaret eden ve hakikat sonrası şeklinde adlandırılan yeni bir dönemin ortaya çıkmasını sağlamıştır. Bu dönemde, güçlü duygusal ve sosyal becerileri ile toplumda olumlu ve etik bir etki yaratabilecek liderlere ihtiyacımız bulunmaktadır. Bu çalışmada, liderlik gelişimine yeni bir yaklaşımı zorunlu kılan Hakikat Sonrası Çağın gerekliliklerine uygun olarak üç ana amaç doğrultusunda, Sanat Temelli Yaratıcı Liderlik İletişimi Programı başlığıyla liderler için çevrimiçi bir öğrenme programı tasarlanmıştır. Programın amaçlardan ilki, liderlerin yaratıcı iletişim becerilerini; ikincisi, sanatın iyileştirici etkisini ve üçüncüsü ise, sanatla sosyal duyarlılığı artırmaktır. Programın tasarım ve uygulanmasından sonra, katılımcılar üzerinde hedeflenen etkiler analiz edilmiş ve ARTS Öğrenme Modeli geliştirilmiştir. Sonuçlar, amaçlanan bütün hedeflerin başarıyla gerçekleştiğini ortaya çıkarmış ve ayrıca, programın dönüştürücü etkisi uzun dönemde kanıtlanmıştır. Bu sırada, ortaya çıkan Covid-19 pandemisi ve dijital dönüşüm sürecinin, programın etkilerini artırdığı gözlemlenmiştir. En fazla gelişim iyileşme etkisinde görülürken en az değişim ise sosyal duyarlılıkta çıkmıştır. Program boyunca, Hakikat Sonrası Çağın akıldışı işleyişi hakkında oluşturulan farkındalık, sosyal duyarlılık skorlarını olumsuz etkilemiştir. Sözsüz iletişim unsuru olarak duygusal beceriler, sosyal becerilerden daha çok artmıştır. Sonuç olarak, programın Hakikat Sonrası Çağda liderler için başarılı olduğu ortaya çıkarılmıştır.

CURRICULUM VITAE

NAME: Burcu Ertürk Kılıç

DEGREES AWARDED

Ph.D. in Educational Sciences, 2021, Boğaziçi University

M.Sc. in Media and Cultural Studies, 2008, Middle East Technical University

B.Sc. in Political Science and Public Administration, 2003, Middle East Technical University

AREAS OF SPECIAL INTEREST

Arts-based learning, leadership, communication, creativity, post-truth, new media, transformative learning, arts-based research, action research, storytelling, adult education, career development

PROFESSIONAL EXPERIENCE

Coordinator & Instructor, Boğaziçi University Career Center, 2018 - present

International Relations Supervisor, Lifelong Learning Center, Boğaziçi University, 2013-2018

Exchange Advisor & Specialist, International Relations Office, Boğaziçi University, 2011-2013

Public Relations and Publicity Coordinator & Research Assistant, Middle East Technical University, 2006 - 2011

AWARDS AND HONORS

Graduation as an Honor Student, Department of Political Science and Public Administration, Middle East Technical University, 2003

PUBLICATIONS

Journal Articles

Erturk Kilic, B., Ozdogan, Z., Seggie, F. N., Kiziltepe, Z. (under review). The Open University Movement: A Comparative Case Study of Mega Universities. Journal of Education. Sage Pub.

Book Chapters

Ertürk Kılıç, B. (2020). Sanatla Yaratılan Öz Güven - Çocuklarda Sanatla Öğrenme ve Öz Güven İlişkisi. In Z. Kızıltepe (Ed.) Çocuklarda Öz Güven Hakkında Her Şey (ss. 75-80). Ankara: Nobel Akademik Yayıncılık.

Ertürk-Kılıç, B. and Seggie, F.N. (2020). Rekabetçi Değerler Liderliği. In K. Yılmaz (Eds.), Liderlik: Kuram-Araştırma-Uygulama (ss. 617-628). Ankara: Pegem Yayıncılık.

Conference Proceedings

- Erturk Kilic, B. & Atabarut, T. (2018). Senior adult learning programs in HE: a case study on the adaptation process of the system from Harvard to Boğaziçi University. In 50th eucen Conference, Bergen, Norway.
- Sezgin, B. & Ertürk Kılıç, B. (2018). Tiyatro Yoluyla Okul Terki Engellemek ve Okul Aidiyet Duygusunu Güçlendirmek. (Özet Bildiri/Sözlü Sunum) (Yayın No:4312826) 15. Sabancı Üniversitesi Eğitimde İyi Örnekler Konferansı, İstanbul, Turkey.
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- Ertürk Kılıç, B. (2018). Senior Learning Programs in Higher Education: Harvard and Boğaziçi Universities. The 3rd International Higher Education Studies Conference, Kayseri, Turkey.
- Ertürk Kılıç, B., Seggie, F. N., Kiziltepe, Z. & Rodopman, B. (2019). Postmodern Career Guidance in Higher Education: Storytelling Approach as an Arts-Based Method. The 4th International Higher Education Studies Conference, Çanakkale, Turkey.
- Erturk, B. (2020). Creative Arts-Based Approaches to Start up a Career. European Action for Employment in Recovery (EAR) Conference, Foligno, Italy.

Other Publications

- Ertürk, B. (2004). Türkiye'de Reklamlar ve Etik. Çağdaş Dergisi. ÇGD Yayınları, Kasım 2004.
- Ertürk, B. (2008). Media Portrayal of Labor Movements: A Case Study on the Press Coverage of Seydişehir Eti Aluminum Privatization (Master dissertation), Middle East Technical University, Ankara.
- Ertürk Kılıç, B. (2020). Yaşadığımız Çağda Liderler Toplumlardaki Büyük Güç. Magg4 (by H. I. Konbul), 5, 126-131.

ADULT EDUCATION PROGRAMS

- Program Consultant & Facilitator. (2018). Leaders of Learning Program from Harvard University, PEARSON Professional, Turkey.
- Arts-Based Facilitator & Trainer. (2015). Teaching is Acting. In Teachers Academy, Boğaziçi University Lifelong Learning Center (BULLC), Istanbul.
- Steering Committee Member. (2014). Global Leadership Development Program, Boğaziçi University Lifelong Learning Center (BULLC), Istanbul.
- Program Developer. (2013). Second Spring Academy, BULLC, Istanbul.

(For more information: www.burcuerturk.com)

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CHAPTER 1

INTRODUCTION

In this part, there are introductory information about this study under five titles: (1) Background of the Study, (2) Statement of the Problem, (3) Purpose of the Study, (4) Research Questions, and (5) Significance of the Study.

1.1 Background of the study

We live in a “Different Age” where fast changes and uncertainty create challenges for the human kind to confront unprecedented levels of chaos and unpredictability (Hitt & Ireland, 2002, p. 11). The world becomes more complex, borders disappear in every aspect; population diversity as well as the gap between the poor and the rich increase dramatically. These are all signs of the neo-liberal economy and postmodern ideology that have grown alongside the rapid technological and digital improvements of the globalized world. The postmodern age is defined as a period beginning around the 1970s together with its two driving forces (Hargreaves, 2000, p. 695): The first one was neo-liberalism, the economic force that created new patterns of international economic actors with their extensively globalized corporate and commercial power by leaving the national actors with less autonomous economies anxious about their cultural identity and diversity. The second driving force was the development in technology and the digitalization of communications, which increased the globalization of information through space and time.

With this transmission into intensified globalization and digital revolution, borders lost their efficiency, thereby increasing the role of leaders and assigning them an influence capacity parallel to their communicative abilities, instead of the

borders of any country, or the walls of any organization. This new economic order required creative and innovative leaders, who had been educated for a complex and diversified environment as whole persons with respect to their own specialties and differences. Bierema (2000) explains this as the inevitability of the successful "mechanistic thinking" of the Industrial Age to become efficient anymore for the needs of the Information Age (p. 280). The overemphasized cognitive side of human development in modern ideology created a need for a remedy in order to solve problems critically, creatively, and intensively conceptualize the complexity of the world. This lack of development in affective and social areas is underlined by many writers. For example, Pink (2006) claimed that the future will belong to right-brainers, those who think creatively and holistically with "qualities of inventiveness, empathy, joyfulness, and meaning"(p. 3).

Moreover, the fast changes in communication and technology also created a giant for the postmodern age, and opened a new era defined as “post-truth” to imply the general distancing from the truth through the harsh dissemination of electronic and digital communication channels (Sim, 2019):

Post-truth has never been so well served on the communications front as it is now, where messages can be instantly transmitted and received by a vast audience, all of whom are then able to pass them on to their own social network thus even further extending their reach. There is a market and it is expanding rapidly, drawing more and more disaffected individuals into it as both producers and consumers of a steady diet of post-truth, fake news, and just sheer prejudice. (p. 11)

Actually, the post-truth phenomenon attracted attention just after the Oxford Dictionaries revealed it as “2016’s word of the year” as a result of its popular usage together with other concepts of two important political issues: “the obfuscation of facts, abandonment of evidential standards in reasoning, and outright lying that

marked 2016's Brexit vote and the US presidential election" (McIntyre, 2018, p. 1). This conceptualization reminded us that the affective and social areas in leadership became much more effective when transmitted by fast digital communication technology than many rational and reasonable explanations in our times. These current developments on the world agenda together with many message bombardments from the communication channels give way to the questioning of the rationality, make us confused about the realities, and create a feeling of tiredness from the changing agenda of the message bombardment. The political campaigns with speculations, speeches of politicians targeting the marginalization of others, and the increase of the demand in populist policies becoming more and more authoritarian have been the issues we faced currently by questioning our reasonable minds.

1.2 Statement of the problem

In this era of fake news and irrational political environment, being at the bottom line of the rationality, leaders with strong affective and social skills are needed to grasp the society, and with strong energizing and communicative skills to create a positive and ethical change within the society. Searching for this kind of leaders, organizations realized that the traditional leadership education is not sufficient any more. In conventional development programs, there are generally instrumental learning objectives focusing on behavioral competencies for leaders (Garavan, McGarry, Watson, D'Annunzio-Green, O'Brien, 2015; Romanowska, Larsson, & Theorell, 2013). These objectives include mostly the areas like techniques, tools and solutions for different leadership situations and specific processes of leadership

(Garavan, Hogan, & Cahir-O'Donnell, 2009) as well as the skills defining how to lead (Allio, 2005).

However, in our age of complexity, chaos, ambiguity, and change, it becomes much more difficult to define specific processes or cases together with definitions of the specific techniques, skills, traits, and behaviors for leaders. The content of traditional leadership development has become too static when compared with dynamic, changing, and paradoxical conditions of the current age. The challenges of today and tomorrow have given way to requirements of innovative approaches, new visions of a creative leadership development (Sutherland & Purg, 2010). Leaders should be empowered with increasing creativity, innovation, change management and problem-solving capacities to cope with the difficulties, uncertainties, chaos, and speculations of the new age. This is why the arts-based learning methods have become popular in recent years, especially for the leadership development. Darso (2004), in Artful Creation: Learning Tales of Arts in Business, stated the arts-based learning as a crucial method to enhance skills in leadership together with communication, change management, creativity and intercultural communication.

Arts-based programs in leadership development generally underline the side of the arts-based learning for development of innovative, creative, and communicative skills as the requirements for leaders in the twenty first century. This study adds two components to the arts-based leadership development area, which have not been covered together so far. The transformative effects of arts for healing and social sensitivity are included in order to respond to the requirements of the Post-Truth Era. The developments in communication technologies have given way to an increase in the fake news distribution as well as the feeling of otherness within the society with its filter bubbles (Pariser, 2011), which eliminates people with different views in the

social media environment (McComiskey, 2017, p. 19). Arts-based leadership development has gained a value as a remedy for these personally tiring and socially marginalizing effects of post-truth conditions with its transformative effects on leaders for healing and social sensitivity, which bring a sense of energizing, joyful inner peace and a sense of social justice and ethics through arts experience. Arts-based learning interventions are taken as energizing experiences, which enable engagement giving way to a shift in personal and collective values (Berthoin Antal & Strauss, 2009). This study has a pioneer role to design an arts-based development program for leaders by adding these transformational effects of arts-based learning for healing and social sensitivity, crucial for the leaders in the Post-Truth Era in order to cope with the ambiguous, contradictory and complex conditions in their personal level, and to gain a sense of social responsibility to create an impact within the social level.

1.3 Purpose of the study

The main aim of this study is to design an arts-based professional development program for the leaders of our age to transform them into positive, socially responsible persons with creative communication skills to disseminate their positive effects towards the society. Arts-based learning methods are very important in this professional development program, and are applied within the program in order to develop participants' affective side for the main learning outcomes of paradoxical and problem solving creative communication skills, together with two important transformative outcomes as to create a healing positive influence to cope with the irrational, confusing and tiring effects of the Post-Truth Era, and to increase the social sensitivity of the leaders for justice and ethics.

In this study, the concept of leadership is used in its most general meaning from corporate leadership and management, teacher leadership to political leadership. Because wherever the leaders stand, their function to create change within their organization, institution or social environment is important to light a fire for social transformation. Moreover, this role of the leadership is crucial in this era in order to disseminate positive and ethical change by touching the affective side of the people with leaders' creative communication skills. To this end, to create change, the main requirement is to empower the leaders in communicative areas of the Post-Truth Era through arts-based learning approaches.

The two traits of the leadership development are important within this context: Firstly, the arts-based learning approaches as learning instrument enable leaders to be affectively energetic, joyful; creatively communicating with their social emotional intelligence and responsibly approaching the social issues for justice and ethics. Secondly, the learning content of the leadership development program, given by the arts-based methods, is planned to be on the communicative areas of the Post-Truth Era. These communicative areas intensely cover all sides of the issue for the leadership empowerment in the Post-Truth Era like the applications of technology and digital communication, media literacy and awareness about the speculative side of the new media to the ways of verbal and non-verbal communication skills. All the content is presented with arts-based approaches in order to create transformative effects for personal healing and social sensitivity as well as to empower the leaders with creative communicative abilities.

Finally, it is required to mention that the program was adapted as an online interactive instruction for the leaders as adult learners, because the current requirements of the Covid-19 pandemic has created an overall social distancing and

locational restriction for the people. Therefore, even if this development could not be foreseen in the design of the program at the beginning, the instruction has been transferred to the online platform by keeping its interactive arts-based learning soul as much as possible.

1.4 Research questions

In this study, due to the requirements of the Post-Truth Era, an online arts-based communication development program is designed for leaders with basically three objectives in order to be tested by pre and post evaluations: Firstly, to increase their communication skills together with creative abilities; secondly, to apply the healing effect of arts involvement to create a positive energizing area against the tiring effects of the Post-Truth Era; and finally, to transform them towards social justice and ethics with arts experience, which enables us to see the issues from different perspectives and understand others through empathy.

In order to explore how effectively the objectives of the Arts-Based Creative (ABC) Leadership Communication Program were achieved, the study addresses the following questions:

1. To what extent have the participants enhanced their creativity for the conditions of the Post-Truth Era?
2. To what extent have the participants enhanced their communication skills for the conditions of the Post-Truth Era?
3. To what extent have the participants perceived the positive influence of the arts-involvement as a healing effect?
4. To what extent has social sensitivity of the participants improved through arts involvement?

5. Has the developmental model in the program created transformative learning process for the participants in the long-run?

1.5 Significance of the study

According to my research about the arts-based development programs for leaders, there are popular examples in the world for the usage of arts-based methods for boosting communicative and creative skills. However, the significance of our program is its difference from all these examples with its emphasis on the Post-Truth Era challenges for leaders and thus, application of arts-based learning not only for creative communication skills like the other mainstream approaches, but also its transformative effects for healing and social sensitivity.

Moreover, according to the current developments in the world agenda which bring restrictions for social interaction and personal mobility with the emergence of a the Covid-19 pandemic, the developed program has been transferred into the online platform in order to reach participants in their own safe personal locations. This final development in the world agenda has also created a uniqueness for the program, because the learner-centered hands-on arts-based learning environments have been adapted to the online distance learning platforms, which itself required important innovative adaptation procedures. The significance of the study increased with its unique implementation in online platforms as an important example for many actors in the related areas.

Therefore, this study has significance in different aspects. The program, developed and transferred onto the online platform in this study, is a unique one designed for leaders in the post-truth era in order to empower them through arts-based learning environments with required skills, awareness and personal

transformation. Firstly, the study is an important source for the leaders who are actors coping with the conditions of the post-truth environment in order to provide them with the tools they require. Secondly, this highly up-to-date study has a significance for higher education, especially for the academic units of educational sciences, management, communication studies, with its current background information and special learning design including creative arts-based methods and their innovative adaptations to the online platform. Thirdly, for the adult education program developers, the study implies a lot with its specific attention towards the current agenda, instructional design and arts-based learning techniques which are applied in the online platform as a unique and first example in its field. On the other hand, the study has also significance for the trainers in the related areas as a good sample with its tailor-made instructional design for the requirements of our age, especially its creative arts-based techniques including the transfer of these interactive and hands-on activities into online platforms. Finally, with its interdisciplinary and diversified study scope, the study implies a lot for the future researchers in different areas, especially the areas of arts-based learning, instructional design, online education, adult education, management and leadership development, media, communication and cultural studies, and political science.

CHAPTER 2

LITERATURE REVIEW

In the literature review, the subject area is covered in four parts from wider perspectives towards a focus on the specific program development and its specific learning model: Firstly, the Century of the Posts is mentioned as a general contextual framework; secondly, there is a discussion for the role of arts in the Post-Truth Era; in the third part, leadership development in the Post-Truth Era is analyzed; and finally, there is an overview of instructional design for leaders in the Post-Truth Era.

2.1 The century of the posts

History is a continuum in which the ideologies replace each other over time as a result of the social, economic, political and cultural transformations. Therefore, in order to grasp the complex structure of the twenty first century, it is required to start from the previous era, especially beginning from the middle of the twentieth century when the modern ideology was transformed into its ‘post’ version, namely postmodernism. As underlined in The Cambridge Introduction to Postmodernism, “the world did change around mid-century, in multiple, complex ways, or at least the rate of change accelerated” (McHale, 2015, p. 13). As defined so, the change was rapid, complex and chaotic in every aspect of life: Economically, the monopoly capitalism was replaced by multinational capitalism together with its boosted consumerist tendencies; in political terms, regional conflicts, international terrorism, and threat of nuclear annihilation increased; and in socio-cultural area, new gender roles and identities gave way to proliferation within the society. Moreover, the technological developments played a crucial role to shape culture and society with a

transformation from even the new mass media of modern-era towards an encompassing media ecology as a world created by way of simulation and virtual reality (McHale, 2015). Within this highly slippery ground of rapid change, the ideologies cannot escape from being criticized and replaced by the new post- ones.

Postmodernism appeared as an umbrella term for a critical stance towards the modern era with its multidimensional structure of cultural, political, social, economic, linguistic, philosophical spheres. Especially the emphasis of the modern ideology on objectivity, rationality, scientific thinking and accountability was criticized; and instead, postmodern ideology defended the subjectivity of the knowledge, plurality, diversity and deconstructionism, which do not accept only one unique truth and denies an only one right way to do things (Kırbaşoğlu Kılıç & Bayram, 2014). Postmodernism criticizes “classical notions of truth, reason, emancipation and objectivity” and deals with “the fragmentary, contingent, diverse, unstable, heteronomous and incommensurable nature of ‘reality’” (Rutzou, 2015, p. 8).

Moreover, the rapid changes within the world agenda gave way to transmission of ideologies in a fast manner, and even the current postmodern era was claimed to turn into a new one, namely post-postmodernism in the beginning of the twenty first century. As Neolon (2012) mentions, post-postmodernism can be seen as an intensification and mutation within postmodernism itself, rather than a clean break. McHale (2015) cites the terrorist attack on September 11, 2001 as the turning point of this transmission, which gave way to a “clash of civilizations” between the secular West and the Muslim East as well as calling back the bipolar world of the past (pp. 174-175).

In Business Studies, a term called ‘VUCA World’ has been used in order to refer to ‘Volatility, Uncertainty, Complexity, Ambiguity’ with their first letters (Barentsen and Kok, 2017; Van den Broeck and Jordaan, 2018; Kok and Jordaan, 2019). The term has been used by many researchers to define the general characteristics of the economic and social environment of our age. Volatility resembles fast change and speed; uncertainty defines the difficulty to foresee events; complexity indicates the chaotic functioning; and ambiguity describes the blurred meanings in reality (Horney et al., 2010; Kok & Jordaan, 2019). Therefore, persons and organizations should be ready to cope with rapid and ongoing change while facing uncertain and chaotic conditions within hazy reality. Rodriguez and Rodriguez (2015) indicate that such a world as this requires the decisions to be made based on emotions instead of reason because of its unpredictable conditions difficult to be foreseen with a logical and rational mind.

Actually, just after the emphasis of authors like Rodriguez and Rodriguez (2015) on emotions instead of reason in decision making, the world agenda has been shaken with phenomena indicating the rise of this manner in the decisions of the whole society. This is how the most current post approaches came to be on the agenda of the world in 2016 as Post-Truth after witnessing the election campaign of Trump in the US as well as the Brexit process of the UK (Sim, 2019).

2.1.1 Introduction to the phenomenon of the Post-Truth

The term ‘post-truth’, which gained popularity in 2016 and was selected as the word of the year, is explained as “relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief” (Oxford Dictionaries, 2016). The reason behind the popularity of the

term comes from the political shocks of 2016, which appeared with the results of the Brexit referendum and the US president elections (Alpay, 2019; Zembyla, 2019; Keyes, 2004). These important political issues gave way to a quite common view about the decline and devaluation of truth in Western democracies (d'Ancona, 2017; Kakutani, 2018; Zembylas, 2019). The era beginning with these developments has its roots in the rise of social media as a new way of news attainment as well as an increasing distrust in facts revealed by the outstanding establishment (Peters, 2018). Laybats and Tredinnick (2016) explain the post-truth discourse as “a willful blindness to evidence, a mistrust of authority, and an appeal to emotionally based arguments often rooted in fears and anxieties” (p. 204).

The problem about telling the truth and truthfulness is not actually a new matter on the social and political agenda (Alpay, 2019). In 1971, Arendt claimed that lying and fraud in society can be easy to a certain point so that the facts can always be reflected otherwise (Arendt, 1971). However, the main point about the post-truth discourse can be explained with “truth carrying capacity” of the new social media together with its huge ability to spread fake news, and to generate “bubble world” for the users where their existing prejudices are supported by the algorithmically distributed news giving way to the misperception of the actual reality and a compromise from their moral thinking capacity (Peters, 2018, p. 147).

2.1.2 Factors preparing the stage for the Post-Truth Era

As can be understood from the definitions above, the Post-Truth Era is highly related to the increasing capacity of new media for the manipulation of the perceptions, where news source creators can reveal affectively strong messages towards algorithmically selected users by increasing the impact of their messages. Therefore,

the conditions of the Post-Truth Era are covered in the following two titles as the preparing factors: The changes in the modes of communication as the Developments in Media and Communication Technologies; and the increasing role of emotions over rationality on the social and political agenda as Arts and Science Duality in the Axis of Emotions and Rationality.

2.1.2.1 Developments in media and communication technologies

Technologic developments have always been important in the area of communication and thus, its effectiveness and influence. The invention of printing press created a huge difference for the people for access to knowledge as well as its distribution (Benito-Osorio, Peris-Ortiz, Armengot et al., 2013), which radically caused a decrease in the monopolized authority of the Church on information (Slack and Wise, 2005). The following technological developments improved the printing capacity of the press, which enabled its distribution to masses, and then, created the new media to reach the masses with audio and visual channels like radio and television. With the massification of the communication, a concern for attracting more people in a competitive market directed the media towards popular contents. Especially with the development of communication technologies, it becomes easier to present the messages in a colorful and attractive way to catch the highest number of masses in the pursuit of ratings. Thus, the commercialization of information has increased hand in hand with the developments in information and communication technologies.

However, the appearance of the internet in the 1990s indicated a much more crucial change with its complex environment for media usage and thus, transformed the competition of ratings towards a numerical and interactive platform of click

counting. This period beginning with the invention of www (world wide web) by Tim Berners-Lee in 1989 (O'Regan, 2013) and following with fast developments in this area of the internet began to be called as the New Media (Benito-Osorio, Peris-Ortiz, Armengot, Colino, 2013; Erdoğan Tarakçı, Baş, 2018; Lister, Dovey, Giddings, Grant, Kelly, 2009).

Lister et al. (2009) in their book, New Media, defined this period of novelty with its social, cultural, political, and economic context beginning from the 1960s, and indicated the changes behind its appearance as “a shift from modernity to postmodernity”, “intensifying processes of globalization”, “a replacement, in the West, of an industrial age of manufacturing by a ‘postindustrial’ information age” and “a decentering of established and centralized geopolitical orders” (pp. 10-11).

Moreover, with the intensified changes in technology, there appeared important developmental phases within the New Media beginning from its appearance to the current times. Kambil (2008) explains these developments in five titles respectively: (1) “The Basic Publishing and Transaction Medium”; (2) “The Social and Co-created Web”; (3) “The Semantic and Intelligent Web”; (4) “The Mobile, Machine and Object Web”; (5) “The Sensory-Emotive Web” (pp. 56-58).

The first period defined in general as Web 1.0 is the initial version of the internet used for creating webpages for basic corporate publishing, while the next one coming in the late 1990s as Web 2.0, was differentiated with its services enabling the users for socially and collaboratively co-creation of the content (Benito-Osorio, Peris-Ortiz, Armengot, Colino, 2013; Kambil, 2008). There is an important difference between the role of users in these two versions: they are only readers in Web 1.0, but the second version enabled users to create contents and values socially and collaboratively, giving way to the appearance of social media. As Van Dijk

(2012) mentions in his book, Network Society, social media is a mixture of interpersonal and mass communication as well as connecting personal and social spheres.

Another crucial change came in Web 3.0 with the usage of artificial intelligence for specification of the users and analysis of their behaviors in online platforms to create user-specific results, while transforming the media into a manipulative mechanism (Jones & Scovotti, 2018). This function also indicates “the transformation of the Web into a database, a way of making content more accessible through multiple non-browser applications, artificial intelligence technologies, the semantic Web, the geospatial Web and the 3DWeb” (Benito-Osorio, Peris-Ortiz, Armengot, Colino, 2013, p. 277).

The Web 4.0 adds “the proliferation of wireless communications” giving way to another important change: “the ability to connect people and objects anytime, anywhere in the physical and virtual worlds” (Kambil, 2008, p. 57). Mobile devices connect “people and other objects whenever and wherever in the physical or virtual world in real time” to collect, analyze and upload to a cloud (Benito-Osorio, Peris-Ortiz, Armengot, Colino, 2013, p. 277).

The last version of Web Technologies, Web 5.0, created an additional function of emotional awareness to the New Media to respond to the feelings and moods of the users. This development gives opportunity to analyze and collect the feelings of the users to create “maps for the frequency and location of clusters of feelings” (Kambil, 2008, p. 57). When combined altogether, social media can anymore know about user’s interests, values, location choices for activities, destinations, health problems, feelings and moods in these destinations as well as analyzing this data to

create a user-specific information or to add this data to other similar users by creating maps of users, namely big data analyses.

As you can see, technological developments in the New Media create a manipulative area of databases open to the use of especially marketing, advertising professionals and political actors. This is the dark side of the social media giving way to its ability for the manipulation of users (especially with their emotions) and for the effective dissemination of fake news in the Post-Truth Era. The new media, which had been created with hopes of tolerance, dialogue and mutual respect through communication, has created the reverse effects with especially “Social media bubbles’ in which ‘alternative facts’, including alternative histories, circulate as true, are of concern today for policy makers, media experts, educators and psychologists alike” (Glăveanu, 2017, p. 375).

2.1.2.2 Arts and science dichotomy in the axis of emotion and reason

Berthon and Pitt (2018) indicated the transition from rationality represented by science towards emotionality represented by arts: the transition from modern to postmodern is a reflection of transitions of the things from universal to local, from objective to subjective, from rational to emotional, and thus a shift from thinking to feeling. The statistics in Google Books between 1990-2008 show the usage ratio of the phrase “I feel” has become more than “I think” in recent years. This can be seen as a reflection of postmodern approaches (Berthon & Pitt, 2018, pp. 219-220).

Modern ideology that originated from the enlightenment philosophy has always emphasized science and rationality trying to prove the truths of universal values (Ozdemir, 2012). The main concern behind its philosophy is to create knowledge which is freed from personal bias, and thus, objective, and applicable

enough within universal rules. As stated by Bierema (2000), this approach indicating a strong emphasis on quite mechanical and one-sided scientific thinking has been victimized by the technology and digitalization created by itself; and the artificial intelligence and computers, which this approach created by itself, have turned to be more eligible in mechanical and scientific thinking than humankind.

Moreover, as mentioned above, the fast technological developments giving way to the New Media platforms destroyed the functioning of one-way top-down information flow of mass media by creating spaces for individuals to represent themselves and their ideas to huge networks. The postmodern approach originates from an understanding, which takes individuals into account with their differences, subjective specifications as the reflection of real human creators. Postmodernism represents the diversity and plurality of societies, and subjective stand of everyone resembles a color within this diversity with their humane features. Foucault (1984) criticizes the emphasis of modern ideology on rationality and objectivity by defining it as a means of the oppressive authority to ensure the acceptance of its own truths.

Berthon and Pitt (2018, p. 221) apply metaphors to explain modernism and postmodernism: modernism is a “machine” which works in the same way systematically, while postmodernism is represented by “rhizome”, a Greek word meaning tangles of root, which was also used by Deleuze and Guattari (2004) to define “all connection, no hierarchy, and non-linear” (p. 221). Moreover, authors call attention to the similarity of this metaphor of “rhizome” to “Internet” with its complicated social network structuring (Berthon & Pitt, 2018, p. 221). The critical viewpoint of postmodern approaches towards the rationality, objectivity and systematic universal knowledge has paved the way for focusing on the emotional and affective side of people. Durnová (2019) mentions the “binary opposition of facts

and emotions in the discourse of post-truth”, which is closely related to “a societal division of a fact-oriented elite represented mainly by ‘experts’ that are in the discourse on science opposed to the ‘emotional’ or even ‘ignorant’ public” (p. 448). As a reaction to the experts, the 2016 Brexit referendum results reflected this difference between the emotional people and experts (Durnová, 2019b, Polletta and Callahan 2017). In the case of presidential elections in the USA, the tactics and social media usages of Trump reflected the domination of emotion over logic, which indicates an era where affectively strong messages are valued much more than factual reasoning (Crilley, 2018).

Taylor (2018, p. 3) indicates how serious the dichotomy of arts and science is in the academic world and addresses the recent studies of scholars as the efforts to bring science and arts together such as ‘portraiture’ of LawrenceLightfoot and Hofman-Davis (1997), ‘art-as-research’ of McNif (1998), and ‘the host of arts-based approaches’ like the ones by Galvin and Prendergast (2015) and Springgay et al. (2005).

2.2 Role of arts in the Post-Truth Era

After mentioning the Post-Truth phenomenon and its background in the previous section, the increasing role of arts in this era is discussed. Firstly, historical view on the effects of the arts is presented and then in the following part, effects of arts in the Post-Truth society is covered under three titles as effects for strengthening communication, healing effects and effects for social sensitivity. In the third part, the focus is on learning and the role of arts in learning under the title of Arts-Based Learning Approaches.

2.2.1 Historical view on the effects of the arts

Discussion on the effects of the arts have a long history beginning basically with the Greek philosopher Plato in the fifth century B.C. (Belfiore, 2006; Belfiore, 2011).

Plato, in his book Republic, opened a long-lasting discussion about the effects of arts involvement with his argument on mimetic arts (Belfiore, 2011; Sezgin, 2015).

Through mimesis, as imitation of the world, the arts create a corruptive impact on humankind by emphasizing the emotional and irrational part of the soul while putting down the rational part. However, Plato also accepts the highly influential capacity of the arts with his views to keep arts effects under control (Belfiore, 2011). The pedagogic aims of the arts involvement have been rooted in this idea of Plato which tries to take the arts as a means to educate people with a given purpose (Baktir, 2003). Therefore, Plato takes mimetic arts from a negative perspective while being aware of their crucial power to affect humankind. On the other hand, Aristotle applies the concept of mimesis to the arts in a positive way by taking “all human actions as mimetic” which enables them to “learn through imitation” (Baktir, 2003, p. 173). In his Poetics, Aristotle indicates that people understand nature around them through building an empathic relationship with it and the pedagogic impact of the arts comes from this aesthetic experience beginning with mimesis and ending with catharsis (Sezgin, 2015). Sezgin (2015) explains this experience in a clear example, and states that in theatre, the audience identify themselves with the protagonist as an educator imitating the nature (p. 108).

Belfiore (2011) in her article titled The ‘transformative power’ of the arts: history of an idea published in The Routledge International Handbook of Creative Learning makes a valuable summary of this discussion on a historical perspective and mentions three main approaches:

a positive tradition, a negative one, and a more recent intellectual tradition centered around the rejection of the very notion that the effects that the arts may or may not have on individuals' ethics, knowledge and behaviour should represent a legitimate grounds for the assessment of the arts' worth or place in society (p. 29).

Through the guidance of the work of Belfiore (2011), I want to introduce these three main approaches under three titles as (1) Negative effects, (2) Positive effects, and (3) Autonomous role of the arts:

(1) Negative effects: In the negative perspective, the Platonian approach was welcomed by the Fathers of the Church accepting arts as a corruptive power, and St. Augustine, the most important representative of this group, found theatre "desensitising and distancing effect" in which people "are encouraged to enjoy witnessing pain, humiliation and suffering on stage" (p. 30). Belfiore (2011) also mentions Jean-Jacques Rousseau (1772-78) who saw theatre as a waste of time and criticized its distancing effect, which influence the audience to become indifferent to the tragedies, or problems of real people in their lives (pp. 32-33).

(2) Positive Effects: The views of Plato were still powerful in positive perspective by taking the arts as an influential mechanism to educate people. Moreover, Aristotle in the fourth century created a positive perspective by valuing the cathartic effect on audiences as a beneficial way to enable them experience the dangerous feelings in a safe manner. Belfiore (2011) categorized the interpretations of Aristotelian catharsis in three groups according to their emphasis on intellectual, emotional, and ethical side of the process:

a) Intellectual view stated catharsis as a cognitive process which has formative and knowledge-building effects. Belfiore (2011) mentions important names like Herder, Humboldt, Goethe, Schiller as well as Horace, a Latin poet in 65-68 BC, who defined the best poet by delighting and improving abilities and gave way to the term ‘useful delight’ for the arts (p. 31).

b) Emotional view indicated the healing effect for both the body and mind by interpreting catharsis as a process of emotional release, and Moreno (1975) in contemporary arts represented this view through psychotherapeutic theatre movement, which takes aesthetic experience as a helpful mechanism to purge the traumatic feelings.

c) Ethical view took the self-developmental effect of catharsis from the personal to the societal level and emphasized the moral dimension of the process with “a humanising, moralising and ultimately civilising effect” (p. 32). This approach included enlightenment philosophers like Diderot, Alembert, Voltaire with their emphasis on the social value of aesthetic experience contributing to the progress of human, and reached the Romantic movement with their ethical concern in society giving a crucial moral function to the arts.

(3) Autonomous Role of the Arts: This view in the mid-eighteenth century flourished as a reaction against “the perceived subordination of aesthetic concerns to ethical, religious, political or social considerations in the discussion of the value and role of the arts in society” (p. 32). In the contemporary context, the discourse, art for art’s sake, came with this tradition just like the aesthetic movement in the late nineteenth century with

important names like Oscar Wilde. Moreover, Belfiore (2011) mentions an important name, German philosopher Immanuel Kant, who defended “a complete autonomy of the aesthetic sphere from all others” as “one of the great mis-understandings in history” (p. 33).

2.2.2 Positive effects of the arts in post-truth society

One-sided scientific and reason-based viewpoint of modernism has been criticized by postmodernism, giving way to the increase in the role of emotions and affective side of human. Especially after the increase of the post-truth phenomenon on the world agenda after 2016 Trump election and Brexit referendum, the role of the emotions increased within the society, especially in the area of communication. As the strongest vehicle to reach emotions, art forms appeared as important tools to transfer and share these affective messages. In this part, effects of arts in Post-Truth society are analyzed under three headings: Firstly, effects for strengthening creative communication are explained; secondly the healing effects of arts are discussed; finally, effects for social sensitivity are mentioned. These three effects of arts reflect the positive tradition about the transformative effects of arts, mentioned above by Belfiore (2011): Intellectual, Emotional and Ethical views.

- (1) Effects for strengthening creative communication reflect Intellectual view by taking arts as an instrument for knowledge-building in the area of communication as well as improving creativity,
- (2) Healing effects reflect Emotional view by taking arts as a process for emotional release,

(3) Effects for social sensitivity reflect Ethical view with its emphasis on the arts involvement through moral and humanizing dimensions as well as its self-developmental effects from personal to societal level.

2.2.2.1 Intellectual view: Effects for strengthening creative communication

As mentioned in the previous parts, the area of communication gained significance in the post-truth era especially with the developments of the new media. Moreover, the increasing role of emotions in the social area is reflected in the popularization of affectively strong messages within both social media and interpersonal communication. Especially in the areas of advertisement and political campaigns, where communication is an indispensable part of their processes, the messages are directed towards the affective side of the people, especially storytelling caught the attention in the post-truth era (Sim, 2019). Area of communication in society became technologically improved, however also, chaotic, and ambiguous with the traffic of fake news distributed in mainly social media channels. In this message bombardment, emotionally most attractive ones can reach to the users, but without any concern of accuracy. Stories, or narrative messages, have appeared as an effective way of touching the hearts of others with their emotionally rich contents. Moreover, in the post-truth era, social media presented a magical area of communication for people to share stories easily, widely, and effectively as well as enabling them to distribute these from diverse interconnected sources (Poletta & Callahan, 2017). The studies carried out in 2016 in American society indicated the importance of social media, and the increased effect of fake news. Pew Research Center (2016) stated that 60% of the people reached news through social media channels. Facts and evidence have switched places with belief and emotion. Also,

what is accepted as news has shifted towards a new belief and emotion-based form (Rochlin, 2017). The opportunities that appeared with the New Media technologies enabled more colorful, designed, personally developable, re-sharable, storytelling messages as arts pieces which attract the hearts of people. Moreover, brands favored fake news sites, because they were attractive and popular sites with a high level of traffic and also, brands can select the ones to attract potential customers according to the type of story or related products (Berthon & Pitt, 2018). Technologically developing communication channels have been supported by the artistic media, especially storytelling, in the post-truth era.

2.2.2.2 Emotional view: Healing effects

Healing and positive effects of arts have been studied by many researchers. Especially in education, Stevenson and Deasy (2005) mentioned a concept of third space achieved by arts within the classroom communication, in which the learners feel much more comfortable to share themselves in a different space by going beyond the dichotomy of me and the others. This third space effect of arts involvement enables learners to share their feelings easily and to build positive communication with others in the new space created for them by the artistic media which gives way to leaving their bias, on-earth egos, and positions. Meltzer (2015) emphasizes the state of being in the flow within arts involvement and refers to Csikszentmihalyi (2004) with his definition of flow as a state of the “secret to happiness” (p .64). Romanowska (2014) conducted a research in Karolinska Institute in the area of neuro-sciences, and found that the arts-based communication positively affected the leaders as well as their teams; moreover, these aesthetic experiences strengthened them psychologically and neuro-biologically by creating a positive

change in their health. Romanowska (2014) from the Department of Neuroscience at Karolinska Institutet, in Stockholm, Sweden, pioneered a study in her thesis and concluded that “a transformative effect of a new, art-based leadership concept on the leaders and transferred beneficial effect on their co-workers was demonstrated” and “the changes in behaviors in leaders through aesthetic experiences can have transferred effects on psychological and neurobiological resilience processes in followers leading to health-promoting effects” (p. vii, Abstract).

In the communication created through arts-based experiences, the emotions become the center of attention by increasing interpersonal sharing, empathy, and, thus, participants engage in a more intimate and positive interaction. Ellen Winner (2019), together with the examples from Aristoteles and Freud, emphasizes the therapeutic side of the arts and its cathartic effect in which people get cleansed through experiencing and sharing disturbing feelings, and thus, reach a state of relief about their concerns and anxiety. Involvement in arts experiences, therefore, creates a feeling of relief and comfort by giving way to a positive healing effect.

In conditions of the Post-Truth Era, in which the bombardment of fake news generates stress and anxiety within the society by changing and constantly invading the agenda, the healing effect of arts has begun to mean much more for people. Samayoa and Nicolazzo (2017) in their article about post-truth era, emphasized the importance of creating a culture of affection and support through shared positive values within the society against the discriminating and marginalizing effects of this period. Actually, this indicates that the healing effects of arts experience are highly connected with its transformational effect for social sensitivity covered in the following part.

2.2.2.3 Ethical view: Effects for social sensitivity

Art is important to communicate with our environment and ourselves. Dewey explains “art functions as experience” and thus, “processes of inquiry, looking and finding meaning are transformative, extending connections with what is good and right” (Goldblatt, 2006, p. 17). In the transformative journey of the arts, we question and reflect ourselves as well as deeply analyzing our social and material surroundings. This is the magical side of the art, which calls moral values and social justice. Goldblatt (2006) in How John Dewey’s Theories Underpin Art and Art Education explains this moral side of the art in education:

Art communicates moral purpose and education. Dewey believes moral purpose is justifiable, art conveys messages that stimulate reflection on purposeful lives. Dewey is a pragmatist whose attraction to art postulates it as a means to an end because he envisions the end as just and fair: democracy. (p. 17)

Searching and creating meaning within an art context is a transformative experience. (Lawrence-Lightfoot & Hoffman Davis, 1997, p. 35). Eisner (2002) underlines the importance of imagination as a learning platform, which takes learners beyond the reality; and furthermore, it invites us to discover which can be created. Chemi (2018) states “arts-based learning environments offer the platform for multiple approaches to learning to unfold in a place that is characterised by pluralism, diversity and hybridity” (p. 20).

Arts-based pedagogies open the way for equal and just instruction, where both the teacher and the student look for meanings and explanations as Freire (1970) idealized the teacher-learner dialogue in instruction. Stevenson and Deasy (2005) used the term “third space” for the arts-rich instructional environment, where learners can have an experience without the barriers created by themselves or others

(p. 10). In this magical third space of the arts-based instruction, the engaging activities increase learner motivation and achievement as well as contributing to a socially just curriculum as Zyngier (2008) claims.

2.2.3 Arts-Based learning approaches

The over-emphasis on the science education of the positivist philosophy and its technical rationalism ignored the roles of emotions in learning by restricting the multi-dimensional and holistic perception of the world, which can be grasped through imagination (Özdemir, 2012, p. 275). This single dimensional scientific education helped to create artificial intelligence which began to replace the role of its learners, and this one-dimensional learning failed to take its learners further to cope with its multi-dimensional, complex, and rapidly changing conditions by ignoring the other side of the “whole mind” (Upitis, 2001, p. 3).

As a result of these requirements, The Art Education Movement existed at the beginning of the twentieth century, which pioneered reflections of art education at all grades of education in the West. Similarly, in Turkey, with his project of Village Institutes Tonguç supported a model of art education (Kurtuluş, 2002, p. 31). The philosophy and practices of art education gave way to an argument, which involves two approaches as “essentialist (arts-for-arts sake, an intrinsic view of the arts as discrete disciplines)”, and “the instrumentalist (utilitarian or extrinsic-value) conception of the art’s role in general education” (Mardirosian, 2002, p. 44). The education model created for the Village Institutes benefited much from the instrumentalist approach, which was defined as a model of learning through art within the art education movement (Kurtuluş, 2002, p. 31). The purpose of this art education movement in general was to protect humankind from the alienation and

psychological breakdown in order to take out the creative potential in the whole humankind (Karayağmurlar & Tan, 2003).

Dewey (1997), beginning with the first publication of his book Art as Experience in 1934, tried to indicate that art is a natural and emancipating experience for human learning. However, because of the mindsets imposed by modernist and determinist positivist ideology, creating expectations about taking measurable, quick and standard-based results from learning and education, like commercial commodities; arts-based learning area suffers from this kind of acceptability challenges. The solution for this can come from the transformative effect of arts-based learning, which begins to give way to the questioning of the taken-for-granted values and ideas once learners enter the transformation process through arts integration.

2.2.3.1 Transformative learning through arts

Transformative learning (Mezirow, 1991) is a theory in adult education, which originates from the understanding that the people learn from their own experiences and they go into a transformation when they experienced a paradigm shift coming with a process of change in their frames of reference. Mezirow (1997) defined a concept, he called “frames of reference” as “the structures of assumptions through which we understand our experiences” which “selectively shape and delimit expectations, perceptions, cognition, and feelings” and “encompass cognitive, conative, and emotional components” (p. 5).

We may filter our perception and ignore the experiences and ideas, which do not fit into our predefined frames of references in our taken-for-granted assumptions. The importance of transformative learning appears as a process of critical reflection

to be able to realize and restructure the constructed frames of references. In this process, adult learners reanalyze their frames of reference, allowing them to become more open to other points of view and become more aware of their own life experiences, which leads to have more inclusive, more open and better-justified perspectives and understandings (Cranton & Taylor, 2012, p. 3). Mezirow (1997) argues that the circumstances are important to enable transformative learning “toward a frame of reference that is more inclusive, discriminating, self-reflective, and integrative of experience” (p. 5). These circumstances can be created through artful learning environments.

After Mezirow (1978) initially introduced the concept of transformative learning to the field of education, his ideas attracted attention of many researchers. One of these researchers following and elaborating the ideas of Mezirow is Dirkx (2006), who looked for the emotional side of the transformative process. Many more followed them in the research for the role of arts in supporting transformative learning in the emotionally rich contexts (Lawrence, 2008, p. 68).

Searching and creating meaning within an art context is a transformative experience. (Lawrence-Lightfoot & Hoffman Davis, 1997, p. 35). Eisner (2002) underlines the role of imagination as a learning mechanism, which takes learners beyond reality. Furthermore, it invites us to discover which can be created. Vetraino, Linds, & Goulet (2013) mentioned Forum Theatre, a well-known transformative technique developed by Augusto Boal (1979), which gives chance to learners to question and transform their reality after practicing the roles of the characters in the plays created from their own lived experiences and thus, “explore alternative realities” (p. 191).

Moreover, Goldblatt (2006) describes this relation of arts and transformative learning through the words of Dewey, “art functions as experience” in which “looking and finding meaning are transformative”, by expanding perceptions while “attention to detail excites potential for meaning, yielding important societal insights, previously taken for granted” (p. 18).

Gablik indicates that art is “about reframing,” (Gablik, 1991 as cited in Wallace, 2007, p. 52), and “through the reframing of views of the world, personal and social transformation becomes possible” (Vettraino et al., 2013, p. 193). Wallace (2007), as an important contribution to Mezirow, mentions the liberation model of Freire which has “three components of thought, reflection and action” giving way to the awareness of one’s oppression in order to win their freedom that “they can achieve a true transformed state, when they are not oppressed or an oppressor” (p. 50).

2.2.3.2 Effects of arts-based pedagogy

Integration of arts creates connections through emotions in learning, and invites openness, engagement and creativity, which are necessary components to create conditions for a learning process that excites learners in an inclusive manner. The arts have actually a magical function “as a means for expressing the inexpressible, inspiring courage, enriching celebrations” within the classroom (Dalton, 2012, p. 1).

There appeared many studies indicating the positive effects of arts-based pedagogy; Table 1 below indicates the positive effects and their referenced studies, which are compiled by Garrett (2010), Patterson et al. (2010), and Snyder, Klos, Grey-Hawkins (2014):

Table 1. Positive Effects of Arts-Based Pedagogy

Area of the Effect	Referenced Studies
Academic achievement	(Catterall, Dumais, & Hampden-Thompson, 2012; Deasy, 2002; Butzlaff, 2000; Deasy & Stevenson, 2005; Fiske, 1999; Horowitz & Webb-Dempsey, 2002; Baum, Owen, & Oreck, 1997; Upitis & Smithrim, 2003)
Cognitive development	(Horowitz, 2004; Efland, 2002; Rabkin & Redmond, 2006)
Creativity	(Cote, 2010; Blumenfeld-Jones, 2010)
Critical thinking	(Nilson, Fetherston, McMurray, & Fetherston, 2013)
Instruction for diversity and inclusion	(Deasy, 2002; Mason, Thorman, & Steedly, 2004; Eisner, 2002a, 2002b, 2003; Upitis & Smithrim, 2003)
Engagement in school life	(Patteson, Upitis, & Smithrim, 2005; Upitis & Smithrim, 2003)
Improved social effects	(Deasy, 2002, Rooney, 2004)
Motivation	(Darby & Catterall, 1994; Deasy, 2002; Eisner, 2002a)
Positive affective effects	(Deasy, 2002; Eisner, 2002a)
Self-esteem	(Sylwester, 1998)
Social benefits	(Darby & Catterall, 1994; Eisner, 2002a; Jensen, 2001; Patteson, 2009). (Darby & Catterall, 1994; Eisner, 2002a; Jensen, 2001; Patteson, 2009).

Compiled by Garrett (2010), Patterson et al. (2010), and Snyder, Klos, Grey-Hawkins (2014).

Moreover, Simons and Hicks (2006) mention the effects of arts involvement on learners “to develop their learning and communication skills, value difference and visualize future options” (p. 80). Reingold (2018) presents the explanations of the learners themselves:

learning through the arts provides the opportunity to express creativity;
 learning through the arts leads to better recall of text;
 learning through the arts provides an opportunity to feel successful;
 learning through the arts leads to collaboration which results in deeper thinking about the material; and that
 learning through the arts provides the opportunity to be challenged in a new way. (p. 23)

2.2.3.3 Challenges and drawbacks in arts-based learning

Although there are many studies indicating the positive effects of arts-based learning, there is also a serious discussion about its challenges and drawbacks. Strickland (2008), while mentioning the implementations of the arts-based instruction in the USA, claims “adding an element of mandated arts across the curriculum” created an extra concern for the teachers, who were already overloaded, and “possibly creates an untenable burden” (p. 32). Moreover, becoming confident enough to apply of arts-based instruction may appear as a challenge for the teachers in their classrooms, and Hunter-Doniger and Fox (2018) indicate that “they are not confident in the content areas of visual and performing arts” (p. 2).

Moreover, Horowitz and Webb-Dempsey (2002) asserted that there are three basic criticisms about the methodology of arts-based learning, or arts education (p. 109): First, they claimed that the nature of the arts learning experience is not sufficiently understood. Secondly, they questioned whether it is possible or not to group all the learning disciplines of art under a single term like arts education because of the different practices of the modes as art, music, dance, and drama. Lastly, they asked what kind of outcomes should be expected as a result of arts learning in order to indicate its direct contribution to human development.

All of the above mentioned challenges and criticisms originate from the understanding taking art as an artificial and additional element to human nature, instead of accepting it as a natural part of the human experience. Dewey (1997), beginning with the first publication of his book Art as Experience in 1934, tried to indicate that art is a natural and emancipating experience for human learning. However, because of the mindsets imposed by modernist and its determinist positivist ideology, creating expectations about taking measurable, quick and

standard-based results from learning and education, like commercial commodities, arts-based learning area suffers from this kind of acceptability challenges. The solution for this can come from the transformative effect of arts-based learning, which begins to give way to questioning the taken-for-granted values and ideas once learners enter the transformation process through arts integration.

2.3 Leadership development in the Post-Truth Era

In this part of the study, an overview of the leadership development in the Post-Truth Era is achieved through four sections. In the first section, we discuss conceptualization of leadership in order to understand how it is defined and interpreted by the other researchers in the field. Afterwards, there are sections on non-formal education and general view of leadership development, which discuss the approaches towards the developmental programs. And finally, we discuss reasons for arts-based leadership development in the Post-Truth Era in order to understand why arts-based learning is crucial for the development of leaders in especially Post-truth conditions.

2.3.1 Conceptualization of leadership

Studies in leadership have proliferated in numerous ways with the multitude of approaches within this scope (Bass and Bass, 2008; Yukl, 2010, Tonsberg and Henderson, 2016). According to Tonsberg and Henderson (2016), the first attempts to conceptualize leadership began in the second half of the nineteenth century with the Trait Theories of Leadership, which took leader roles and ideals into the center by defining “mythological leader type or role in the social structure” (p. 160). This approach tries to define the qualities and characteristics of leaders, and is also called

as Great Man theories (Megheirkouni and Mejheirkouni, 2020, p. 104). These theories accepted leaders as individuals born with personality traits distinguishing them from non-leaders (Northouse, 2018). After the decline of the attention to this charisma and trait literature, in the 1950s, Behavioral Theories of Leadership took the stage with their focus on behavioral styles of leaders (Antonakis and Cianciolo, 2004, p. 8). The behavioral theories generally focused on two-dimensional structure of the leadership behavior: for example, Theory X and Y of McGregor analyzes leadership whether extrinsic or intrinsic motivational orientation (McGregor, 1957); Managerial Grid Model of Blake and Mounton (1964) has these two-dimensional views on consideration for people on one side and initiating structure on the other.

However, neither traits theories nor behavioral theories prove themselves as sufficient to grasp the contextual, situational and complex phenomena of leadership. Therefore, the focus shifted to the environmental and social factors recognized as the required consideration of the conceptualization of leadership. Yukl (2010) mentions five major Situational Theories: The Contingency Theory of Fiedler (1967) takes situations according to the characteristics of leader-member relations; the Path-Goal Theory of House (1971) covered numerous propositions defining effective leader acts to cover up the deficiencies and make up for subordinate traits to reach performance and work satisfaction; the Normative Theory of Vroom and his colleagues (Vroom and Jago 2007; Vroom and Yetton 1973) focuses on the styles of decision making according to follower participation; the Situational Leadership Theory of Hersey and Blanchard (1979) defines the level of maturity of the subordinates according to the leader behaviors oriented with the concerns of production versus people; the Substitutes For Leadership Theory of Kerr and Jermier (1978) emphasizes the improvement of performance by the leader's effectiveness in

different situational factors. Tonsberg and Henderson (2016) mention also Information Processing Perspective on Leadership defining leadership according to the way the leader makes sense and gains legitimacy by responding to expectations as well as the roles in relationship and interaction characteristics with the subordinates.

As the context gets complex, the conceptualization of leadership moves towards Transformational Leadership Theories. These are mainly based on the definition made by Burns (1978) on two leadership types, transactional and transformational. These theories bring charisma and trait theories as well as going further by integrating the variables of personality, behavior, and situational conditions to define how leaders inspire the followers for a greater vision as transformational agents while transactional leaders apply punishment and reward systems (Bass 1990; Tonsberg and Henderson, 2016). The Transformational Leadership Theories take leaders as change-agents with their inspiring and transformative power as opposed to the static role of transactional leaders. The reflection of these theories appears as the dichotomy of leadership and management, where the leader is purpose-driven to create change while the manager is objectives-driven resulting in stability (Antonakis and Cianciolo, 2004, p. 5).

As mentioned till now, the theories of leadership try to define leadership generally on dyadic ways by contrasting the two dimensions of relatively differentiated concepts, like transformational versus transactional, leaders versus managers, X Theory versus Y Theory, Leader versus Follower behaviors, traits etc. Situational Leadership Theories tried to eliminate this dyadic viewpoint, but still stayed restricted within pre-defined contingencies. The conceptualizations of leadership have become insufficient within the context of complexity and the fast

changes brought by globalization together with the rapid technological transformations, especially beginning in the second half of the twentieth century. The institutions together with their leadership roles in the twenty first century, especially with the coming of the Post-Truth Era, have all become ambiguous, chaotic and complex by indicating a requirement of a conceptualization of leadership in more inclusive and dynamic ways to welcome the complex nature of the leadership phenomenon with all its dichotomous and differentiating patterns.

Therefore, in this study, the conceptualization of leadership is taken as a complex, dynamic and paradoxical phenomenon through Competing Values Framework together with Paradoxical Leadership and Leader-as-learner Approaches. In order to grasp the general context, firstly Competing Values Framework is discussed and then two leadership approaches, Paradoxical and Leader-as-learner, are introduced as the conceptualization of leadership in this study.

Competing Values Framework was developed by Quinn and Rohrbaugh in 1983 in order to respond to the complex nature of institutions, their cultural motives together with their leadership patterns (Cameron, Quinn, DeGraff and Thakor, 2015). Within this framework, the perspective including all the competing or contrasting values together at the same time is crucial to cover the nature of complexity in leadership definition. In other words, the theory indicates contradictions, tensions and paradoxes in the nature of institutions and leaders (Cameron et al., 2007; Lavine, 2014; Quinn, 1988; Quinn & Cameron, 1983; Quinn & Rohrbaugh, 1983, Quinn, Clair, Faerman, Thompson, & McGrath, 2020). In order to understand the inclusion of paradox and duality, Cameron et al. (2007) mention the Janusian way of thinking, their root approach was presented by Rothenberg (1971) as a way of recognizing contradiction and, leaning on it to produce creative thinking. Janusian thinking as

originally described by Rothenberg (1979) is the understanding of merging two paradoxical thoughts at the same time by welcoming flexibility, problem-solving, adaptability and creativity (Cameron, 1984; Weaver, Pifer and Colbeck, 2009). Even defined much earlier than the Post-Truth Era, this frame of view suits well to the conditions of ambiguity, complexity, paradox and chaos increasingly felt in this era.

In order to grasp this contradictory nature, the framework covers two-dimensional mapping which creates four quadrants in order to indicate diagonally the competing values and roles of leadership: the first axis goes between two ends of flexibility and control; the second axis represents a continuum between internal and external orientation. Each of these quadrants is named to represent basic characteristics: Clan (upper left) indicates team, group spirit, collaboration and human resource orientation; Adhocracy (upper right) implies innovation, creativity and being open to new ideas; Market (lower right) represents the competitive external viewpoint focusing on results, achievement and success; and Hierarchy (lower left) resembles the maintenance and control of the organizational structures and systems (Cameron & Quinn, 2011). Lavine (2014) mentions also more familiar concepts for these quadrants, namely Collaborate, Create, Compete and Control (p. 194). Within these four quadrants, the upper side represents dynamism and flexibility, while the lower quadrants emphasize control and stability; the left-side quadrants have organizational and internal focus, while right-side ones have external orientation. The competing or paradoxical characteristics appear within the diagonally opposite quadrants as presented in Figure 1 below (Lavine, 2014).

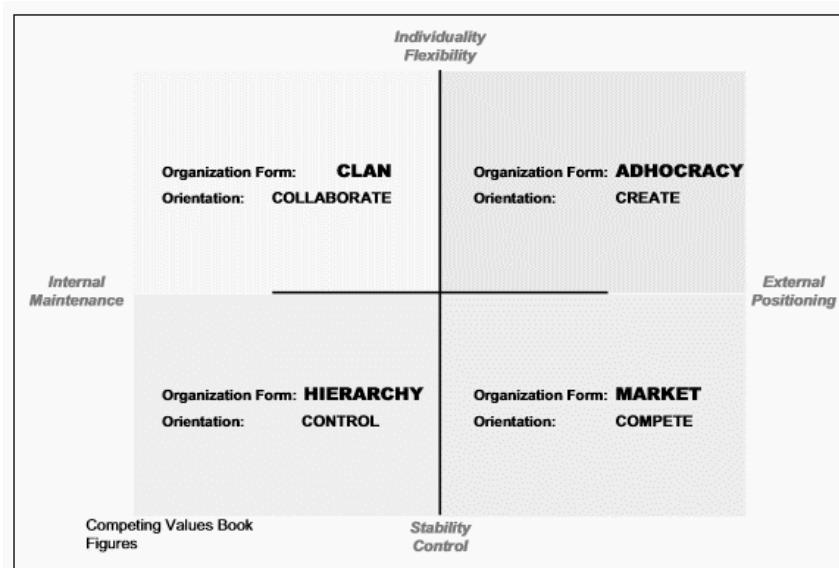


Figure 1. Competing Values Framework

Source: Lavine, 2014, p. 194

Leadership roles change according to the quadrants and differentiates with its neighboring dimension within the quadrant, which creates eight different leadership roles within the framework (Belasen & Frank, 2007, pp. 128-129). In general terms, the upper side of the framework represents transformational roles while the lower part indicates transactional roles (Belasen, 2000; Belasen & Frank, 2007). Successful leaders manage to navigate across the roles to balance contradictory requirements of diverse situations, and thus, present a behavioral complexity which allows them to apply contradictory roles while maintaining behavioral integrity (Belasen & Frank, 2007; Cameron et al., 2006). Figure 2 below presents two roles for each quadrant: Facilitation and Mentor roles for the area of Human Relations, Innovator and Broker roles for Open Systems, Producer and Director roles for Rational Goal, Coordinator and Monitor role for Internal Processes (Belasen & Frank, 2007, p. 128-129).

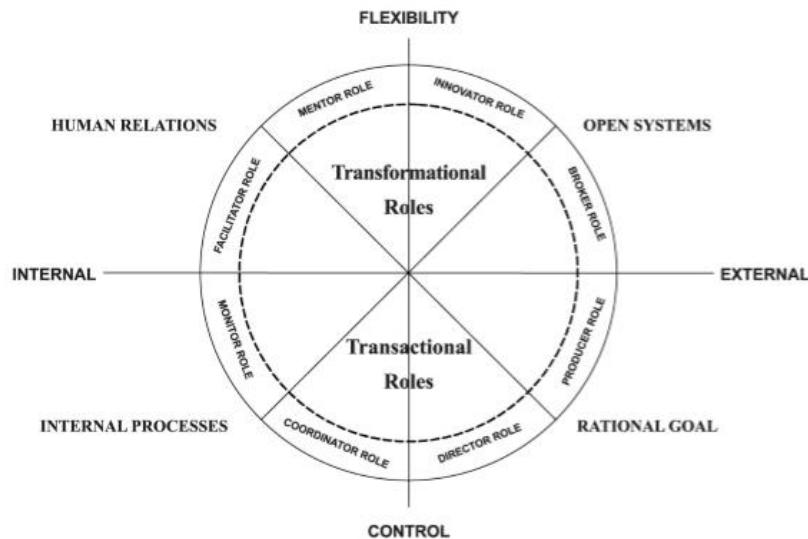


Figure 2. Leadership roles in Competing Values Framework
Source: Belasen and Frank, 2007, pp. 128-129.

Through Competing Values Framework, the paradoxical approach to leadership is defined by Lavine (2014) as follows:

They manage to act soft and hard, flexibly and with stability, creatively and under control, quickly and methodically. They are relational and independent, precise and groundbreaking. They are, in a word, paradoxical. This is not simply an indicator of ambidexterity however in that skillful leaders may, for example, be primarily flexible and only minimal stability focused in a given circumstance and quite the opposite in another (p. 195).

Thus, Paradoxical Leadership indicates a complex adaptation to changing variables throughout a movement within the roles of the framework. Leaders are not required to apply both sides of an opposing forces simply with equal rates, rather, they should use these paradoxical roles within the framework to adapt themselves to diverse circumstances.

The paradoxical approach towards leadership is important to grasp the conditions of the Post-Truth Era, in which even the truth has a paradoxical standing in itself. On the other hand, another approach is added in order to define leadership in

the Post-Truth Era as a learning agent with inner motives to be open to learn from the experiences within the complexity as well as humanizing the leaders with their learning experiences coming from their failures just like their successes.

Antonacopoulou and Bento (2018) defines this approach as opposed to laurels approach, or in other words heroic perspective (Collinson and Tourish, 2015), which takes leaders as mythical creatures in their exclusionary and hierarchical world only belonging to a very few:

The “laurels” approach to leadership development celebrates and perpetuates the romantic view of the leader as hero: one who is above others in competence, knowledge and vision. In the VUCA world of the 21st century, however, the pursuit of this one-size-fits-all model of leadership eventually yields to the realization that one-size-fits-none. (p. 630)

Standing at the opposite side of laurels approach, the leader-as-learner approach has an investigative perspective by taking the questioning of not-knowing as the beginning point in the learning process of searching for the possibilities (Antonacopoulou and Bento, 2018). This viewpoint indicates a learning leadership in the search for virtues to cope with the challenges of our time. Bond et al. (2010) mention four interconnected challenges for today’s leaders as 4C: change to understand and function within the environment of change; complexity to survive in the conditions of uncertainty and ambiguity; context to understand the general framework and to respond strategically; and connectedness to reach an awareness of the actors in wider perspective and create strategical relations with these internal and external shareholders. Antonacopoulou and Bento (2018) proposes 4C virtues in leader-as-learner approach to cope with these 4C challenges of the twenty first century: “courage”, “commitment”, “curiosity” and “confidence” (p. 625).

Actually leader-as-learner approach is a virtue-based perspective, which takes leader having a growth mindset defined by psychologist Dweck (2006) to indicate an openness to learn from the experiences. In that meaning it is differentiated from the traditional leadership definitions with fixed mindsets, while it has closest conceptualization with authentic leadership with its focus on the reflection of the leaders' inner values, directing towards trust as well as being open to themselves (Antonacopoulou and Bento, 2018; Avolio and Gardner, 2005; Gardner et al., 2011). Leader-as-learners appreciate crisis as an opportunity for learning and take learning and action as interconnected cycles where lived experiences mean a virtuous cycle of practicing (Antonacopoulou and Sheaffer, 2014). Being open to learning from successes and failures has a lot in common with critical leadership pedagogy, which does not take the power relations as it is; and also being open to questioning the source of power in the leader and follower relations is important (Collinson and Tourish, 2015). In that manner, this perspective is based on the experiential learning structures where learning and meaning are constructed mutually as in the case of arts-based learning approaches.

2.3.2 Non-formal education for leaders in the Post-Truth Era

The conceptualization of leadership through leader-as-learner approach indicates the importance of adult education for leaders. Especially in the Post-Truth Era, which includes uncertainty, change, paradoxes and ambiguity, leaders should continue to learn and develop themselves. In this rapidly changing and complex environment, reskilling and upskilling become crucial (Bennett & McWhorter, 2021).

When we look at the learning opportunities, there are three different learning experiences according to their forms and settings: formal, nonformal and informal

(Donitsa-Schmidt & Zuzovsky, 2020). Formal learning happens in “highly institutionalised, chronologically graded and hierarchically structured education system” (Coombs & Ahmed, 1974, p. 8) in formal academic institutions like schools and universities through an award achieving process “with explicitly designated objectives and outcomes” (Donitsa-Schmidt & Zuzovsky, 2020, p. 372).

If it is an “organised, systematic educational activity carried on outside the framework of the formal system to provide selected types of learning to particular subgroups of the population, adults as well as children” (Coombs & Ahmed, 1974, p. 8), non-formal learning appears.

On the other hand, informal learning is different with its unorganized and unstructured characteristics (Donitsa-Schmidt & Zuzovsky, 2020):

Informal learning is not restricted to a certain environment, nor is it organized or structured in any way. It results from daily activities related to work, family or leisure, and is accumulated over the years via individual activities such as reading books, teaching as well as through social collaborative activities with others including colleagues, mentors and other stakeholders. This learning is mostly unintentional from the learner’s perspective, experiential in nature and occurs incidentally. (p. 372)

Within these three learning types, the main concern of this study includes the non-formal learning opportunities as organized and structured activities outside of the formal education system. Latchem (2014) explains the forms of non-formal education:

Nonformal education takes many forms: parttime ‘second chance education’ for those unable to benefit from regular classes; youth clubs with substantial educational purposes; adult and continuing education; community education; personal development programmes such as cultural, language, fitness and sports programmes; and professional and vocational programmes for the unemployed and upgrading workforces. (p. 6)

Brennan (1997) mentions three types of non-formal education (NFE) through its functioning related to the formal education system as (1) “complement”, (2) “alternative”, and (3) “supplement” learning opportunities (p. 187). This study focuses on the third type of NFE defined by Brennan (1997) “as a supplement to formal education” (p. 187):

This type of NFE is designed to represent the sorts of educational responses that are related to recent important stages in the development of the nation. The origins of this type of NFE are to be found in the changes as result of the collapse of the communist world, the acceptance of a capitalist approach to economic and political issues and the globalization of commerce and trade. This type of NFE is related to those sorts of developments that are associated with 'economic take-off'. This type of NFE is required as a quick reaction to educational, social and economic needs because formal education is too slow in its response (if it does in fact decide to respond) to these needs. (p. 187)

As explained above, taking its origin from the functioning of the capitalist system and globalization, non-formal learning as a supplement to formal education has become crucial for the leaders in order to catch up with the rapid changes and cope with the challenges in uncertainty and chaos. This requirement has been reflected in the area of leadership development, which is the main point of the next part of this study.

2.3.3 General view of leadership development

Leadership development has become a major field among leadership scholars and practitioners (Day, Fleenor, Atwater, Sturm, & McKee, 2014) as well as providing important contributions to leadership research with its empirical data. According to Megheirkouni and Mejheirkouni (2020), the beginning of the attention to this field started in the 1980s with the initial period of Journal of Management Development (JMD) which brought empirical data in different contexts.

In the field of leadership development, many scholars mention that conventional development interventions focusing on leadership concepts, theories, effective leadership characteristics and skill/behavior development have to be managed effectively (Kouzes & Posner, 2002; McCauley & Van Velsor, 2004) because of their remarkable weaknesses (Jackson & Parry, 2008). These leadership development interventions are generally criticized for being dehumanizing with their emphasis on applying certain rules and formulas in order to react towards complex situations (Mintzberg, 2005).

Shavkun and Dybchinska (2020) mention vertical leadership development in their study in contrast to horizontal development in order to indicate the same problem:

While the horizontal leadership development is aimed at obtaining new knowledge and developing functional skills by working at the same cognitive, emotional and social level, the vertical leadership development expands the world picture and constantly increases the level of awareness, so that the leader can become more attentive and wise. (p. 76)

The vertical leadership development, which is commonly found in efficient in conventional development programs, addresses the transformation of the mindset including mental abilities and emotional intelligence (Shavkun and Dybchinska, 2020). This transformation happens in how one look at the world and solve problems by being able to cover the whole picture; and by increasing the capacity to think holistically and systematically to develop the capacity to cope with the conditions of complexity, chaos and ambiguity.

Ladkin (2010) also indicates an increased attention towards mind-set development in leadership development programs. Gravan et al. (2015) define this

mind-set development indicating personal skills like emotional intelligence, openness to experience, leader identity and feedback. These characteristics are teachable; and they improve the effectiveness of leadership (Krasman, 2010).

All the critiques about the conventional leadership development with its emphasis on horizontal development process gave way to an increasing interest in arts-based methods in leadership development (Barry & Meisiek, 2010; Sutherland, 2013), which creates an experiential learning environment with a holistic outlook. In the following part, arts-based leadership development is discussed in a more detailed way as the main learning method applied in this study.

2.3.4 Arts-based leadership development

Arts-based approaches in leadership development apply various mediums of arts such as drawing, drama, music, literature (Springborg, 2012; Sutherland & Purg, 2010) to enable leaders learn experientially in aesthetic awareness. Serifsoy (2011) defines basically three different types of artistic medium applied by theorists and educators as a means to look for the aesthetics of leadership (p. 75): the verbal arts (such as poetry and storytelling), the performing arts (such as music, dance, movement/somatic, theatre, symphony, orchestra, jazz, piano), the visual arts (such as drawing, collage, photography, doll-making, film-making, curating, and art viewing).

Serifsoy (2011) also underlines the interrelated nature of these categories indicating that the medium in each category can easily move into another one with its functioning: for example, as a medium in verbal arts, storytelling becomes a performing one if the participants also play it for audience; or a medium in

performing arts, a play can be also included in the category of visual arts if its film is produced (pp. 75-76).

Actually, arts-based leadership development enables the participants to learn experientially within aesthetic experiences by transforming them into non-rational abilities and self-knowledge to develop soft capabilities of managing and leading like aesthetic awareness, and experiential knowing (Barry and Meisiek, 2010; Darso, 2004; Gaya Wicks and Rippin, 2010; Mantere et al., 2007; Beckwith, 2003; Nissley, 2010; Adler, 2006; Sutherland and Purg, 2010; Taylor et al., 2002). Experiential learning is crucial for arts-based leadership development, which is an embodied, contextual and tacit way of knowing in varied and subjective means (Sutherland and Acord, 2007).

This experiential learning helps to reflect the contradicting situational and perspective-based issues of contemporary life (Giddens, 2003) through aesthetic experiences (Dewey, 1934; Dewey and Bentley, 1949). In his book, Arts as Experience, Dewey (1997) defines aesthetic experiences as one's communication with the world to obtain knowledge through arts involvement. Especially in a complex and changing environment, scientific forms of learning through logic and sense-making becomes insufficient, and arts-based practices enriches learning by its varied forms of defining and relating to this complexity as well as creating different response mechanisms (Ladkin & Taylor, 2010).

There are many researchers underlining the advantages of arts-based learning. Taylor (2008) mentions four main strengths of arts-based learning: firstly, its knowledge acquisition through direct sensory experience and embodied forms of knowing; secondly, its holistic way of experiential learning rather than logical or systematic process; thirdly, its encouragement for meaning making directly from

personal experiences; and finally, its lasting impacts coming from its enjoyable and shareable characteristics (pp. 399-400).

There are four related categories arts-based development provides according to Taylor and Ladkin (2009), which are the processes of “skills transfer”, “projective technique”, and “illustration of essence and making” (p. 57-60): Firstly, in organizational settings artistic skills become useful as indicating a skill transfer process. Secondly, its projective technique enables the reflection of inner feelings and thoughts. Thirdly, its embodied way of gaining knowledge and holding connections give way to a process for the illustration of essence. And lastly, the catharsis experienced with the creation of artistic products presents the process of making in developmental activities by reaching deep interior life as self-expression. Through these four processes, arts involvement creates a strategic transformational mechanism in which creativity, innovation, leadership, culture and personal development have a crucial role (Darso, 2004; Barroca, Neto, Silveira, 2017)

Darso (2004) defines arts-based learning as a way to improve skills in the areas of leadership, communication, creativity, innovation, change management, efficient teamwork and intercultural communication. In her book, Artful Creation: Learning-Tales of Arts-in-Business, there are important points indicating how arts improve learners in business:

Certain artistic capabilities [which] are important for business and can be taught by artists, such as presentation and communication skills, listening skills and storytelling. The same goes for team building and collaboration inspired by ensemble and rehearsal techniques, as these are used by musicians and actors. (Darso, 2004, p. 43)

Leadership aesthetics, which is created by arts involvement, transforms leaders as the crafter of meaning (Woodward & Funk, 2010; Serifsoy, 2011; Springborg, 2010), through a mutual process of real and aesthetic experiences. In other words, arts-based leadership development supports participants to become meaning-producers rather than staying as description-makers (Springborg, 2010). This spirit of active participation in arts-based learning is completely against the behaviorist standing in leadership development that includes only the achievement of basic skills and competencies for predefined actions and traits (Serifsoy, 2011).

The arts actually have a potential to “offer compelling ways to frame current understanding much more than straight reasoning can achieve” with many benefits including improvement of imagination, self-development, widening how you look at the world, and making new meanings (Congram, 2008, p. 175). Hughes (2009) defines arts-based learning as “motivating, interesting and fun to move beyond the comfort zone” (p. 90).

Through arts, participants can see things more intensively and differently (Barry and Meisiek, 2010). Thus, the arts experience becomes an energizing effect by activating the motivation to be involved in change in both personal and collective means (Berthoin Antal & Strauss, 2009).

Nissley (2002), the Executive Director of the Banff Centre, Canada, takes arts-based learning as an intention of the leaders to explore alternative means for communication, knowledge creation and sense making within the complex context of the New Economy: “As leaders and management educators seek to find other ways of communicating, creating knowledge, and making sense of the complexities of managing in the New Economy, we are likely to see the continued growth of arts-based learning in organizations” (p. 46).

In arts-based leadership development, participants learn and experience the issues by themselves in a holistic way, and learning becomes more lasting through the meaning these experiences created for participants in arts involvement (Taylor, 2008).

As Serifsoy (2011) indicated, arts-based learning gains importance in business education:

As laid forth by Daniel Pink in his 2004 The New York Times article, “The MFA is Becoming the New MBA” he explained how corporate recruiters were turning increasingly to art schools over business schools in search of artistic aptitude. (p. 101)

Barroca, Neto, Silveira (2017) mention that the corporate and academic actors have realized the advantages of arts-based learning and, been trying to get arts and learners together especially in the areas of leadership and management. They give examples such as “the first business school-based center for Art and Leadership (in Denmark)” and the business schools applying arts-based learning by including courses in their leadership curriculum like “Wharton, MIT, University of Chicago and Oxford University” (p. 190).

Taylor and Ladkin (2009) also present examples of arts-based leadership development in different sectors such as managers in Denmark reflecting their strategy in three-dimensional presentations of LEGO bricks, army leaders in the USA illustrating key ideas about leadership through cinema, and Babson College MBA students having arts classes to boost their creativity.

In Table 2 below, there are the list of the organizations using artful approaches to improve organizational and societal change as Serifsoy (2011) mentions.

Table 2. List of Organizations with Artful Approaches

Institution	Information
The Creative Alliance Danish School of Education, (Darso, 2004/2009). Aarhus University	A research body with an aim to find the intersection of arts and business
The Banff Centre University of Alberta, Canada	A center having more than 50-year of arts-based leadership development experience through artistic methods (such as theatre, dance, film, literary, photography, drama and visual arts). In order to cope with the ambiguity and complexity, center aims to empower leaders through arts involvement to gain important competences like "aesthetic judgment, a perceptual stance and an ability to create plausible narratives of the world" (Woodward & Funk, 2010, p. 1).
The IEDC-Bled School of Management, Slovenia	Despite of its small capacity, this business school has a pioneer role in applying creative artistic methods for creative leadership development. The school enables "a creative environment for creative leadership" to "prepare contemporary leaders for the challenges they face in an increasingly complex world" (Purg & Walravens, 2015, p. 42).
The Center for Art and Leadership (CAL) the Copenhagen Business School, Denmark	The Center brings the shareholders together to develop the relationship between art and leadership internationally. The aim of the center is to generate effective and precious knowledge for business through artistic activities applying aesthetics in their content. (Adler, 2007)
Arts and Business Council, Americans for the Arts	This association of Americans for the Arts, with its councils throughout the USA, aims to strengthen the relationship between the arts and business. Their mission is revealed as "to build recognition and support for the extraordinary and dynamic value of the arts and to lead, serve, and advance the diverse networks of organizations and individuals who cultivate the arts in America" and underline the nation's "access to the transformative power of the arts.". (https://www.americansforthearts.org/about-americans-for-the-arts)
Rotman School of Management	This business school, at the University of Toronto, is trying to reinvent the MBA for the creative economy. As part of their quest for developing greater innovative capacities among business leaders the school appropriates principles from the artistic design process to foster design thinking and integrative thinking among its students (Martin, 2007, 2009).
Arteconomy vzw, Belgium	This organization in Belgium aims to develop ties between art and economics by taking companies and arts together as the actors of the mutual area, where creativity plays an important role. The founder of the organization mentioned their role to see the employees as "creative resources" instead of being "human resources" (Van den Broeck, Cools, & Maenhout, 2008).
Center for Creative Learning, Queensland University of Technology, Australia	With its arts-based program entitled as Management Jazz, the center presents important findings like internal and external motivational benefits of arts involvement through its transformative learning experience. (Kerr & Lloyd, 2008).
University of Dayton Institute of Applied Creativity for Transformation (IACT)	The institute founded in 2015 "combines the emerging discipline of applied creativity with traditional values and approaches to community engagement" (LaDuka, Carroll, Ausdenmoore & Keen, 2020, p. 63). Artistic practices are at the heart of the processes employed in the center.

Source: Serifsoy, 2011, p. 101-103.

2.3.5 Reasons for arts-based leadership development in the Post-Truth Era

As the context becomes more and more complex, arts-based learning increases in popularity within the areas of management and leadership. As Nissley (2002) mentions in the previous section, arts-based learning enables leaders to create alternative ways for communication and also sensemaking within the complex structure of New Economy. In two decades after the beginnings of the 2000s, the social environment has become much more complex, chaotic, paradoxical and ambiguous especially after the increase of post-truth phenomenon in 2016. In 2020, our world is struggling with pandemic diseases and economic crisis while the technology and global capitalist economies continue to increase their effects on the world. The things have become much more complicated and are still going on in a quite fast rate of change.

In this context, the leaders who can create alternative ways to communicate through the society and find meaning within the complexity, are the lighthouses of the wavy seas of societies all around the world with their abilities to cope with and find solutions for the difficult and tiring conditions of the Post-Truth Era. Leaders developed through arts experiences gain a capacity to go over their comfort zone with the motivating and interesting environment of arts involvement (Hughes, 2009). Arts-based learning creates a healing environment for the leaders experiencing much more from the high tension and stressfully tiring context of the Post-Truth Era than many other people within the crowds. Moreover, as Dewey (1997) indicated arts create a transformative effect on learners to understand the others, to have a concern for choosing the right and the most appropriate or ethical option as much as possible, and to communicate with our world in a more intensive and effective way through social sensitivity.

Therefore, as the world becomes more complicated, the need for arts involvement in leadership development continues to increase. Barroca, Neto, and Silveira (2017) mention the interest in arts-based learning in recent years, especially in the areas of management and leadership. This increasing trend in arts-based learning is not a coincidence. Leaders as the persons to inspire others should be introduced with arts-based learning environments in the Post-Truth Era in order to increase their communicative capacity in a creative way, to increase their mental and physical health with the healing effects of arts involvement, and gain a sense of awareness to look for socially ethical choices. The most important part of the arts involvement is the fact that once a person is exposed these effects and tastes the attraction of arts-based learning environments, it creates an indispensable awareness to get its benefits within the post-truth conditions.

2.4 Instructional design for leaders in the Post-Truth Era

2.4.1 Models of instructional design

The roots of instructional design lean to the 1940s, the period after the World War II with the need of the US military for instructional design systems (Reiser, 2001). The first models of instructional design were on the base of behaviorist approach with their focus on training and rewarding specific behaviors with external reinforcements as a means of motivation (Ertmer & Newby, 1993; Glova, 2018; Sharif & Cho, 2015). Recently, the discipline has been transformed towards a more holistic and iterative approach which emphasizes a continuous revision and reflection by taking the elements of instruction into attention like learners, learning environment, content, instruction and objectives (Glova, 2018; Irlbeck, Kays, Jones & Sims, 2006). These

cyclical models function to enable feedback from several stakeholders and in several levels (Allen & Sites, 2012). For example, one of the recent models, the Successive Approximation Model (SAM) developed in 2012 holds an iterative functioning of analyze, design and develop as an agile implementation process for designing instruction (Glova, 2018).

From its first examples to our times, instructional design discipline functioned effectively within many different models. Even in the context of complexity, instructional design process not only deals with the uncertainties but also takes uncertainties into account to find out the optimal solutions for the design (Hokanson & Gibbons, 2014). Therefore, instructional design is a useful mechanism to create or develop training environments for adults in the ambiguous, complex and changing environment of the twenty first century, especially its Post-Truth Era.

Moreover, the discipline of instructional design is highly related to imagination and creativity, which is an important element to find out new ways of instruction in this complex and rapidly changing environment. Many educational researchers support the idea that the planning of instruction is a design process which includes creativity and imagination like other artworks (Gibson, 2013; McKeown, 2013; Seel, Lehmann, Blumschein, and Podolskiy, 2017). This approach has its roots in the views of Skinner (1958) defined in his outstanding study, The Science of Learning and the Art of Teaching. The researchers on creativity indicates three dimensions as product, process and acting person within the process of creativity, which are required to be applied to the realm of instructional design (Fisher, 2004; Funke, 2000; Seel, Lehmann, Blumschein, and Podolskiy, 2017). These three dimensions of creativity can be reflected in instructional design process: the blueprint in the result as a creative product, its creative design process, and the

creative and divergent expression of the instructional designer as the acting person (Hanke et al., 2011; Seel, Lehmann, Blumschein, and Podolskiy, 2017). This approach results in the final product that is different, innovative and practically creative in its application into the realm of instructional design (Seel et al., 2017).

Instructional design is defined as a discipline to “study and improve methods of developing, delivering, and evaluating instruction and instructional practices” with the support of other disciplines like cognitive psychology, communication etc. (Brown & Green, 2016, p. 6). The discipline of instructional design, through linking science, searches for available methods and technologies as well as evaluating how people think and learn. Instructional design is defined by Smith and Ragan (2005) as “the systematic and reflective process of translating principles of learning and instruction into plans for instructional materials, activities, information resources, and evaluation” (p. 4).

There are various models of instructional design presenting different ways for the functioning and planning of the processes in the general aims of instructional design. There are some examples of these models in the following part in order to understand variety in approaches of instructional design.

2.4.1.1 The Gagné-Briggs-model

This model is generally known as the first prescriptive model of instructional design, which applies a closed-circuit plan using “an iterative process of design, trial and error, and revision” (Seel et al., 2017, p. 49). Gagné and Briggs (1974) basically focus on learning, and try to understand how teaching should be designed in accordance with the different forms of learning and instructional content. This model defines nine instructional events in the design process as shown in Table 3.

Table 3. Nine Instructional Events in The Gagné-Briggs Model

<i>Instructional event</i>	<i>Actions</i>
1. Gain attention	Introduce stimulus to elicit curiosity
2. Inform learner of the objectives	Describe the expected performance
3. Stimulate prerequisite recall	Recall of concepts and rules
4. Present learning material	Present examples of the concepts/ rules
5. Provide guidance for learning	Use verbal cues, illustrations etc.
6. Elicit performance	Let the learners apply the concept/rule
7. Provide feedback	Confirm correctness of performance
8. Assess performance	Test the application of the concept/rule
9. Enhance retention and transfer	Provide a variety of other applications

Source: Seel et. al., 2017, p. 49.

Basically, this model has three phases as (1) “preparation of learning”, (2) “acquisition and performance”, and (3) “transfer of learning” (Seel et. al., 2017, p. 49), which include nine events defined in instructional process:

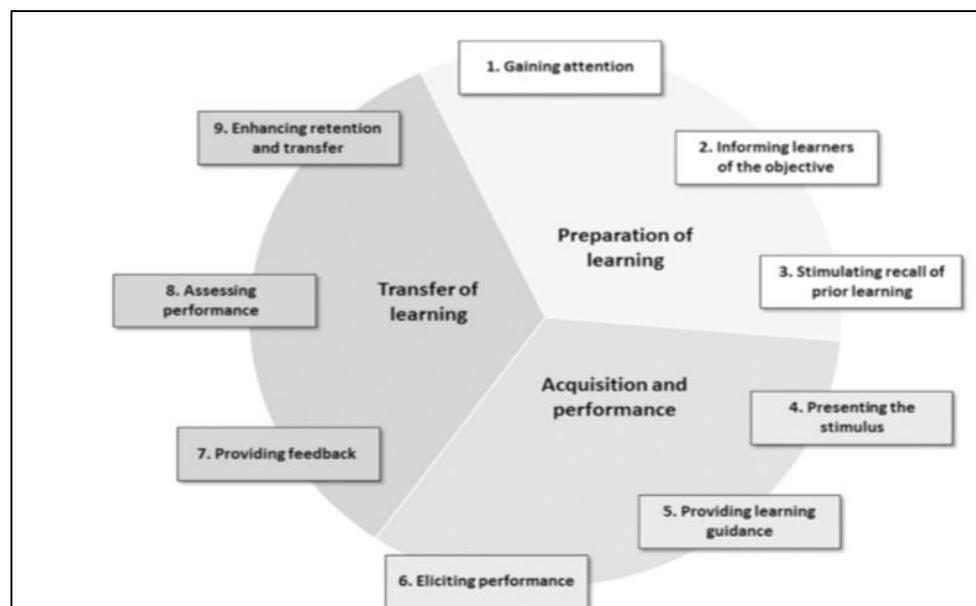


Figure 3. Three phases in the Gagné-Briggs Model
Source: Seel et. al., 2017, p. 49.

2.4.1.2 The Systems Approach Model for Designing Instruction

Developed by Dick and Carey (1996), this model is an important example for systematically performed design of instruction. With its emphasis on the context, including learners and learning environment, Systems Approach Model disengaged from the traditional instructional design approaches which placed little attention on improvement or development of the instruction while giving all the responsibility to the learners to succeed with the content of the information gained through lecture, textbook, testing and review (Brown, and Green, 2016). Dick and Carey's model has a special focus for achieving improvements with its guidance as well as attributing importance on examining and adjusting the instruction (Dick, Carey, & Carey, 2009).

2.4.1.3 Kemp, Morrison, and Ross's Instructional Design Plan

This model has an oval pattern which breaks out the sequential structure and defines elements of development without a connection of arrows and lines in order to indicate that each element can be applied at any level or time during the development of instruction (Morrison, Ross, & Kemp, 2004). According to Morrison et al. (2004), there are nine elements of development (pp. 7-8):

1. Identify instructional problems and specify goals for designing instruction.
2. Examine learner characteristics that will influence your instructional decisions.
3. Identify subject content, and analyze task components related to stated goals and purposes.
4. Specify the instructional objectives.
5. Sequence content within each instructional unit for logical learning.
6. Design instructional strategies so that each learner can master the objectives.
7. Plan the instructional message and develop the instruction.
8. Develop evaluation instruments to assess the objectives.
9. Select resources to support instruction and learning activities.
(Morrison, Ross, & Kemp, 2004, pp. 7-8)

2.4.1.4 Merrill's Pebble-in-the-Pond Model

This model has a difference from others with its design approach that avoid definition of the learning objectives in the beginning before the content development of the instruction (Brown, and Green, 2016). In the first step, Merrill (2013) recommends creating an instance as the whole problem of the instruction to be solved by the learners, and uses the metaphor of pebble, for this instance, thrown into the pond creating ripples as the other following steps of instructional design process. Pebble-in-the-Pond Model has six design phases: (1) “Design a problem”, (2) “Design a progression of problems”, (3) “Design instruction for component skills”, (4) “Design instructional strategy enhancements”, (5) “Finalize the instructional design”, (6) “Design assessment and evaluation” (Merrill, 2013, p. 249).

2.4.1.5 Successive Approximation Model (SAM)

Developed by Allen (2012), the model resembles the essential pattern of instructional design process in the successive steps of evaluate, design and develop. However, Successive Approximation Model has a special focus for the iterative structure of each step, which comes from an inspiration from the agile software development process depending on the iterative and incremental improvements during the process (Allen, 2012). The model is sometimes interpreted as an example for the agile learning design (Brown, and Green, 2016).

The most common approach in instructional design generally indicates the variations of “a three-step process” (Brown, and Green, 2016): (1) “Analyze the situation to determine what instruction is necessary and what steps need to be taken to deliver that instruction”, (2) “Produce and implement the instructional design”, (3) “Evaluate the results of implementing the instructional design” (p. 7).

The most popular implication of these processes is ADDIE framework, that is the first letters of analyze, design, develop, implement, and evaluate as the five-action approach to cover the three steps mentioned above (Brown, and Green, 2016, p. 7). Figure 4 below presents these actions with their relations.

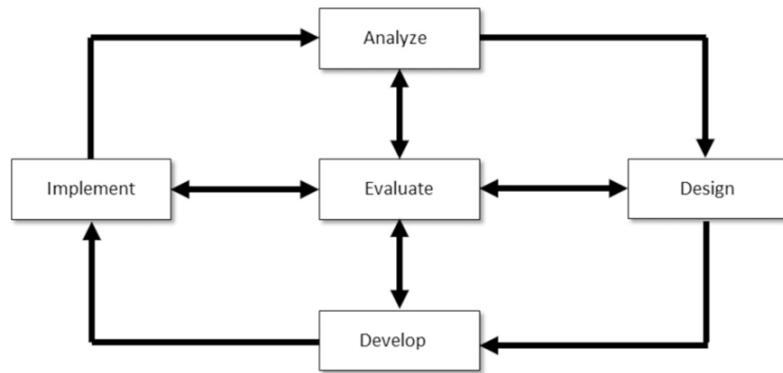


Figure 4. ADDIE Framework
Source: Brown, and Green, 2016, p. 7.

It is also called Instructional Systems Design (ISD), which keeps its place as the model for the development of the area of systematic training, which is used most commonly (Allen, 2006). ADDIE is defined by Brown, and Green (2016) as “not really a specific instructional design/development model but an illustration of the conceptual components of many instructional design/development models” (p. 7). Molenda (2003) also defines ADDIE as an umbrella term to indicate procedural instructional design models having structures similar to each other. ADDIE is a quite comprehensive framework including key questions for instructional design (Seel et. al., 2017, p. 69) as shown in Table 4 below.

Table 4. Key Questions of ADDIE Instructional Design

<i>Who</i> → target group of learners?
<i>What</i> → contents to be taught/learned?
<i>What for</i> → instructional goals and learning objectives?
<i>Why</i> → accountability (needs analysis)?
<i>How</i> → instructional strategies and methods?
<i>When</i> → timeline of instruction?
<i>Where</i> → venue of the learning environment?

Source: Seel et. al., 2017, p. 69.

As an umbrella term for the procedural models of instructional design, there are five phases as the steps of ADDIE. These procedural steps are introduced and discussed in the following parts (Seel et al., 2017):

Analyze. This first phase of ADDIE framework focuses on what learners should and need to learn (Gagné, Briggs, Wager, Golas, & Keller, 2005). Therefore, the analysis is included in this phase like needs analysis, definition of learning objectives, analysis of the context and the instructional content, understanding of learner characteristics etc.

Design. This phase is a plan development process to address how the learners achieve the objectives by focusing on activities and the required knowledge for the achievement of learning outcomes. At the end of design phase, there appears a detailed plan of instruction, which includes the total planning of activities and the arrangements of the external conditions. The planning of all media and delivery systems, content and themes, teaching methods, procedures, learning skills, learning environments, activities and social interactions is achieved within this level. Therefore, this phase is interpreted as the generative and creative part of the instructional design process, where instructional designer decides and plans the general shape of the instruction.

Develop. The development phase is highly interrelated with the design phase, but they are distinguished in the sense that design includes only planning while development covers the construction and allocation of the learning materials and tasks accordingly. Usually, this phase is a decision-making process about whether to use the pre-developed materials or produce the new ones, which is called in the literature buy-or-build decision (Seel et. al., 2017, p. 71).

Implement. The phase of implementation is the transfer of the plans into instructional practices, which includes the training of both facilitator and the learners. Facilitators get informed about the general procedures like learning outcomes, curriculum, delivery system, and assessment. This phase also includes the preparation of learners about the new tools if required. Everything goes in accordance with the planned conditions and formative evaluation.

Evaluate. There are two kinds of evaluation in this phase, formative and summative evaluation. Formative evaluation goes on during the process and is a part of implementation to understand the functioning of the system together with the internal and external factors effecting the learning. This evaluation can be time and effort consuming during the instructional process, but it is an important instrument to achieve the outcomes. On the other hand, ADDIE like most of the instructional design models requires summative evaluation after the instruction. Summative evaluation is an important tool to figure out whether the result of the instruction is in line with the goals defined at the beginning of the instructional design process. Formative evaluation is a process-oriented tool while the summative evaluation is an outcome-oriented one.

2.4.2 Instructional design for leadership development in the Post-Truth Era: ABC Leadership Communication Program

In this study, as a comprehensive framework, ADDIE is applied for the instructional design. The instructional design is conducted through a constructivist lens (Karagiorgi & Loizos, 2005; Merriam, Caffarella & Baumgartner, 2012) by integrating principles from andragogy (Knowles, 1984; Knowles, Holton, & Swanson, 2015), from experiential learning (Kolb, 1984) and from the aesthetic knowing (Dewey, 1997; Hansen, Ropo, & Sauer, 2007).

Within the process of instructional design, the learning orientation is important to define at the beginning. Merriam, Caffarella, and Baumgartner (2012) define five approaches to learning as cognitivist, behaviorist, social cognitive, humanist, and constructivist. In this study, instructional design is based on constructivism. The constructivist approach indicates an ontological perspective of reality as created by each individual in their mind, an epistemological perspective through subjective, individual and personal ways of knowing, and a pedagogical viewpoint taking the participant as an active part in learning as building information into their own experiences and interpret information through their own contexts (Jonassen, 1992). According to constructivist approach, instructional design process in this study focuses on the learner-oriented, meaningful and related structure of learning for the participants. According to Karagiorgi and Loizos (2005), there are four principles of constructivist approach in instructional design: (1) “active learning”; (2) “authentic learning”; (3) “multiple perspectives”; and (4) “collaborative learning” (pp. 19-20).

In the pursuit of constructional approach, learner-centered instruction is designed according to the theory of adult education through andragogic design

principles. Andragogy (Knowles, 1984) focuses on the methods and practices for adult learners, characterized as self-developing, active and independent people who learn best when instruction is related to their past experiences, and needs through an active and problem-based learning environment (Knowles, 1984). Within the realm of andragogy, another important point for the instructional design is the assumption that the motivation of the adult learner is intrinsic (Caffarella, 2002; Knowles, 1984). Therefore, it is very important for the learners to feel that they need to learn the content; and it means that the needs analysis in the design phase of the instructional design gains much more importance when the adult learners are considered. In the literature of andragogy, there are six assumptions in total, the first four of which are generated by the father of the theory, Knowles (1984), and the others are added onward. These assumptions (Knowles, Swanson, & Holton, 2015; Merriam, 2001; Holton et al., 2001) indicate that the adult learners;

- Require to understand the need for learning: they need to understand that learning is relevant to their life and their goals,
- Decide independently: they can direct their own learning and follow its success,
- Learn through experiences: they want to contextualize the newly acquired information within their accumulation of experience,
- Need readiness to learn: they engage if the learning experience is related to their life and profession by indicating a real-life challenge for them,
- Need an orientation to learn: they need to take the learning as a process which takes them through the achievement of their full potential,
- Look for motivation to learn: they need to get intrinsically motivated.

In the instructional design process of this study, these assumptions are taken into consideration for the leaders, who are typical adult learners with their independent, active, and intrinsically motivated learning requirements.

In the discipline of instructional design, there appeared eight elements of design to transform these six assumptions of andragogy into the design process (Holton et al., 2001). These eight andragogic design elements are: (1) preparation of the learners, (2) consideration of “the physical and psychological climate setting”, (3) involvement of the learners in “planning for their learning”, (4) involvement of the learners in “defining their own needs for learning”, (5) involvement of the learners in “formulating their own learning objectives”, (6) involvement of the learners in “designing learning plans”, (7) support for the learners to “carry out their learning plans”, and (8) “involvement of the learners in evaluating their own learning outcomes” (Knowles et al., 2015, p. 277).

Other two important learning approaches for the instructional design in this study are the ones of experiential learning (Kolb, 1984) and aesthetic knowing (Dewey, 1997) which are in line with the constructivist learning theory and andragogy requiring active participation and engagement of the learner. These two approaches actually indicate the arts-based learning methodology within the design of instruction. Experiential learning can be defined basically as the attainment of new knowledge through experiences of participants by means of perception, cognition, and behavior (Kolb, 1984). Experiential learning occurs within the realm of comparisons and connections of the experiences. Learners experience series of moment in comparison to others, and participation together with the creation of connections between that activity and their real-life experiences (Sutherland & Jelinek, 2015). Connections appear when learner gives meaning to the experiences

through the process of sensemaking (Weick, 1995; Weick, Sutcliffe, & Obstfeld, 2005). As Holt and Macpherson (2010) stated, the learning becomes a collaborative, and socially situated practice open to contextual and social influences.

If the source of this experience comes from an aesthetic means, the outcome appears as aesthetic knowing. The term comes from the work of Dewey (1934, 1997), *Art as Experience*, defining the aesthetic experiences as the real ones to communicate with the outer world and others in an intense way. Hansen, Ropo, and Sauer (2007) define aesthetic knowing as “skewed toward knowledge drawn from more aesthetic experience or knowledge used to construct, represent, and interpret the felt meanings and sensory experiences related to organizational life” (p. 546).

Arts-based methods depend on aesthetic knowing, which appears in experiential learning through transformation of aesthetic experiences for the soft skills development for leaders (Darso, 2004; Nissley, 2010; Sutherland, 2012; Adler, 2006; Sutherland and Jelinek, 2015; Sutherland and Purg, 2010; Taylor and Ladkin, 2009). The importance of aesthetic knowing increases as the societies become complex as well as the increasing reliance on aesthetic sensemaking to create strategies through the transformation of experienced values, senses, and emotions (Sutherland and Jelinek, 2015). There are five aesthetic principles for creating artful instruction (Parrish, 2007):

Principle 1: Learning experiences have beginnings, middles, and endings (i.e., plots)

Principle 2: Learners are the protagonists of their own learning experience

Principle 3: Learning activity, not subject matter, establishes the theme of instruction

Principle 4: Context contributes to immersion in the instructional situation

Principle 5: Instructors and instructional designers are authors, supporting characters, and model protagonists. (p. 525)

Moreover, Serifsoy (2011) defines three types of Artistic Media to be applied in the design of arts-based learning environments: 1. Performing Arts (drama, role-plays, dance, music, games); 2. Visual Arts (drawing, Photography, Mind-mapping, design thinking); 3. Verbal Arts (storytelling, conversations, poetry, metaphors).

In accordance with the approaches mentioned above, ADDIE framework is applied in this study for the design of instruction. The following part covers five steps of ADDIE for the instructional design process of ABC Leadership Communication Program as Analyze, Design, Develop, Implement, Evaluate.

Table 5. Instructional Design Steps of ABC Leadership Communication Program

Phases of ADDIE	Andragogic Design Principles ^a	Constructivist Principles ^b	Aesthetic Principles ^c
Analyze	(1) Prepare the learner (4) Define learning needs (5) Define learning objectives	(2) Authentic learning	
Design	(3) Involvement of learners in their own planning (6) Design of the learning experience	(1) Active learning	(1) Learning experiences have beginnings, middles, and endings (i.e., plots) (4) Context contributes to immersion in the instructional situation
Develop	(7) Learning activities		(3) Learning activity, not subject matter, establishes the theme of instruction + Artistic Media application
Implement	(2) Climate setting	(4) Collaborative learning	(2) Learners are the protagonists of their own learning experience (5) Instructors and instructional designers are authors, supporting characters, and model protagonists
Evaluate	(8) Involving learners in evaluating their learning	(3) Multiple perspectives	

Table developed by the author from ^a Knowles et al., 2015, p. 277; ^b Karagiorgi and Loizos, 2005, pp. 19-20; ^c Parrish, 2007, p. 525.

2.4.3 ARTS Learning Model

Based on the analyses achieved in the literature about arts-based learning, leadership and its development, a learning model was developed in this study for Arts-Based Leadership Development in the Post-Truth Era. The model is named ARTS (Artistic Recreative Transformational Spiral) Learning Model for leadership development, which leans on arts-based effects defined as objectives of the program. The words represented in the title of this model come from the different features of the learning modeled for leaders:

- (1) Artistic resembles the arts-based learning style;
- (2) Recreative is used for dual meaning in this model as re-creative and recreative;
- (3) Transformational indicates the transformational learning;
- (4) Spiral underlines the continuous, developmental and cyclic nature of the learning.

Basically, inspired by Competing Values Framework (Cameron, Quinn, DeGraff & Thakor, 2007) with its structure of two intersecting axes and four quadrants, which allows to map the issue with its different perspectives as a whole body, ARTS Learning Model has two axes for development: 1. Communication Axis, and 2. Transformative Axis. These two axes resemble the three main objectives of the developed program defined above as creative communication skills development, healing effect and social sensitivity. Firstly, communication skills development stands in the first axis vertically with its social and emotional sides at each end, and the other two objectives of healing and social sensitivity stand on the two sides of the second transformative axis. These axes are going from inward towards outward

attention, and this flow creates dynamic spiral movements in itself. The paradoxical creativity of communication axis enables the flow of spiral movement by connecting the opposite sides of inward and outward parts together.

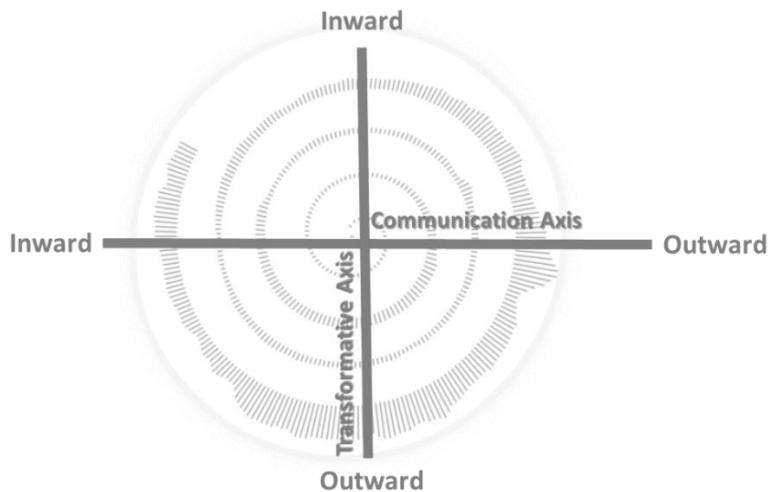


Figure 5. Dimensions of ARTS Learning Model

The transformational spiral learning process begins with inward communication of leaders and passes through inward transformative side, outward communicative area, and outward transformative side sequentially and turns back to the inward communicative area to start a new cycle. Spiral movements indicate a continuity as well as a development with its cycling movements getting bigger in each turn.

The inward side of communication axis is emotional intelligence with non-verbal communication skills, whereas the outward side is social intelligence with verbal communication skills, which together indicate a beginning of the learning process from the inner side with emotions towards the social skills, as well as from non-verbal to verbal communication level in the artistic spiral flow. Riggio (2014), in his Social Skills Inventory, defines communication skills with a means of social - emotional intelligence, where social skills resemble the verbal communication on the

outward side while emotional skills indicate non-verbal skills as the inner part of the communication. This approach includes three basic factors for communication skills as “encoding” (expressiveness), “decoding” (sensitivity), and “regulation” (control); and also, these skills are found in both emotional (non-verbal) and social (verbal) domains (Riggio, 2014, pp. 32-33). ARTS Learning Model takes this approach to the center of attention for communication axis:

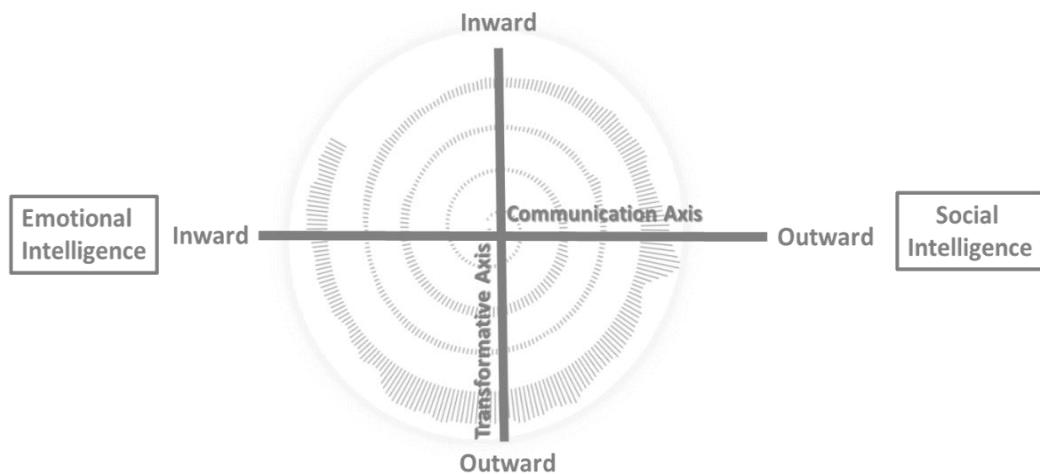


Figure 6. Communication axis of ARTS Learning Model

Sharma (2008) states that the roots of emotional intelligence go back to the seventeenth century with the assertion of Spinoza (1677) that “emotion and intellect together contributed to the measurement of cognition” (p. 59). Riggio and Reichard (2008) in their article, Social and emotional intelligence of effective leadership, state that researches on emotional competencies, achieved generally through nonverbal and emotional communication (Friedman, 1979; Rosenthal, 1979), created the base of emotional intelligence. Initially introduced by Salovey and Mayer (1990), and made popular by Daniel Goleman (1995, 1998), emotional intelligence (usually referred to as EI or EQ) is defined as “a multidimensional construct that is likened to

verbal intelligence, or IQ” by Riggio and Reichard (2008, p. 170). Goleman (1998) in his article, What makes a Leader?, explains the IQ and technical knowledge as one of the entrance requirements in executive positions, but not enough without EQ to become a leader. In their article, Emotional and Social Intelligence Competencies in the Digital Era, the authors, Bunesso et al. (2020) indicate that the Emotional Intelligence, or EQ, supports people to develop “an intelligent use of their emotions in managing themselves and working with others to be effective at work” (p .43). Bunesso et al. (2020) mention the model of Salovey and Mayer (1990) as cognitive – oriented, because, their emphasis on the recognition and interpretation of emotions to guide thinking and action indicates a mental attitude (p. 45). Gardner (1983) in his multiple intelligence model identified initially seven different types, two of which are intrapersonal and interpersonal intelligences indicating EI and SI respectively (Seal, Boyatzis & Bailey, 2006).

Emotional Intelligence (EI) is also highly related to Social Intelligence (SI) in theoretical framework, and they are accepted as intersecting areas with each other. Seal et al. (2006) underline that Bar-On (1985) linked these two intelligences, as the general emotional and social functioning of people, with 15 competencies under the roof of five components of intrapersonal, interpersonal, stress management, adaptability, and general mood (Seal, Boyatzis & Bailey, 2006). Salovey and Mayer (1990) define EI as “the subset of social intelligence that involves the ability to monitor one's own and others' feelings and emotions, to discriminate among them and to use this information to guide one's thinking and actions” (p. 189). Therefore, the communication axis as a continuum has its two sides between inward (EI) and outward (SI) dimensions in this model.

On the other side of the communication axis, Riggio and Reichard (2008) also defined social intelligence as “the ability to think and act wisely in social situations”, which is a concept recently popularized by Goleman (2006) and Albrecht (2006) after its first usage by Thorndike in 1920, and then by Guilford in 1967 (Riggio and Reichard, 2008, p. 171). In ARTS Learning Model, being at the poles of communication axis, emotional and social skills establish the ground of the leadership development beginning with emotional awareness from the inner side and continues through social skills as a door opening this way to the outer world. In their communication with themselves and then with others, leaders develop in non-verbal communicative dimension as the inner awareness, and verbal communication skills enable them to create an effect in the social environment.

Bunesso et al. (2020) explain the emotional and social intelligence competency model in two dimensions of self and others; and they indicate the development of these dimensions through awareness to actions (p. 45). Leaders are supposed to look at their self and then at others and improve these inner and outer efficiencies by firstly getting awareness and then putting this into action. The Social Skills Inventory (SSI) developed by Riggio (1986) has a similar emphasis on emotional and social intelligence as a communicative skill development in leaders: This assessment tool has six factors, and is composed of repeating three sub-dimensions for both emotional and social dimensions as 1. Sensitivity (decoding), 2. Expressivity (encoding) and 3. Control (Regulating) abilities.

Arts-based learning is crucial for communication axis, because arts are instruments to look inside for reflection of the subjective realities. Arts involvement establishes a mirror for the reflection of emotions firstly as a way to understand, tell and thus control these emotions through gaining awareness. This is the first effect of

arts involvement which enables participants to begin by looking inside to explore and experience emotional skills. Having faced emotional dimension, arts involvement creates opportunities for participants to share, express and after all, control this emotional awareness in their social construct as social skills. Therefore, arts-based learning is an important instrument to develop emotional and social intelligence defined by Riggio and Reichard (2008) as non-verbal and verbal communication skills respectively. The underlying three factors of these dimensions develop through arts:

1. Sensitivity as the decoding side of communication can be developed through understanding the emotions of ourselves and others through empathy gained through arts involvement by witnessing the emotional expression of others and comparing our perception with the others in similarities and differences.
2. Expressivity as the coding side of communication can be increased through artistic experiences which enable the participants to reflect themselves in an aesthetic, easy and joyful manner.
3. Control as the regulative ability in communication can be improved by involving artistic experiences which basically depend on analyzing and implementing social and emotional skills according to the related context of our world.

These three underlying factors in communicative skill development are applicable to both emotional and social dimensions. The effect of arts involvement from inner towards outer world is achieved in these three areas as a movement that originated

from the center to the periphery. This flow in leadership development creates a spiral movement after the first awareness and experience through arts, and is supported with transformative effects of arts, and paradoxical creativity in order to enable the continuity in its motion. Moreover, the creativity in arts improves the alternatives in learning in an increasing rate, and boosts the speed in development within its spiral journey.

Creative process achieved through arts involvement presents a therapeutic experience by “lowering anxiety and increasing engagement, both of which may lead to feelings of self-expression, mastery, and accomplishment” (Chilton, 2013, p. 67). Mihaly Csikszentmihalyi (1990), as a philosopher and psychologist, defines state of flow as a creative, joyful process in which there appears an optimal involvement in the action for its own sake while the ego is left behind and time passes with a full accomplishment. Chilton (2013) in the article on Art Therapy and Flow mentions that Csikszentmihalyi (1990) initially develops interest in flow during his study on artists in the 1960s and quotes from Nakamura and Csikszentmihalyi (2002) to transmit his observations of artists as “single-minded attention to making art, even while ignoring bodily needs; however, once the actual artwork was completed the artist lost interest in it” (p. 64).

The transformative journey of arts-based learning gives way to the transformative axis on the vertical side in ARTS Learning Model. The vertical axis creates a transformative effect for the continuity of development as a catalyst to boost change in inward and outward areas at its two ends. In the model, transformative axis supports the spiral flow with its transformational power on leadership development. Given as the second and third effects of arts in the Post-Truth Era, healing and social sensitivity are the transformative objectives of the

leadership development model in this study. The inward side of the transformative axis is the healing effect, which creates wellbeing and positive psychology for the leaders as persons; whereas the outward side is social sensitivity, which transforms leaders towards a kind of justice and morality within their social standing. Fredrickson (2001) in broaden-and-build theory, explains this transformative effect with increased attention and cognition rates gained through positive emotional development as upward spirals for more positiveness and wellbeing (Fredrickson and Joiner, 2002, 2018). Wallace (2007) explains this process of healing as a self-transformation:

The mystery of art, its lightness, and darkness, all provide a means for entering into an inner world where connection is possible with the unconscious. What we find emerge from our internal state can be made manifest in our work. This process may also be a means of self-transformation, and a process of healing through bringing the light and dark to wholeness. (pp. 58-59)

Meltzer (2015) in the article on experiences of arts-based methods in education defines the final stage of the achievement as “a part of an evolving spiral or as the starting point for new inspiration” (p. 64), and underlines that these models “combine artists’ explicit and tacit knowledge from creative work with phases of reflection, communication and learning provide an understanding of how communication and reflection upon the initiation of action, the artistic work and experiences from the process can contribute to deep learning and change” (Meltzer, 2015, p. 54).

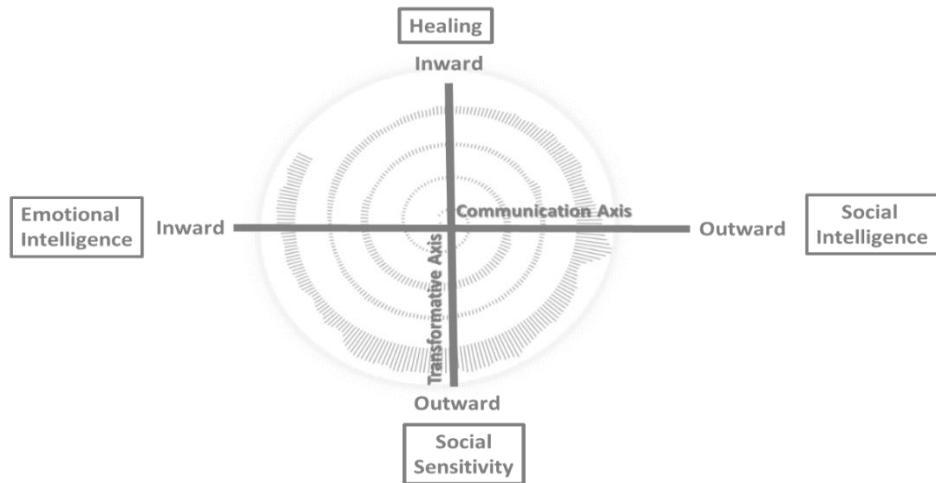


Figure 7. Transformative axis of ARTS Learning Model

With the intersection of these two axes, there appear four quadrants of development for the leaders in Arts-Based Creative Leadership Communication Program. In the arts-based development, the transformative learning journey begins with a touch towards the emotional intelligence (Goleman, Boyatzis, McKee, 2002) of the leaders with an awareness of the affective side of themselves and others in communication. After looking inside to find the emotional side of the communication with inner communication and emotional intelligence, development continues towards social intelligence in social constructs and gets stronger through the transformative effects of arts-involvement.

As the spiral flow of arts involvement, there appear four quadrants and the spiral flows beginning with the touch on Emotional Intelligence (EI) of the participant:

1. Firstly, the participants in the program look and reflect themselves as an inner development in EI as an indicator of non-verbal communication skills,

2. Secondly, healing effect of arts involvement is created through engagement and joyful achievement as a motivation for inner transformation,
3. Thirdly, social interaction during the arts-based learning practices improves their social intelligence as an indicator of verbal communication skills,
4. Through this interaction and share of feelings, participants understand the perception and feelings of others, their social environment, and develop an understanding and empathy through others by getting sensitive to social events in their outward transformation.

Through this spiral process, there appears four quadrants in leadership development and transformation. In ARTS Learning Model, these quadrants create two areas of change and two areas of transformation as shown in Figure 8 below.



Figure 8. Four quadrants of ARTS Learning Model

These four areas of ARTS Learning Model are introduced in the following titles:

2.4.3.1 Area of inner change: Leader's personal change

First area in leadership development is between the inward sides of two axes in the model: Emotional Intelligence as the inward side of Communication Axis comes together with Healing Effect as the inward side of Transformative Axis. Participants of the arts-based development program in this study, ABC Leadership Communication Program, begin their developmental journey with getting awareness about the emotions of themselves and others through practices of Emotional Intelligence with arts involvement. Their first experience with arts-based learning environment of the model creates positive healing effects on participants by increasing their motivation and achievement. At the end of this first area, participants experience a personal change as a result of increasing EI awareness together with positive self-motivation.

2.4.3.2 Area of transformation: Personal to social effect

Second area in leadership development of ARTS Learning Model appears between Healing Effect as the inward transformative side and Social Intelligence (SI) part of communication axis. In this second quadrant, participants get joyous, and motivated with the healing effect and this sharpens their intention towards outer contexts in their expression, understanding and regulative capabilities in social interactions. The transformative power of the healing effect creates a motivation for SI development.

2.4.3.3 Area of outward change: Leader's social impact development

The third area is the quadrant between the outward ends of two axes, Social Intelligence (SI) on Communication Axis and Social Sensitivity on Transformative

Axis. Participants in this area improve their social intelligence by verbal expression, social understanding and social regulation skills; and this creates a motivation to understand others and respect diversity by seeking for the just and moral regulations in the social environment. They become sensitive to their social environment.

2.4.3.4 Area of transformation: Social to personal effect

In the last area in ARTS Learning Model, there appears a transformation from Social Sensitivity towards the Emotional Intelligence (EI). This quadrant is located between Social Sensitivity as the outward part of transformative axis and Emotional Intelligence (EI) as the inward part of communication axis. Social Sensitivity, created through arts involvement in order to understand and empathize with others' feelings and decisions, motivates participants to improve and change themselves for achieving a deeper communication.

At the end of the circle, a new broader circle begins with the Emotional Intelligence again and creates spiral movements through the transformative effects of arts involvement. Creative process in arts involvement increases creative thinking capacity of participants and speeds up the momentum of the spiral flow by improving communication and alternative perceptions of participants through paradoxical viewpoints and growth mindsets.

In the next chapter, there is a conceptual framework for the themes of the expected outcomes of ABC Leadership Development Program as the main elements of ARTS Learning Model: (1) Creativity, (2) Communication Skills, (3) Healing, (4) Social Sensitivity, and (5) Transformative Learning Experience.

CHAPTER 3

CONCEPTUAL FRAMEWORK

In this study, an arts-based leadership development program is designed and its outcomes are analyzed in order to understand its effects on participants. The expected outcomes of the program are the development of creativity and communication skills for creative communication skills of the leaders in the Post-Truth Era, as well as two other transformative effects of healing and social sensitivity. Moreover, as a long-term outcome of the program, the transformative learning process experienced by the participants is evaluated.

These outcomes of the program are analyzed intensively through different kinds of data collected before, after and during the instruction. In order to present the analyses of the data in a proper way, I would like to draw a conceptual framework of what I search for in this study. While defining my conceptual framework, the contextual information of Post-Truth Age has crucial importance with its requirements of creative communication skills, healing and social sensitivity effects which are all supposed to develop through arts-involvement by the leaders.

3.1 Creativity

First of all, the first research question calls for the improvement of creativity in the leadership development program. As a concept receiving popular attention from different disciplines of academic society in the twenty first century, Plucker, Beghetto, and Dow (2004) indicated a “definition problem” about this famous word and defined it as “the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as

defined within a social context” (p. 90). It becomes critical to conceptualize this term in its contextual information (Plucker, Beghetto, & Dow, 2004; Schmidt and Charney, 2018). In this study, creativity is basically conceptualized with its contradictory environment through paradoxical frames; because, in the Post-Truth Era of the twenty first century, the world has become more volatile, ambiguous, chaotic, and paradoxical with its increasing uncertainty and complexity through the global connection of a giant web of humans, organizations, economies and communication technologies. In this complexity, leaders need to see the issues from different sides, and even from their contradictory dimensions through a lens of paradoxical frames. Explained by Rothenberg (1971) as the Janusian thinking, which was inspired by the Roman God Janus with his head looking at opposite sides at the same time. It is a way of thinking that welcomes both paradoxical and contrary dimensions to open up the mind for new perspectives, which seems impossible from a linear perspective. The paradoxical frames encourage people to have both/and thinking instead of usual either/or thinking by enhancing the integration of contradictions (Miron-Spektor & Erez, 2017; Miron-Spektor, Gino, Argote, 2011; Lewis, 2000; Smith and Tushman, 2005). Therefore, in this study firstly the paradoxical frames of the leaders were evaluated with a questionnaire prepared to analyze their possession of the competing values within the organizational culture. Defined by Competing Values Framework (Cameron, Quinn, DeGraff & Thakor, 2007) in two dimensions, there appears basically two main contradictions in organizational functioning for the leaders: flexibility versus control on the one hand, and inward attention versus outward attention on the other. Paradoxical frames enable the leaders to see the visibly impossible combination of these paradoxes by increasing their creative thinking (and also creative looking) in order to solve

difficult problems of contrasting demands within their organizations. Contextually, this development in their way of thinking motivates them to generate novel and efficient solutions for the problems, which is usually defined as creativity by the scholars like Amabile (1983, 1988, 1996). Moreover, after evaluating the paradoxical leadership abilities of the participants through maps of four quadrants in pre and posttests of the program, the other data collected in this study in interviews, participant produced drawings and observations are also evaluated through thematic analysis with the category of paradoxical viewpoint.

On the other hand, in order to see the arts effect on creativity, the findings of arts-based methods are analyzed thematically also for the categories of creative art work. Therefore, the arts-based methods in participant produced drawings and observation notes are thematically analyzed in extra four areas, which are the criteria of creative work defined by Brookhart (2013): (1) “Depth and quality of ideas”; (2) “Variety of sources”; (3) “Organization and combination of ideas”; (4) “Originality of contribution” (p. 52).

These criteria are applied as the thematic analyses for the data collected through participant drawings, and observational data. In the analyses, the criteria defined in Analytic Rubric of Creativity (Brookhart, 2013) are taken as the themes to analyze (p. 54):

Depth and Quality of Ideas: Ideas represent a startling variety of important concepts from different contexts or disciplines.

Variety of Sources: Created product draws on a wide-ranging variety of sources, including different texts, media, resource persons, and/or personal experiences.

Organization and Combination of Ideas: Ideas are combined in original and surprising ways to solve a problem, address an issue, or make something new.

Originality of Contribution: Created product is interesting, new, and/or helpful, making an original contribution that includes identifying a previously unknown problem, issue, or purpose. (p. 54)

The data collected are evaluated through these titles in thematic analyses and the paradoxical leadership behaviors for the creativity conceptualization of the Post-Truth Era.

3.2 Communication skills

Communication was defined as a model in the 1940s analytically by electrical engineers, Claude Shannon and Warren Weaver (Conway 2020, p. 28). Shannon and Weaver (1949) searched for the effective communication as a data transmission model from Sender to Receiver. Within the process of communication, Sender is the source of information, and uses Encoder to transmit the content through a channel; Receiver is the destination who gets the information with a Decoder, while there are factors affecting the quality of the channel as Noise (Windahl & McQuail, 2015).

This model is one of the most influential models of communication, however it brings a linear perspective for communication, from a sender towards a receiver even if it gives a feedback loop for the reaction of the receiver. This model reflects the analytical and linear thinking of the twentieth century, which takes science at the center of attention. However, at the end of the twentieth century, it became so much more complicated that it could not be analyzed with only one-way explanations. In 1980, Stuart Hall, inspired by the relation of production and consumption as mutually interdependent parts, defined the circuit of mutual meaning making under the name of Encoding/Decoding Model (Conway 2020, p. 31). This model reflects the constructivist approach, which gives an active role in meaning making. Johnson

and Hackman (2018) explained this process of interpretation through meaning making in communication:

Communication is based on the transfer of symbols, which allows individuals to create meaning. As you read this text, the words we have written are transferred to you. The meanings of these words are subject to your interpretation. It is our goal to write in a way that allows for clear understanding, but factors such as your cultural background, your previous experience, your level of interest, and our writing skills influence your perception of our message. The goal of communication is to create a shared reality between message sources and receivers. The human ability to manipulate symbols allows for the creation of reality. (p. 6)

Shannon and Weaver Model (1949) as a linear model lacks in questioning the meaning within the process of communication, which is covered by a new perspective of Hall's Encoding/Decoding Model (1980), and later on by (Conway 2020, p. 29). This circular model of communication is similar to the Transactional Model of Barnlund, which "assumes that messages are sent and received simultaneously by source/ receivers. The ongoing, continuous nature of the process of communication is implicit in this model" (Johnson & Hackman, 2018, p. 9).

Conway (2020) in her book, *The Art of Communication in a Polarized World*, explains the communication as a way of translation, and mentions Fake News in analysis of a very up-to-date polarized society in which we are living in the Post-Truth Era. Johnson and Hackman (2018) in their book defining leadership in a communication perspective, *Leadership: A communication perspective*, describe communication as a complex, dynamic, circular, irreversible process which involves the total personality, and reflects this view on leadership:

Leadership shares all of the features of human communication just described. First, leaders use symbols to create reality. Leaders use language, stories, and

rituals to create distinctive group cultures. Second, leaders communicate about the past, present, and future. They engage in evaluation, analysis, and goal setting. Effective leaders create a desirable vision outlining what the group should be like in the future. Third, leaders make conscious use of symbols to reach their goals. (p. 6)

Similarly, Riggio et al. (2003) defines effective leadership through communication skills based on the social and emotional dimensions. Riggio and Reichard (2008) point to social and emotional intelligence for communication of leaders and managers. After reading these articles, I wanted to conceptualize communication in leadership in this study through social and emotional skills because this creation of meaning is basically achieved in emotional dimension and is reflected outside by social skills in the Post-Truth Era, defined as the dominance of emotions and attitudes over the facts in public decision making. Social Skills Inventory, developed by Riggio in 1989, was used to assess the communication skills of the leaders in emotional and social dimensions under three factors in each area: 1) Encoding indicating expressivity; 2) Decoding for sensitivity; and 3) Control for the regulation skills. In emotional and social areas, the basic components of the twenty first century communication can be covered through encoding and decoding systems together with regulation. In the thematic analysis of the remaining data, I used these factors as the main areas of analysis. The emotional side is the inner part in communication which is non-verbal, while the social side is the outward part as verbal communication:

Table 6. Subtitles of Social Skills Inventory

Emotional Skills (Non-verbal Communication)		Social Skills (Verbal Communication)
Emotional Expressivity	(Encoding)	Social Expressivity
Emotional Sensitivity	(Decoding)	Social Sensitivity
Emotional Control	(Regulation)	Social Control

Source: Riggio, 1989.

There appear six sub-factors in this communication conceptualization in order to understand. Moreover, understanding what is not said directly becomes important in the Post-Truth Era as the starting point, therefore, my instructional model begins with looking at the inner side and then reflects this knowledge towards the social context.

3.3 Healing

Rahtz et al. (2019) mentioned that Hufford's view of the traditional meaning of the term healing as a process appears within the subject in a natural way; and they also added external interventions can only facilitate the healing process originated from inside. Hufford (2017) describes this traditional meaning as "a process arising within the wounded subject" (p. 263):

...the traditional meaning of healing refers to a naturally occurring process arising within the subject. A surgeon does not heal your wound. If the surgeon must suture the wound this is an intervention intended to facilitate healing, in other cases the decision may be that the wound will heal without sutures. In either case the healing is not being done by the doctor, the healing is being done by processes arising within the wounded subject. (p. 263)

As a transformative experience to look at our inner world as well as exploring the surrounding environment, arts involvement creates positive feelings and enlivenment

for participants to get healed from within as Hufford (2017) underlined. The impacts of creative arts activities have been discussed in many different contexts in the last 30 years as a source of health and well-being (Clift, 2012). I mentioned this healing effect of arts involvement in the literature review at the first part of this study. Belfiore and Bennett (2008) mention an important essay of Morris (1886), The Aims of Art, in which he discussed the purpose of art, and described two main moods dominating human life, that are both satisfied through the pleasure of arts involvement. These are the mood of energy, motivating us towards activity, and the mood of idleness for seeking rest (Belfiore and Bennett, 2008):

The making of art therefore satisfies the mood of energy, whilst enjoyment of the arts during leisure time provides a contemplative pleasure that suits the mood of idleness. In both cases, it is clear that the preponderant aim of art is to provide man with pleasure. (p. 96)

In order to find out the healing effect, I wanted to evaluate these mood changes of the participants, as they create a value in the long run as a factor for well-being. The positive changes in the moods of participants in each course of the program can be much more assessable and realistic in evaluation for the positive effects in such a restricted period of time. Moreover, I wanted to eliminate other effects surrounding the participants in their mood changes by having their results in each arts involvement. When we become better in health and well-being, we get more positive in emotions and more energetic as reflected in positive effects and high-arousal with the intervention of the activity.

Therefore, I needed a special tool, which should be quick and simple to apply in the beginning and end of each course during the program. Healing effect can become complicated in the long run with the interventions of other effects

participants get exposed to within their complex and chaotic post-truth-style livings. Therefore, participants defined their situations of affect and arousal repeating before and after all of the four courses during the program. I managed to assess their affects and arousals through quite a functional and simple tool, Affect Grid (Russell, Weiss, & Mendelsohn, 1989). Russell and Gobet (2012) explain this tool with its two dimensions: “The participant must think in the two dimensions simultaneously. Horizontally, the scale ranges from ‘unpleasant’ (negative) to ‘pleasant’ (positive). Vertically, the scale ranges from ‘sleepiness’ to ‘high arousal’” (p. 126).

Actually, this tool simplifies the mood indicators in two intersecting dimensions and indicates the levels in between these main areas. In such a complex, changing, ambiguous and chaotic world, the affective situation of the persons becomes complicated. I found Affect Grid (Russell, Weiss, & Mendelsohn, 1989) as a useful and functional assessment tool for my study in basically two reasons: Firstly, in this chaotic environment, I should have avoided using a complicated tool which creates much more confusion for the participants. Secondly, it worked well with its fast and quick application, which enabled me to repeat it many times easily before and after the courses each week.

Therefore, in this study, for the healing and positive effects of the arts involvement, I preferred to assess it in each art involvement, and also supported this data with my other methods of observation, interviews and drawings.

3.4 Social sensitivity

Social sensitivity is defined as “the personal ability to perceive and understand the feelings and viewpoints of others” (Bender et al, 2012, p. 39). Arts involvement creates important social effects, which are difficult to define and also analyze in the

studies. During my literature review, I found Belfiore (2016) mentioning this social impact of arts involvement. Especially her words describing the factors both “central to the arts and health movement” with reference to Clift (2012) who defined what I really tried to imply with social sensitivity in arts effect on leaders: “a commitment to social inclusion and an ethics of social justice” (Belfiore, 2016, p. 11); because, arts enable us to see the feelings of others and creates an improvement for the person to understand and welcome others with their own characteristics. This is a journey to understand others and become sensitive to their feelings and social standings within the mutual functioning of the society.

Elyağutu (2016) in her article, Importance of Art Education, underlines social sensitivity acquired through art involvement:

The art education is a means to provide the required social sensitivity. The art enables raising individuals who do not only live for own benefits, but also produce for humanity and who have public consciousness. The way the brain is set free is seen through the creativity window that art education bestows. Free minds require free lives. As for peace, it is the biggest symbol of freedom, since the human only be free and improve in peace. (p. 246)

In the era of Post-truth, where there is an increasing level of tendencies to polarize the society (Conway, 2020) and create a sense of otherness to increase the emotional messages within the social activism, the role of leaders in social inclusion and justice becomes important. Therefore, I wanted to analyze the effects of arts involvement to improve a sense of social sensitivity. For this purpose, there are two important factors to see this effect on leaders: Firstly, the emotional sensitivity as the emphatic communication ability for the leaders in their intrapersonal and interpersonal relations. And, the second one is social sensitivity for an understanding of the whole society as a social functioning. Therefore, as the most suitable tool reflecting the

meaning of the conceptualization in its evaluation, I wanted to apply a combination of the emotional and social sensitivity factors defined by Riggio (1989) in his Social Skills Inventory. In the manual, Riggio and Carney (2003) explained these two factors:

Emotional Sensitivity (ES) measures skill in receiving and interpreting the nonverbal communications of others. Individuals who are emotionally sensitive attend to and accurately interpret the subtle emotional cues of others. Those who are highly sensitive emotionally may be susceptible to becoming emotionally aroused by others, empathically experiencing their emotional states. (p. 3)

Social Sensitivity (SS) assesses ability to interpret the verbal communication of others. It also assesses an individual's sensitivity to and understanding of the norms governing appropriate social behavior. Persons who are socially sensitive are attentive to social behavior and are conscious and aware of the appropriateness of their own actions. (p. 4)

Having the scores of these two factors in Social Skills Inventory, the other data collected during, before and after the instruction were thematically analyzed according to these headings.

3.5 Transformative learning experience

McWhinney and Markos (2003) defined transformations in three stages as “a beginning, mon the concepts of unfreeze, change, and refreeze: “Kurt Lewin (1946) captured the basic dynamic with the simple prescription unfreeze, change, and refreeze with the implication that refreezing places a system in a more desired state than that from which it started” (p. 21).

Actually, this transformative journey described by Lewin (1946) have found reflections from many others in academia. Especially in the twenty first century,

adaptation to rapid changes in daily life requires a continuous and fast human transformation. For human adaptation, the similar three phased process has been echoed by many businesspeople and academicians from the quotes of futurist and philosopher, Toffler (1970) as learn, unlearn and relearn. In a very similar way, Mezirow (1997) describes frames of references in which we learn to see the world:

Adults have acquired a coherent body of experience—associations, concepts, values, feelings, conditioned responses—frames of reference that define their life world. Frames of reference are the structures of assumptions through which we understand our experiences. They selectively shape and delimit expectations, perceptions, cognition, and feelings. (p. 5)

For a transformative learning, people should change their frames of reference as Mezirow (1997) puts it in words, or, forget what they know to clear their minds to achieve a new learning as Toffler (1970) describes.

Stories are important tools to explain the transformative journeys. The transformative learning experiences in this study are framed through the archetypal Hero's Journey of Joseph Campbell (1949), in which the transformation of the character happens through three basic acts of departure, initiation, and return. These acts are similar to the three stages of transformation defined by other theorists mentioned above, as presented in Table 7.

Table 7. Three-Staged Transformation Models

Stages of Transformation	McWhinney and Markos (2003)	Lewin (1946)	Toffler (1970)	Campbell (1949)
1	Beginning	Unfreeze	Learn	Departure
2	Middle	Change	Unlearn	Initiation
3	End	Refreeze	Relearn	Return

In the story of Hero's Journey (Campbell, 1949), the first stage, Departure, resembles the stage of leaving or separation of the character from her ordinary world in which she lives comfortably. This is the beginning of the transformation for McWhinney and Markos (2003) or the appearance of the situation giving way to a change in frames of reference (Mezirow, 1997), which was also defined as unfreeze by Lewin (1946) and learn by (Toffler). The second stage, Initiation, means the beginning of the transformational process, in which she symbolically enters an unknown world, or an inner cave, as the middle of her transformation (McWhinney & Markos, 2003) and begins to change (Lewin, 1946), and unlearn (Toffler, 1970) the things she knew before. The last stage, Return, implies her departure from the unknown world in which she experiences a change in her frame of reference (Mezirow, 1997) and coming back to the known world as a different person than before. This is the end of transformation (McWhinney & Markos, 2003), in which the hero manages to refreeze (Lewin, 1946) her life and relearn (Toffler, 1970) the things while coming back to her ordinary life with a transformed personality.

In the Hero's Journey Model, Campbell (1949) also defines this process through 17 steps, which appears very similar to Mezirow's (2000) 10 phases of transformative learning beginning with a "disorienting dilemma" and ending through gaining "competence and self-confidence in new roles and relationships" in ten phases (p. 22):

1. A disorienting dilemma;
2. Self-examination with feelings of fear, anger, guilt, or shame;
3. A critical assessment of assumptions;
4. Recognition that one's discontent and the process of transformation are shared;
5. Exploration of options for new roles, relationships, and actions;
6. Planning a Course of action;
7. Acquiring knowledge and skills for implementing one's plans;
8. Provisional trying of new roles;
9. Building competence and self-confidence

in new roles and relationships; 10. A reintegration into one's life on the basis of conditions dictated by one's new perspective. (p. 22)

Just like Mezirow (2000) in his transformational phases, Campbell (1949), in his book, *The Hero with a Thousand Faces*, begins with a call to adventure to start the transformative journey of the Hero, and finishes at freedom to live passing through the last stages of crossing of the return threshold and becoming the master of the two worlds: 1. "The Call to Adventure"; 2. "Refusal of the Call"; 3. "Supernatural Aid"; 4. "The Crossing of the First Threshold"; 5. "The Belly of the Whale"; 6. "The Road of Trials"; 7. "The Meeting with the Goddess"; 8. "Woman as the Temptress"; 9. "Atonement with the Father"; 10. "Apotheosis"; 11. "The Ultimate Boon"; 12. "Refusal of the Return"; 13. "The Magic Flight"; 14. "Rescue from Without"; 15. "The Crossing of the Return Threshold"; 16. "Master of the Two Worlds"; 17. "Freedom to Live" (p. 34-35).

A filmmaker and writer, Vogler (2007) transforms these parts into 12 stages in order to simplify and adapt Hero's Journey Model into scripts. This journey also includes the three acts of Campbell (1949) under the same names as Departure, Initiation and Return:

Table 8. Stages of Hero's Journey Model

Act	Campbell (1949, pp. 34-35)	Vogler (2007, pp. 81-215)
I. Departure	1. The Call to Adventure 2. Refusal of the Call 3. Supernatural Aid 4. The Crossing of the First Threshold 5. The Belly of the Whale	1. Ordinary world 2. Call to adventure 3. Refusal of the call 4. Meeting with the mentor 5. Crossing the first threshold
II. Initiation	6. The Road of Trials 7. The Meeting with the Goddess 8. Woman as the Temptress 9. Atonement with the Father 10. Apotheosis 11. The Ultimate Boon	6. Tests, Allies, and Enemies 7. Approach to the Innermost Cave 8. The Ordeal 9. Reward
III. Return	12. Refusal of the Return 13. The Magic Flight 14. Rescue from Without 15. The Crossing of the Return Threshold 16. Master of the Two Worlds 17. Freedom to Live	10. The Road Back 11. The Resurrection 12. Return with the Elixir

Source: Campbell, 1949, pp. 34-35; Vogler, 2007, pp. 81-215.

In the storytelling analysis of the transformative learning experiences of the participants, this 12-staged version of Vogler (2007) is used for the Hero's Journey Model of Campbell (1949). These twelve stages of the Hero's Journey defined by Vogler (2007) can be summarized as follows (pp. 81-215):

Step 1: “The Ordinary World”: The hero lives in her everyday routine, which has become a normal daily life.

Step 2: “The Call to Adventure”: An incident happens to call her to change routine.

Step 3: “Refusal of the Call”: The hero can not decide easily, and hesitates to begin the adventure.

Step 4: “Meeting with the Mentor”: The Hero gets supported and gains confidence to answer the call.

Step 5: “Crossing the First Threshold”: The Hero completely decides to join the adventure.

Step 6: “Tests, Allies, and Enemies”: The Hero begins to experience the special or unknown world through tests while having supporters and enemies.

Step 7: “Approach to the Innermost Cave”: The Hero gets closer to the challenges and experiences difficulties.

Step 8: “The Ordeal”: The Hero experiences her biggest challenge and comes to an edge of birth and death.

Step 9: “Reward”: The Hero collects the fruits of her survival.

Step 10: “The Road Back”: The Hero decides to return again to her ordinary world.

Step 11: “The Resurrection”: The Hero faces a last challenge while returning to her ordinary World.

Step 12: “Return with the Elixir”: The Hero returns to the ordinary world by bringing things to improve her previous ordinary world as well as having learnt new things from her adventure. (Vogler, 2007, pp. 81-215)

This 12-step journey appears as a cycle which starts and ends at the ordinary world of the Hero. In this study, 10 steps of transformative learning theory of Mezirow (1997) are applied to this cycle by adding an inclusion of a zero point to

indicate the normal life of the person, in which she begins the transformation and turns back transformed:

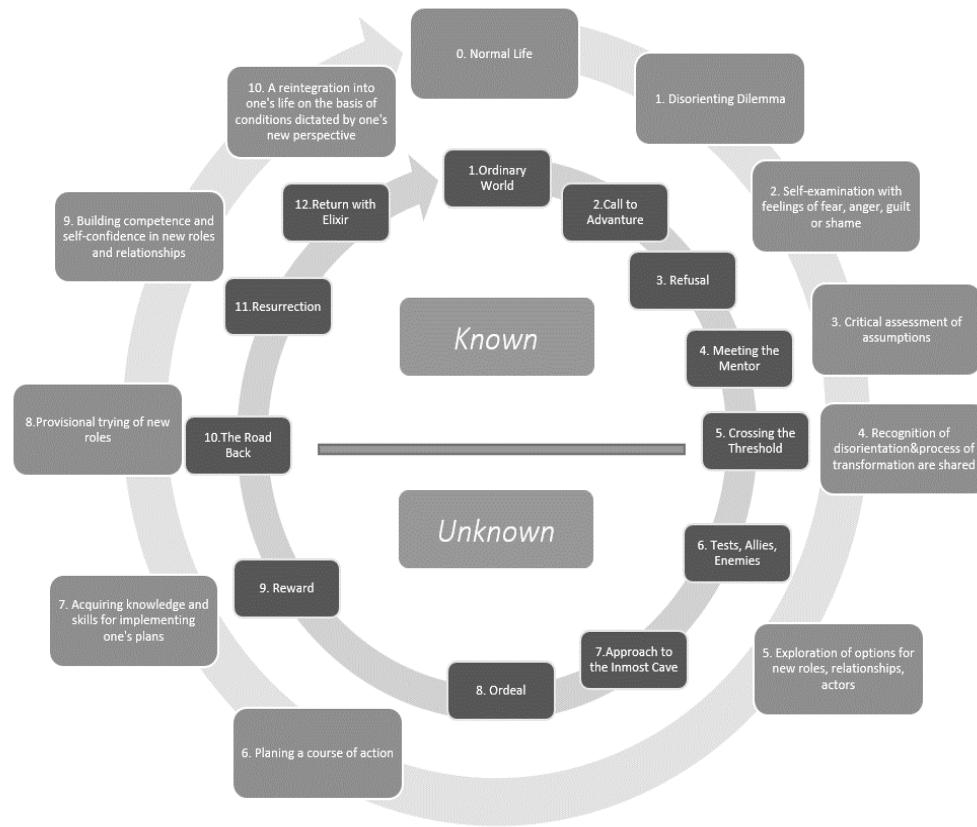


Figure 9. Mezirow's Transformative Learning and Hero's Journey Model

As shown in the Figure 9 above, the blue circle inside shows the Hero's Journey which goes from a known world, and reflects transformational process in the unknown world, and finally turns back to the known world again. The orange circle by surrounding this journey resembles ten phases of transformative learning defined by Mezirow (1997) with an additional zero point of normal life as the starting and ending point.

CHAPTER 4

METHODOLOGY

In this study, for the requirements of post-truth age, an online arts-based communication development program is designed for leaders with basically three objectives:

1. to increase their communication skills together with creative abilities;
2. to use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the Post-Truth Era;
3. to direct them to social justice and ethics through arts experience, which enables to see the issues from different perspectives and understand others.

In order to grasp the effects of the training in a proper way, these three objectives of the arts based creative communication development program is evaluated through participant observation, semi-structured interviews, participant produced paintings and pre-post tests. There is a mixed research method which includes both qualitative and quantitative methods. The research approach of the study is action research, in which the researchers take action in their own work (Glova, 2018).

4.1 Action research

As an instructional designer and adult education facilitator, action research appeared as the most suitable methodology to create and improve an arts-based development program for leaders in the post-truth era, on which I want to design and improve a new developmental experience as an area that has not been touched yet.

The term, action research, was firstly used by Kurt Lewin in 1934 and thus, started to be included in the literature (Adelman, 1993; Derince & Özgen, 2017; Marrow, 1969); and the implementations of this methodology began in the 1940s. As Adelman (1993) states, Lewin emphasized the relation between action and research in his words: "No action without research; no research without action" (p. 8). Actually, the origins of this research approach go to the progressive approach of Dewey, in which Dewey defines the class as a democratic environment where educators look for questioning and progress while teaching (Mills, 2011). It is an important part for the instructors to question and improve themselves as well as their instruction. Freire (1998) emphasizes this in his book Pedagogy of Freedom, and states that teaching and research coexist together:

... there is no such thing as teaching without research and research without teaching. One inhabits the body of the other. As I teach, I continue to search and re-search. I teach because I search, because I question, and because I submit myself to questioning. (p. 35)

Action research, applied in educational sciences, is an efficient methodology for instructional designers in order to be active part of their own research especially develop and improve their own educational approach. As Paisey and Paisey (2003) explain, action research is a “reflective” methodology to remove the gap between practical and theoretical areas (p. 285). Therefore, it has gained popularity in research studies (Harkavy, Puckett, & Romer, 2000; Fleming, 2000), especially educational studies as a methodology increasing the quality of education for both educators and learners by encouraging educators for a self-reflection of their own practices (McNiff, 1999; Schmuck, 1997). McNiff (1999) emphasizes its importance

as a way to enable educators to get actively involved in their own educational improvement as participants.

Action research indicates a transformative process applying interventional methods towards an observed problem by the educator as well as a systematic approach in educational practices with its continuous improvement phases creating a circle of planning, action and findings for practical solutions (Cunningham, 2008). Paisey and Paisey (2003) defines this research cycle as the improvement processes of educators for relevant theoretical search, data acquisition, and data analysis. Researchers interpret this systematic approach of action research, and formulate its steps in different theories. For example, Mettetal (2001) defines a seven-step developmental process for action research including definition of the problem, literature review, strategy setting for the research, data gathering, analysis of the data, taking action, and reflecting the findings. Five steps are defined for action research cycle by Paisey and Paisey (2005, pp. 5-8): The first step is to decide about the problem and research questions; the second step includes collecting data and reaching a decision about the areas of improvement for the education; the third step is an implementation process of the selected method for improvement and change; the next step includes monitoring and evaluation of the implementation; and the final step is the review and check process for the changes. Similarly, Fraenkel and Wallen (2003) define four steps as problem statement, collection and gathering of the data, data analysis, and development of an action plan accordingly.

As you can see from the examples, the cycle of action research is defined in similar ways by different researchers. In this study, four-step action research cycle of Sagor (2005) is applied because of its emphasis on the complex nature of the education. Especially in adult education, research of the instruction becomes much

more complicated with several variables especially coming from the differentiated backgrounds and demographics of both the learners and the instructor as adults, as well as the context and content of the instruction.

Sagor (2005) defines instruction as a complex process affected by multiple variables, and states action research as a tool to cover this complexity through a research cycle of four stages: 1. “Clarifying Vision and Targets”, 2.” Articulating Theory”, 3. “Implementing Action and Collecting Data”, and 4. “Reflecting on the Data and Planning Informed Action” (pp. 5-6).

In this study, as a similar cyclical structure of action research, instructional design process is applied within the framework of ADDIE, which resembles the phases of Analyze, Design, Develop, Implement and Analyze (Branch, 2009).

4.2 ADDIE Framework for instructional design

ADDIE as a model helps to cover the systematic process of the instructional design, which is the main purpose of this study as developing an arts-based leadership program for the conditions of Post-Truth Era. Branch (2009) presents a 21-step process for ADDIE stages as canbe seen in Table 9 below.

In this study, these steps of ADDIE defined by Branch (2009) were adapted for the thesis content through eliminating the budget issues. During this adaptation process, the sixth step about composing a project management plan was changed as time planning, and the tenth step about calculating return on investment was removed. Therefore, the remaining 20 steps were included in the research process, and located within the action research cycle of Sagor (2005). In the following table, four-stage cycle of action research (Sagor, 2005) was matched with the steps of ADDIE (Branch, 2009) in order to design an action research methodological process

plan through instructional design stages. In this research design, I got also inspiration from a well-structured doctoral thesis written at University of Dundee by Yarana (2016), who applied ADDIE process of Branch (2009) to the five-step action research cycle of Paisey and Paisey (2005) with a similar viewpoint.

Table 9. ADDIE Stages

ADDIE Stages		
Analyze	Identify the probable causes for a performance gap	1. Validate the performance gap 2. Determine instructional goals 3. Confirm the intended audience 4. Identify required resources 5. Determine potential delivery systems 6. Compose a project management plan
Design	Verify the desired performances and appropriate testing methods	7. Conduct a task inventory 8. Compose performance objectives 9. Generate testing strategies 10. Calculate return on investment
Development	Generate and validate the learning resources	11. Generate content 12. Select or develop supporting media 13. Develop guidance for the student 14. Develop guidance for the teacher 15. Conduct formative revisions 16. Conduct a Pilot Test
Implementation	Prepare the learning environment and engage the students	17. Prepare the teacher 18. Prepare the student
Evaluation	Assess the quality of the instructional products and processes, both before and after implementation	19. Determine evaluation criteria 20. Select evaluation tools 21. Conduct evaluations

Source: Branch, 2009, p. 3.

Action Research Stages defined by Sagor (2005, pp. 5-6) with the flow of ADDIE Stages of Branch (2009, p. 3), which are presented in Table 10 below, are analyzed in detail in the next chapter of this study. Therefore, Chapter 5, includes whole instructional design process of ABC Leadership Communication Program in detail as taking each step of the process into the center of attention.

Table 10. Integration of ADDIE Process into Action Research Stages.

Action Research Stages (Sagor, 2005, pp. 5-6)	ADDIE Stages (Branch, 2009, p. 3)
Stage 1: Clarifying Vision and Targets	What do I want to accomplish? Analyze
Stage 2: Articulating Theory	What do I believe is the approach with the greatest potential for achieving my goal(s)? Design
Stage 3: Implementing Action and Collecting Data	What data will I need to collect to understand the efficacy and workings of my theory of action? Development
Stage 4: Reflecting on the Data and Planning Informed Action	Based on this data, how should I adjust my future actions (teaching)? Implementation
	Evaluation
	Identify the probable causes for a performance gap Verify the desired performances and appropriate testing methods Generate and validate the learning resources Prepare the learning environment and engage the students Assess the quality of the instructional products and processes, both before and after implementation

Sources: Sagor, 2005, pp. 5-6; Branch, 2009, p. 3.

Seel et al. (2017) states that ADDIE as a comprehensive instructional design framework, includes key questions in order to create an accurate instructional design process:

1. Who? (target group of learners)
2. What? (contents to be taught/learned)
3. What for? (instructional goals and learning objectives)
4. Why? (Accountability, needs analysis)
5. How? (instructional strategies and methods)
6. When? (timeline of instruction)
7. Where? (venue of the learning environment). (Seel et al., 2017, p. 69)

In the action research process, these key questions targeted by ADDIE framework are important to cover in order to grasp the issue in multiple areas. Therefore, in the beginning of action research methodology, I would like to go through these key questions of ADDIE process in detail. These parts are also covered within the related steps of action research process in the following part.

4.2.1 Key questions of ADDIE process

4.2.1.1 Who: Target group of learners

The target group in this instructional design is the people, who achieve leadership roles within their own professional environment. The leadership feature is defined in its most inclusive manner as the ability to inspire others around them in order to reach goals (Palmer, 2020). Therefore, the participants of the program are designated as the middle or high-level administrators, freelance consultants, and company owners, who lead teams and their own business. In order to have enough maturity and professional experience, the participants are also defined as people over the age of 35. They are the volunteer participants, who want themselves to attend this online program. The program is announced through the communication channels of Boğaziçi University Lifelong Learning Center and a Young Leadership Association. There are 15 participants in the program, who applied to the program by their own consent. Applications more than the assumed number of participants are restricted with the first 15 applicants, who meet the prerequisites of the program.

4.2.1.2 What: Contents to be learned

The main title of the instruction is Arts-Based Creative (ABC) Leadership Communication Program, which includes four modules respectively designed for the developmental process of the leaders: 1. Communication and the Arts: Appealing to Emotions, 2. Arts in Leadership Communication, 3. Leadership Conceptualization in the New Era and Creativity in Communication, 4. General Evaluation: Arts-based Creative Communication for Leaders.

The first module is Communication and the Arts: Appealing to Emotions. It is an introductory part for the program as well as for the participants to introduce themselves; it presents contextual information with a title of Period of Posts; and gives information on Modes of Communication: Developments in Media and Communication Technologies, and finally, mentions Arts-based Approaches in Communication.

The second module is Arts in Leadership Communication. It begins with the discussion of Leader's Arts-Based Communication; and then it includes presentations and activities on Leaders Verbal and Non-Verbal Communication.

The third module is Leadership Conceptualization in the New Era and Creativity in Communication. It begins with a discussion and practice on Leadership in the New Age: Leader-as-Learner as well as Paradoxical Leadership and Creativity (Spontaneity in Communication); and finally, it gives information about Competing Values Leadership Model in order to explain the general framework for paradoxical viewpoint and creativity.

The last module is General Evaluation: Arts-based Creative Communication for Leaders. It draws a conclusion about the overall program, and includes discussion

and activities on Larder's Arts-based Creative Communication as a general evaluation achieved together with the participants.

4.2.1.3 What for: Instructional goals and learning objectives

In this study, because of the requirements of post-truth age, an online arts-based communication development program is designed for leaders with basically three goals:

1. to improve their communication skills together with creative abilities;
2. to use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the Post-Truth Era;
3. to direct them to social justice and ethics through arts experience, which enables us to see the issues from different perspectives and understand others.

The learning objectives of the instruction are defined for the participants:

- To improve their creativity and widen their perspectives via paradoxical viewpoints in complex environments,
- To improve their communicative skills through social and emotional development,
- To develop their sense of responsibility towards the social phenomena,
- To develop a positive emotional state against the stressful daily routines,
- To understand and interpret the historical developments in the scope of media and communication,
- To understand and interpret the current changes in general contextual phenomena,

- To develop their information about conceptualizations and current reflections of leadership,
- To develop their verbal and non-verbal communication skills,
- To develop their original and unique styles of leadership communication,
- To use arts-based creative communication channels in an efficient and creative way.

4.2.1.4 Why: Accountability, needs analysis

Before designing the program content, the needs of leaders in the post-truth era were discussed and analyzed with high and medium level managers, academicians in the area of management and educational sciences, trainers in the areas of leadership, communication, creativity, professional consultants and coaches in human resource development and management, and finally administrative representatives of Boğaziçi University Lifelong Learning Center and a Young Leadership Association.

Moreover, other national and international programs about arts-based leadership development are searched and analyzed through available academic studies and internet sites. The needs of leaders in the Post-Truth Era are defined basically as communication skills and creativity, emotional strength to cope with the chaotic environment and a sense of responsibility for social diversity and inclusion.

4.2.1.5 How: Instructional strategies and methods

The main instructional method is defined as arts-based learning, through which the arts improve creative communication skills, create a healing effect to cope with the tiring chaotic environment and develop a sense of social justice and ethical

perspective against the marginalizing effect of Post-truth environment creating a high level of otherness within the society.

The instructional strategies are developed according to the requirements of adult learners in an arts-based learning environment. Therefore, instructional design leans on a constructivist approach (Karagiorgi & Loizos, 2005; Merriam, Caffarella & Baumgartner, 2012) by integrating adult education principles with andragogy (Knowles, 1984; Knowles, Holton, & Swanson, 2015), as well as the arts-based learning strategies with experiential learning (Kolb, 1984) and aesthetic knowing (Dewey, 1934, 1997; Hansen, Ropo, & Sauer, 2007).

4.2.1.6 When: Timeline of instruction

The timeline of the program was arranged also according to the needs of the target group as working professionals. The starting time of the courses was defined as 7.30 pm in order to be suitable for an online training after the general work-hours. The online sessions lasted approximately two and half hours. The timeline of the program included a 4 week-period during 9 to 30 June 2020, and the online courses were carried out on Tuesdays at 7.30 pm each week.

4.2.1.7 Where: Venue of the learning environment

The venue of the learning environment is designed as an online platform because of the special requirements of current period in which social distancing is required because of the Covid-19 pandemic. Actually, at the beginning of the instructional design, the program was planned to be presented in the classrooms of Boğaziçi University Campus. However, in mid March 2020, the Covid-19 crisis increased fast and a lockdown was required in order to prevent the spread of the pandemic. In the

design process of the instructional design, the whole program was adapted to online channels. Official Zoom Rooms of Boğaziçi University were reserved for the program during June 9-30, 2020 on Tuesdays at 7.30-10.00 pm.

4.3 Demographics of research participants

As stated in the key questions of the ADDIE process, the targeted learners are the research participants, who are middle or high-level administrators, freelance professionals as consultants, and company owners as the persons leading teams and their own business. In order to have a level of maturity and professional experience, they are accepted with an age threshold of 35. They are the volunteer participants, who wanted to attend this online program.

The program was announced through the communication channels of Boğaziçi University Lifelong Learning Center and a Young Leadership Association. There were 15 participants in the program, who applied to the program by their own consent. There were more applicants than the assumed number of participants; and the first 15 applicants who satisfied the requirements of application were selected for the program out of 22 applicants.

As shown in Figure 10 below, there were nine with a master's degree (60%) and other six participants had an undergraduate degree (40%).

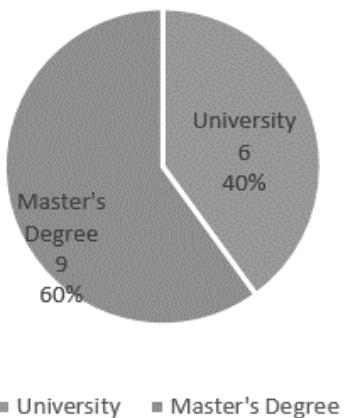


Figure 10. Education levels of participants

As indicated in Figure 11 below, participants were located mostly in Istanbul with a ratio of 87%, whereas only one participant was from Izmir, and one from Kocaeli.

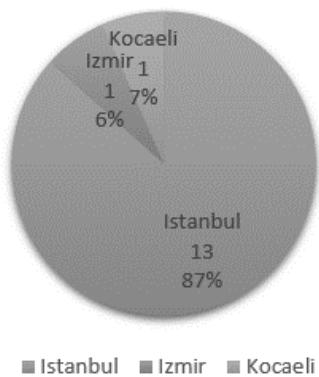


Figure 11. Location of participants

There were four males and 11 female participants with the percentages of 27% male and 73% females as shown in Figure 12 below.

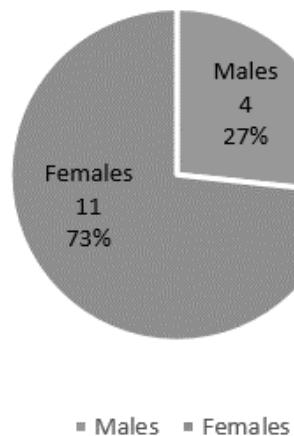


Figure 12. Gender of participants

The sectors of the participants were presented in Table 11 below. The highest ratio of the participants came from Education and Training sector with 40% and then, Consultancy and Human Resources followed with 20% and 13% respectively.

Table 11. Sectors of the Participants of the Program

Sector of the Participants	Number of Participants	Ratio in Percentage
Education and Training	6	40%
Consultancy	3	20%
Human Resources	2	13%
Health	1	6%
Aviation	1	6%
Automotive	1	6%
NGO	1	6%

There were five participants with an artistic background with 33%. As shown in Figure 13, five out of 15 participants declared that they had a level of artistic background like training, education or active art involvement.

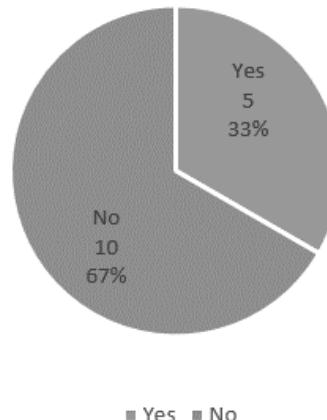


Figure 13. Artistic background of participants

The detailed information about the participants is presented in an aggregated manner in Table 12 below, in which the details of the participants are given under the titles of city, sector, position, experience (year), age, gender, education and artistic background. Moreover, the profiles of the participants are collected from their own self-introductory explanations. These profiles of each participant is available in Appendix A as brief information about their leadership background and professional experiences.

Table 12. Aggregated Information of Participants

Participant Number	City	Sector	Position	Experience (Year)	Age	Gender	Education	Artistic Background
Participant 1	İstanbul	Education & Training	Trainer & Counsellor	28	45	Male	Undergraduate	Yes
Participant 2	Istanbul	Education & Training	General Director	32	55	Male	Master	Yes
Participant 3	İstanbul	Aviation	Project Manager	11	34	Male	Master	No
Participant 4	İstanbul	Education & Training	IT Coordinator	21	46	Female	Master	Yes
Participant 5	İstanbul	Education & Training	Trainer & Counsellor	23	46	Female	Undergraduate	Yes
Participant 6	İstanbul	Health Technologies	Manager	16	39	Female	Master	No
Participant 7	İstanbul	Human Resources	General Director	32	55	Female	Master	No
Participant 8	İstanbul	NGO	Communication Manager	11	35	Female	Undergraduate	No
Participant 9	Istanbul	Human Resources	General Director	22	43	Female	Master	No
Participant 10	Izmir	Counselling	Counsellor	20	43	Male	Undergraduate	No
Participant 11	Kocaeli	Automotive	Manager	9	35	Female	Master	No
Participant 12	İstanbul	Education & Training	Manager	25	51	Female	Undergraduate	No
Participant 13	İstanbul	Counselling	Counsellor	21	47	Female	Master	No
Participant 14	İstanbul	Education, Training & Counselling	General Director	30	55	Female	Undergraduate	No
Participant 15	İstanbul	Analytics Counselling	Data Analytics Manager	12	34	Female	Master	Yes

4.4 Research site

As mentioned in the key questions of the ADDIE process (Seel et al., 2017) in the previous part, the venue of the instruction was an online platform, Zoom, which gives opportunity to have online and synchronized lectures, enables the active participation of the learners as well as other opportunities like breakout rooms to divide participants into groups to achieve group works. The official Zoom rooms of Boğaziçi University were used during the implementation process like many other programs in Boğaziçi University Lifelong Learning Center (BULLC); and this

created an advantage of eliminating the time restriction of regular Zoom rooms, which requires to reopen the room every 40 minutes. It was very important for the natural flow of the lecture, which included many artful activities and active presence of the participants.

Actually, at the beginning of the instructional design process, the instruction was planned to occur in a classroom environment as a face-to-face interactive lecture. However, the conditions of Covid-19 pandemic required to change the research site from classroom to online learning platform, which created both advantages and disadvantages for the research.

Creswell (2012) states the definition of the research site is important as well as the participants at the beginning of the study while finding the research questions. Especially, in this study, an instructional design process was planned to be achieved according to the constructivist approach (Karagiorgi & Loizos, 2005; Merriam, Caffarella & Baumgartner, 2012) with a learner-centered overview as well as emphasizing the active and creative participation of the learner in an interactive environment through the principles of andragogy (Knowles, 1984; Knowles, Holton, & Swanson, 2015), experiential learning (Kolb, 1984) and aesthetic knowing (Dewey, 1934, 1997; Hansen, Ropo, & Sauer, 2007). Therefore, the adaptation of the research site towards online channels created me a challenge as an action researcher at the beginning. While moving towards the area of educational technology, I made an extra research about the adaptation tools applied in other studies and also attended many webinars and lectures in order to observe and experience the online platforms as a real participant. As a member of International Association of Facilitators (IAF), I experienced interactive workshops in which we discussed about the possible adaptation tools. Moreover, I attended Artful Quarantine Workshop series, designed

by Ms. Beibei Song, who is an innovation coach and course facilitator in Stanford Graduate School of Business and the founder of Essinova, an interdisciplinary creativity and innovation academy. This workshop series helped me learn about online interactive learning environments and also, encouraged me to see the possibility of achieving artful and creative activities and experiencing the powerful effects of these activities even on online platforms.

This adaptation process, while having created quite a big challenge for me as an action researcher, gave way to advantages for the participation of my learners by eliminating the time and space restriction of physically interactive classroom environments. My participants were quite busy professionals in their schedules with extra challenges appearing also during the day time. Instead of allotting their time to reach the destination and be present in the classroom for a whole day, the lectures were applied in the evenings through online channels by dividing the instruction into shorter sessions. They could reach the instruction in their convenient location at a more appropriate time, which had not been possible in a classroom environment.

4.5 Data collection

Creswell (2012) explains action research as “systematic procedures used by teachers (or other individuals in an educational setting) to gather quantitative and qualitative data to address improvements in their educational setting, their teaching, and the learning of their students” (p. 22). According to Creswell (2012), within the types of qualitative and quantitative research designs, action research is a combined research design which includes both qualitative and quantitative data together to study education problems (p. 20).

Therefore, in this action research study, both qualitative and quantitative data were collected. The demographic information, test results are quantitative data, while observations, interviews and arts-based sources are qualitative data.

During the first step of action research, needs analysis, literature review and informal interviews were achieved in order to clarify the goals of the instruction.

After clarifying the general features and three main objectives of the training program, these objectives of the arts based creative communication development program were evaluated through many sources. In order to grasp the effects of the training properly and achieve a triangulation, data are collected through participant observation, semi structured interviews, participant produced drawings as arts-based research tools and pre-post tests.

During the implementation period, all the evaluation tools were applied through the internet as electronic documents and online connections. Observations were carried out during online classes, interviews through online sessions, the digital copies of the drawings were collected as pictures and other tests were applied through e-forms. In the following sections of the program objectives, the tools to assess and evaluate each objective are detailed:

4.5.1 Pre and post tests

Pre and post tests are presented through each program objective in the following parts:

Objective 1: Creative Communication Skills

Pre and Post tests for Paradoxical Creativity: Questionnaire inspired by Leadership Skills Factors of Competing Values Framework (Cameron, Quinn, DeGraff & Thakor, 2007). Apart from the observations during the training, creativity of the

participants was analyzed with a paradoxical leadership viewpoint because, the context of the creativity for leaders is a complex, paradoxical, chaotic and diversified environment in which they should generate flexible and alternative mechanisms to cope with these elements. Paradoxical leadership skills were analyzed with a questionnaire, created with inspiration of Competing Values Framework by Cameron et al. (2007), and can be seen in Appendix B.

This framework analyzes the leadership skills in four quadrants, created by the intersection of two axes: The first is flexibility and control, the other one is internal and external orientation. Paradoxical view of leadership is emphasized by directing the leaders towards cognitive complexity by achieving contrary or competing roles at the same time, which are indicated in the opposite parts of the quadrants.

In order to evaluate the paradoxical viewpoints of participants, Paradoxical Leadership Questionnaire was prepared with the inspiration of the competencies of Competing Values Framework for effective leadership. Every quadrant is represented by five questions in this questionnaire, which is composed of 20 items. Our questionnaire analyzes the participants' scores for each quadrant, and finds out their abilities to create a balance between the two opposite sites by thinking of the paradoxes together, and looks at the growth of their perspectives on a map created finally after the intervention.

Pre and Post Tests for Communicative Skills (Social Emotional Intelligence): Social Skills Inventory (Riggio, 1986) was applied before and after the program. In this inventory, the general score gives information about their Communicative Skills, and the factors of the inventory also present social and emotional intelligence competencies as verbal and non-verbal communication skill indicators (Riggio,

2008). There are two dimensions as emotional and social within this inventory, and these dimensions are analyzed in three areas: expressivity (encoding messages), sensitivity (decoding messages) and control (regulation). This inventory has been chosen with its multi-functional stand to analyze different effects, and thus, its sub-factors are applied in other objectives to evaluate their effects and make comments. The inventory is available in Appendix C.

The inventory has been adapted to the Turkish culture by Prof. Galip Yüksel with the Turkish title “Kendini Tanımlama Envanteri” as Yüksel (2004) defined in Sosyal Beceri Envanteri El Kitabı (p. 17).

Objective 2: Healing Effects of Arts Involvement

Pre and Post Tests with Affect Grid (Russell, Weiss, & Mendelsohn, 1989). In order to analyze the healing effects of the arts involvement, an assessment tool as Affect Grid was applied to participants before and after each module.

This tool is a very simple and quick method to get the mood changes of the participants through the arts-based training. It has two axes: from high to low arousal in one axis, and pleasant to unpleasant in the other. Within the grid, the participants can easily find the box, which reflects their mood in the best way. This tool was selected as a quick and simple testing mechanism because, in the chaotic environment of the Post-Truth Era, moods of the participants can be affected by other influences within a long-term period. Therefore, this short-term and simple test is suitable to apply to learn how arts involvement creates changes on the emotional situation of the participants. Affect Grid can be seen in Appendix D.

Objective 3: Effect of Arts Experience for Social Justice and Ethics.

Pre and Post Tests with Social and Emotional Sensitivity Factors of Social Skills

Inventory (Riggio, 1986). The sensitivity factors of the Social Skills Inventory were applied to analyze the transformative effect of arts experience on the participants. It directs them towards social justice and ethically true options. Within arts experiences, they found an opportunity to understand others' feelings and social situations through empathy.

Emotional sensitivity factor of the Social Skills Inventory analyzes the ability of the participants to understand the non-verbal messages, emotional situation of themselves and others, and to create empathy for others (Riggio & Reichard, 2008). Social Sensitivity factor looks for the participant's ability to understand and interpret the social phenomena, as well as finding the elements of social changes lying behind the scene (Riggio & Reichard, 2008). These two factors were taken as beneficial tools to see the changes in participants' perspectives after the arts-based program.

4.5.2 Semi-structured interviews

In qualitative research, interviews are generally applied by researchers as a means to obtain an inside point of view within the study (Denzin & Lincoln, 2005; Gilbert, 2008; Yin, 2003). Semi-structured interview technique is used in this study which is "conducted according to an interview guide that focuses on certain themes and may include suggested questions" (Kvale & Brinkman, 2009, p. 27). Its semi-structured characteristic enables a flexible and comfortable way of interview as well as defining some level of the structure in order not to lose the focus; it can be defined as somewhere in between the poles of an everyday conversation and a closed questionnaire (Al Balushi, 2018). I used an interview guide (Gilbert, 2008) which

allowed me some level of flexibility for ordinary dialogue to reach a deeper insight about the research questions in conducting my semi-structured interviews with all the participants individually. The interview questions are available in Interview Protocol in Appendix E. The interviews were conducted online because of the restrictions due to the Covid-19 pandemic. They were achieved through Zoom platform, an audio-visual medium for online seminar and courses formally used by our university during especially the pandemic period. Adapting my interviews towards online channels created advantages, which enabled a high level of flexibility by allowing participants to attend from a convenient location, and a time that best fitted to their schedule. Moreover, the audio-visual features enabled me to see and hear the participants during the interviews in order to create an accurate communication between us. The interviews lasted about 30 to 40 minutes, in which I asked questions to open up the issues about leadership, requirements of leaders, the program and the arts. The questions are presented in the Appendix E.

Objective 1: Creative Communication Skills. Deductive thematic analyses were done on the replies of the participants about the program. And also, definitions of themselves and leadership were requested through arts-based methods in order to understand their divergent imaginative and reflective capabilities as an indicator of creativity.

Objective 2: Healing Effects of Arts Involvement. Thematic analyses were done on the replies of the participants about how they feel, how the program affected them.

Objective 3: Effect of Arts Experience for Social Justice and Ethics. Thematic analyses were done on the replies of the participants about how arts involvement affected them, and whether they felt responsible for others.

4.5.3 Participant observation

Patton (2002) states that observation enables a complete comprehension of the relations of different circumstances in a study, and encourages first-hand involvement of the researcher to achieve an understanding of various phenomena.

During the online training sessions, I got involved as a participant observer, and took unstructured narrative field notes (McKernan, 2013, p. 60). While making the observations and taking notes, the objectives of the program were my guide, the Observation Form used in this study is available in Appendix F.

Objective 1: Creative Communication Skills.

As being verbal and non-verbal, the communication skills of the participants were observed. Creativity of them were observed in their interaction during sessions, activities with other participants, and their general communications which were supposed to reflect imaginative, paradoxical and divergent thinking abilities, especially in the role-playing exercises requiring spontaneity and creative thinking.

Objective 2: Healing Effects of Arts Involvement.

During the online training sessions, as a participant observer, I took field notes by observing the mood changes of the participants especially during their involvement in arts-based activities.

Objective 3: Effect of Arts Experience for Social Sensitivity.

As narrative field notes of the participant observation, online lecture activities and discussions were observed. During the training, the attitudes of the participants were observed especially when they joined arts experiences and gave feedback about them. During the classes, there were reflective activities as arts experiences like role playing, art drawing and storytelling, which needed to cover the concept of leadership, its communication with multiple actors. This kind of activities created an opportunity for the participants to be in the shoes of other sides through different roles and to look at the issues from different perspectives. There were discussions and feedback evaluations after these activities to find out how they felt while being in the role of another person, and during these parts, the participants were observed together with their non-verbal communication together with their attitudes.

4.5.4 Arts-based research tools

The drawings produced by participants themselves were used as arts-based research data. In Jones and Leavy (2014), Leavy defines arts-based research as "any social research or human inquiry that adapts the tenets of the creative arts as a part of the methodology" and explains its application of arts in various manners during the processes of collecting, analyzing, interpreting the data (pp. 1-2). On the other hand, Knowles and Cole (2008) use the term arts-informed research for this kind of research influenced by the arts through the genres of visual art, music, literary, performance, as well as popular art, new media, and folk art. Franz (2010) states that arts-based research, through its ends for description, re-creation and moral purpose, is located in between interpretivist and critical theory continuum (p. 218).

4.5.4.1 Participant produced drawings

As an arts-based research method, Ward & King (2020) define the method of “Participant produced drawings” as the images generally drawn by hand by the people with whom the researcher is working (p. 17). At the end of the semi-structured interviews, each participant was informed about drawing as an arts-based method (Guillemin & Westall, 2008). As Zweifel and Van Wezemael (2012) mention in their research, drawings are valuable “in-depth and less linear” tools to look at the complex situations in interviews, which allows “the researcher to develop a new, multiscale and more complex understanding and thus to harness the complexity of real-life situations differently” (p. 1). Semi-structured (Nossiter and Biberman, 1990; Ward and King, 2020) participant produced drawings were applied within individual interview settings (Meyer, 1991; Kearney and Hyle, 2004; Kirkham, Smith, Havsteen-Franklin, 2015; Ward and King, 2020). This method gave the participants the opportunity to define two items: firstly, themselves; and secondly, their conceptualization of leadership, which were both created via images and words on blank papers by participants on their own at their convenient time and location. Schyns, Tymon, Kiefer, and Kerschreiter (2013) describe drawing activity as an arts-based method, underlining its importance to find out “what it means to be a leader”.

4.5.4.2 Storytelling

Merriam, Caffarella, Baumgartner (2012) mention stories as the tools to generate meaning for the people in their lives. Similarly, Sarantou, Kontio, Miettinen (2017) underline “stories and the narrative function” as “central to human life with the ability to form and shape parts into meaningful wholes” (p. 132). Jonassen &

Hernandez-Serrano (2002) claim that human beings have a natural ability and tendency to use stories as the forms “to organize and represent their experiences” (p. 66).

During my data analysis process, I have realized the potential of the program for a long-term transformational effect on the participants. Through the lens of transformational learning theory (Mezirow, 1997) as a reflection of changes in participants’ frames of references, I want to analyze the long-term transformational effect of the program. Applying storytelling as a narrative inquiry of arts-based research method (Leavy, 2017), I plan to conduct online semi-structured in-depth interviews in January-February 2021 with them. They are invited by e-mail to conduct a final interview with an additional participant consent and information form explaining them the storytelling steps of the content, which they had already experienced in their arts-based learning activities during the program. In these one-on-one in-depth interviews, research participants are motivated to tell their stories of participating in the Arts-Based Creative Leadership Communication Program through the stages of the Hero’s Journey Model of Joseph Campbell (1949) (Effthimiou & Franco, 2017). In its application, storytelling on this transformational journey through the basic steps of Hero’s Journey Model helps the participants to tell the process in the shoes of a fictional character, created in their minds, in order to witness their own meaning-making process in that challenging experience while explaining it (Williams, 2019). Data is analyzed using deductive thematic analysis (Terry, Hayfield, Clarke & Braun, 2017) to highlight the perceptions of the participants about the learning process itself through the stages of Hero’s Journey Model. Ethics Committee Application Form is available in Appendix G.

4.6 Validation of the data

Creswell and Miller (2000) emphasize triangulation as “a validity procedure to search for convergence among multiple and different sources of data collected to form themes or categories in a study” (p. 126). Sagor (2005) states that it is better to use more sources and to achieve more triangulation between them in order to understand the problem and develop effective action plans. Mills (2011) defines sources for data collection in action research, and organizes both quantitative and qualitative sources into three dimensions for a better result as The Three Es of data collection: (1) “Experiencing”—observing and taking fieldnotes, (2) “Enquiring”—asking people for information, (3) “Examining”—using and making records (p. 89).

As you can see in the following table, through The Three Es, Mills (2011) presents a taxonomy of data collection techniques for action research. For the validity of the information, in this action research study all types of sources defined by Mills (2011) are used and triangulated with each other.

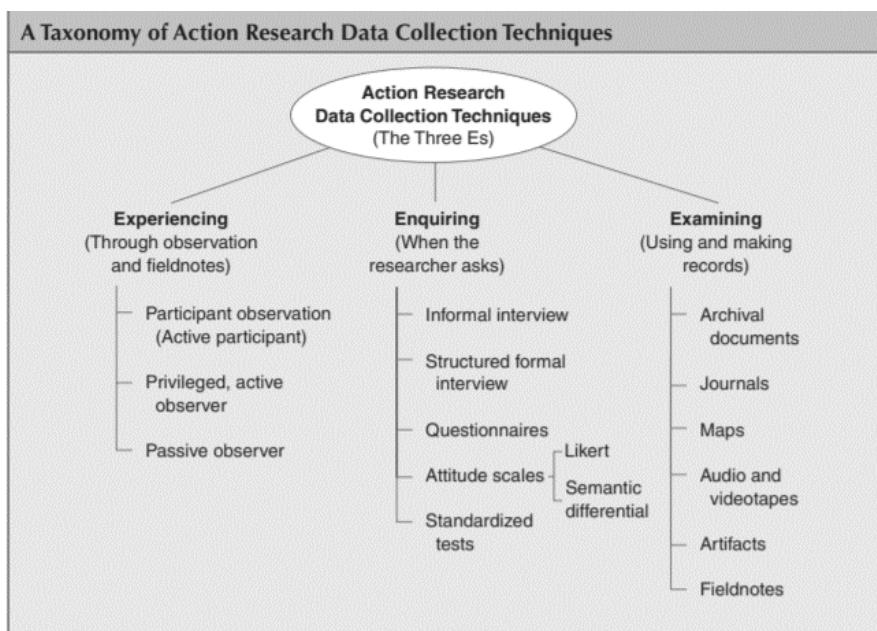


Figure 14. “The Three Es” of data collection
Source: Mills, 2011, p. 89.

During the first step of action research, literature review as a source of Examining and informal interviews as Enquiring were applied in order to define main goals of the instruction during Analyze process of the instructional design. In the third step of the action research (Sagor, 2005) as the implementation and data collection process, these goals are evaluated through the sources of participant observation as Experiencing, semi structured interviews and pre-post tests as Enquiring, and arts-based sources of participant drawings as Examining techniques, which are all used as a mechanism of triangulation.

Participant observation as a technique of Experiencing (Miller, 2011) was performed during the online training sessions, and unstructured narrative field notes were taken in line with action research as defined by McKernan (2013). There were unstructured observations made during online interactive lectures, but the objectives of the program were taken into account while making observations. As the techniques of Enquiring (Miller, 2011), semi-structured interviews with program participants were conducted as individual meetings within a week-long-period before and after the program; and pre- and post-tests were applied within a week-long-period before and after the program. Triangulation was achieved in this study as a mechanism to cross-check, compare and contrast multiple data collected from different sources as records, observations, interviews, tests, and documents (Merriam, 2009) as well as arts-based methods (Leavy, 2015).

4.7 Ethical considerations

Ethical considerations were at the center of the attention, especially when studying with human interaction. The participants of the program had been informed intensively about important issues like the content of the study, its main purpose,

evaluation tools, methodology, protective precautions about their personal data, their conditions of involvement, their rights of withdrawal and their rights to apply ethics committee at the beginning of the study. All the participants had read and signed the Participant Information and Approval Form of the study (Appendix H). During the action research process, they were informed about the progress and procedures while taking feedback from them periodically by myself as the researcher. The names of the participants were not reflected in the study in order to protect their privacy, anonymity and thus, they are coded by numbers (Creswell, 2013) as participants. Moreover, the ethical approvals about the methodology and methods were taken from Ethics Committee in the Institute of Social Sciences, Boğaziçi University (Appendix I).

4.8 Identity of the researcher

In qualitative studies, researchers are encouraged to present their identities to situate themselves from their standpoint (Denzin, 1997; Creswell, 2012). The influence of researcher identity in the study is actually not a one-way direction, researcher positionality affects the study as well as getting affected by the process of the research (Harvey, 2013). Harvey (2013) defines why information about the researcher identity is important in three points:

Firstly, the detailing of the epistemological position of the researcher adds an important degree of transparency to the research. Secondly, exposing some key aspects of the personal biography of the researcher can aid understanding and help to guide a reader through a project. This may well add a degree of empathy to a reading of a text as it may encourage the reader to see the report through the eyes of the researcher. Finally, detailing the way a researcher affects research and simultaneously is affected by research, adds a degree of analytical criticality, since an explanation is provided for the decisions that are made. This helps safeguard against any taken for granted assumptions that may impede the research process. (pp. 94-95)

Therefore, as presented in Figure 15 below, I try to explain my positioning as a researcher in this study under three titles: 1. Educational Background, 2. Professional Experiences, 3. Personal Characteristics. These three areas are important to present my standpoint as a researcher in the study from different perspectives. Under the title of my research, there are key concepts which I should position myself through: Leadership, Communication, Arts-Based Approaches, Creativity, Program Development, and the Post-Truth Era.

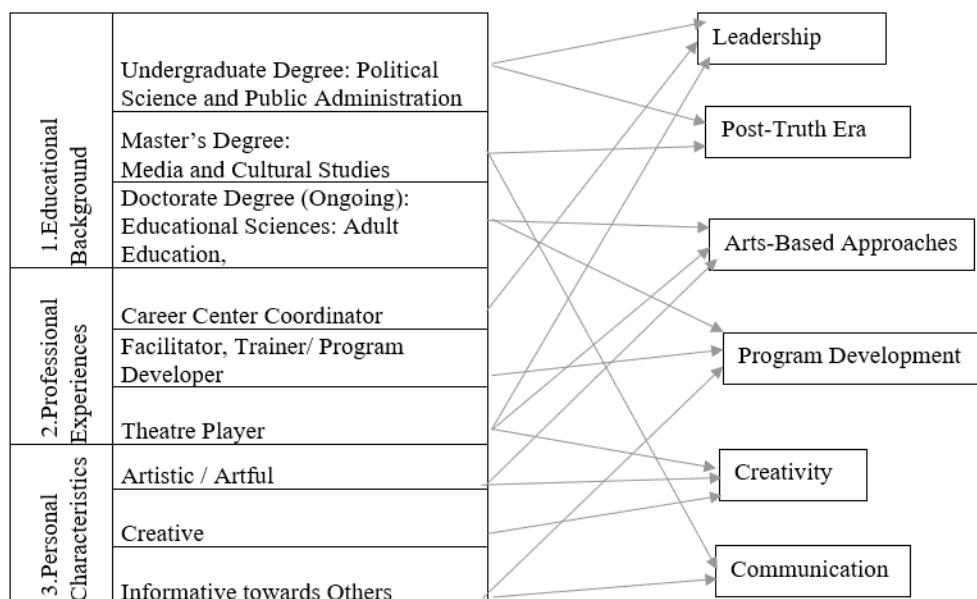


Figure 15. Positioning of the researcher

4.8.1 Educational background

I have quite an interdisciplinary educational accumulation from undergraduate level to the doctorate degree. First of all, my undergraduate degree was on Political Science and Public Administration, which gave me not only a tradition of first analyzing the general context of the issues to find out the underlying macro effects of politics, economy and culture, but also, an opportunity to analyze and interpret, and

defend leadership areas and administrative issues in organizations. Therefore, at the very beginning of the research, while defining the target group, I chose leaders as the most effective actors within the society to disseminate the highest rate of impact. Moreover, when I began to search for my research problem, I firstly analyzed the general context and reached the Post-Truth Era in the twenty first century as the most influencing phenomenon for the leaders in specific terms and the society in general. The idea to achieve an intervention for the leaders to increase their awareness and get them prepared for the conditions of overall surrounding post-truth phenomenon.

I started my graduate degree with Media and Cultural Studies Master Program, in which we intensively analyzed the impact of media and the power of communication channels and technologies through a critical lens of cultural studies. This is why I emphasized the impact of media on the society, especially in the Post-Truth Era, and also, how I got awareness about the role of communication for the leaders to increase their power of influence.

Finally, my ongoing doctorate degree is on educational sciences with a specialization of adult education, which has given me an academic perspective in the areas of adult learning, program development and other areas of educational issues within a wide context. This academic accumulation has encouraged me to look at my trainings from an academic perspective in order to develop and implement my instruction with a research discipline. During my studies about educational sciences, I began to think about the teaching methodology I had been applying in my own trainings and program development, and realized the academic area of arts-based approaches in the literature as the most effective techniques I had already experienced in my own instruction practically.

This educational accumulation helped me gain much about the research areas in this study, but also my universities were also top-standing state universities with the highest academic reputation in Turkey, namely Middle East Technical University and Boğaziçi University. The academic discipline I gained in these universities increased my curiosity for the scientific methodologies and my research abilities to analyze the issues from an academic perspective.

On the other hand, this thesis study has become the most crucial academic experience I have ever had till now, during which I learned much from the challenges specifically in bringing my practice and its results into a carefully developed action research study in an academically accurate way. My instructional design and techniques are much more different after this important experience of achieving the process of an academically disciplined study.

4.8.2 Professional experiences

My professional experiences as the career center coordinator of the university, an adult education program developer/facilitator/trainer in lifelong learning center of the university, and a theatre player in a private institution all have effects on my study. Firstly, my administrative position as the career center coordinator at Boğaziçi University widened my perspective and increased my awareness about the importance of the phenomenon of leadership through my directly gained experience to be able to question the most accurate leadership environment in my unit to inspire others working with me on the one hand, and on the other, the network I gained in this position which is full of professional coaches, consultants and trainers of leadership and human resources for especially corporate organizations. In the preparation and needs analysis process of the instructional design, I collected the

comments and suggestions of these professional actors in my network in order to add my own knowledge and experience coming from both my undergraduate degree subject area and my experiences in career center coordinator position as an administrator trying to apply the most accurate ways to act as a leader.

Secondly, in my previous position in the university at Boğaziçi University Lifelong Learning Center (BULLC), I worked in the processes of program development in adult education, especially in the areas of the executive development, senior learning, and teacher development. I gained much experience about leaders and their learning process during our programs like Global Leadership Development Program and tailor-made executive development programs for corporate companies. Moreover, I have been also working as an adult education facilitator in BULLC by applying arts-based creative methods in my instruction towards adult learners especially executives and teachers. My instructional designs are basically on arts-based teaching methods, creativity, communication, learning and teaching, and leadership. Moreover, I am the trainer of in-class sessions of an online course of Harvard University, Leaders of Learning, in Istanbul for the Turkish representative of the global education company, PEARSON. All these experiences improved my skills as an instructional designer, and taught me much about leadership development and learning processes of leaders.

I am quite interdisciplinary in my professional areas just like my educational background. Beginning from my high school period, I worked as a dubbing artist and played in theatres as an actress, which have become my second professional areas. These artistic experiences are crucial in my study, because during this process, I have learned how to lead people and inspire them within improvisational practices, improved my creativity through theatrical applications, and most importantly,

learned and experienced how effective theatrical methods and drama are in order to learn something by doing as arts-based approaches. My artistic background has supported my arts-based instruction by increasing my creativity and adding me a colorful perspective as an instructional designer and facilitator.

My study was a great opportunity for me to academically search for leadership development and arts-based approaches in order to know much about my professional areas as well as gaining an academic intensity for my future work.

4.8.3 Personal characteristics

My personal characteristics paved the way towards my thesis study especially with three important features as being artistic, creative and informative in personality. I have always paid attention towards artful activities and engaged in many different areas of arts like music, painting, dance, theatre, script writing, and poetry. I was accepted to an art high-school because of my drawings; sang in the polyphonic choirs of Turkish Radio and Television Institution (TRT), Ministry of Culture, Polyphonic Music Association, Istanbul European Choir; selected in the dancing team of my high school as an international performer and trainer; worked as a part-time dubbing artist in TRT since my secondary school period; and made some amateur attempts for writing scripts and poems for different projects; and acted in the theatre as a second profession during my whole life. This artistic personality brought me towards creativity in any scope of my life and finally towards the application of arts-based approaches into my professional life.

Moreover, as quite a close characteristic with artistic standpoint, I have always enjoyed creativity and searched for ways different from the mainstream. This enabled me to do everything in an authentic way as well as looking towards

challenges in a widened perspective and create new solutions. In the chaotic and complex periods, creativity opened my way towards new possibilities, and I wanted also others to become aware of their potential to be creative in order to open up their perspectives.

Finally, as my last personal characteristic having an influence in this study, I have always tried to be informative towards others, and share my knowledge and ideas with them. It is important for me to teach something to others and share my knowledge with as many people as possible. I enjoyed much while giving dancing trainings to children, giving private lessons in English to adult learners, sharing my experience towards theatre plays with audiences, and finally, designing instructions for different kinds of learners whose numbers reached thousands. It was my main target to develop a program in my doctorate thesis, and I tried to achieve this end through a hard-working process with all my patience and care.

In order to sum up everything above, as a researcher underlying the context of periods of posts in the literature review with an emphasis on subjectivity and diversity in our current age, I choose to make a qualitative research and this research process has confirmed my belief that the positionality of the researcher has an unignorable effect on the study. Also, the process of carrying out the study creates many effects on the researcher, just as Harvey (2013) stated from a “poststructuralist perspective” (p. 94).

4.9 Data analysis

The analysis of the data is achieved through both quantitative and qualitative data. The quantitative data from demographic information, and the results of tests and inventories were used to give statistics about the effects of the program on

participants. The qualitative data from interviews, arts-based sources and observations are intensively analyzed in accordance with the research questions.

Summarized from mostly Patton (2002), Best and Kahn (2005) stated a three-step process for the data analysis in qualitative research as 1. organizing, 2. describing and 3. interpreting the data (p. 270). Firstly, many notes from observations, interviews, and/or documents are organized, and then described according to different objectives of the training, and finally interpreted by the researcher. The process of data analysis is explained under these three stages (Best & Kahn, 2005; Patton, 2002) in the following sub-titles.

4.9.1 Organization of the data

The data collected during, before and after the instructional design created a big amount of information, which was required to be organized at first. As Best and Kahn (2005) define, this process depends on the variables like the research strategies and data types. In this research, the data were collected as narrative field notes of observations, participant interviews, participant produced drawings, and pre-post tests. For the organization of the data, I used mainly my research questions to generate basic categories. As a first-hand data in action research, observation of the participants during the online lectures is helpful to understand what is obvious to see as well as what is not. Deductive thematic analysis is applied to find the related content under the categories of my research questions together with the additional important data achieved further. Therefore, the answers of the participants to semi-structured interviews, the drawings of participants with their own verbal explanations, the narrative notes of observations are all analyzed through thematic analysis method under these categories. Therefore, I used coding in observational

arts-based notes as parallel methods for content analysis, and categorized the themes and patterns. The categorization of themes and patterns in analysis was a challenge for me while trying to understand and differentiate these concepts. Patton (2015) helped me to clarify these concepts with the examples given in the book:

The term pattern refers to a descriptive finding, for example, “Almost all participants reported feeling fear when they rappelled down the cliff,” while a theme takes a more categorical or topical form, interpreting the meaning of the pattern: FEAR. (p. 790)

The categorization of the content was based on the research questions. Moreover, the statistical data achieved through pre-post tests are also analyzed under the categorization of research questions.

Table 13. Thematic Analysis Categories

Deductive Thematic Analysis Categories	Creativity	Paradoxical Frames Originality of contribution. Organization and combination of ideas Variety of sources Depth and quality of ideas
	Communication Skills	Non-Verbal Emotional Expressivity Emotional Sensitivity Emotional Control Verbal Social Expressivity Social Sensitivity Social Control
	Healing	Feelings Arousal
	Social Sensitivity	Social Sensitivity Emotional Sensitivity

4.9.2 Description of the data

The second phase of data analysis is the description in which the researcher defines the different elements of the study like participants, program objectives, participant perspectives and background, research setting and activities (Best and Kahn, 2005,

270). At first sight, I had found this step of data analysis less worthy and time consuming. However, after finishing the description of the data, I experienced a perspective change on my data, which enabled me to know and understand my data and its categories in a more accurate way as well as to create and develop connections and interpretations on the available data sets. While explaining the demographic information of my participants, my research site, my identity as researcher, validation techniques of the data in this part of research methodology, my awareness about the data and its organization improved; and this brought me to the final and most important part of the data analysis in order to make accurate and overall but detailed interpretations.

4.9.3 Interpretation of the data

The final step of data analysis is the interpretation of data, which gives the researcher an active role to explain findings, attribute significance to a selected part of the results, clustering patterns in an analytic structure by asking “why” (Patton, 2015, p. 780). This process is highly related to the background of the researcher in her interpretative and research skills (Best and Kahn, 2005; Patton, 2002, 2015). Therefore, this stage was the most challenging part in data analysis, because of the volume and variety of data I collected during my research. I felt academic and ethical responsibility to reflect the issues in an unbiased and accurate manner as much as possible while building connections and creating my interpretations.

In this study, as an “observer-as-participant” (Adler & Adler, 1994), I was in direct interaction with participants, events and activities in research site (Merriam, 1998). This enabled me to interpret the issues in an intensive way during collecting and analyzing the data directly in the site.

CHAPTER 5

INSTRUCTIONAL DESIGN THROUGH THE ACTION RESEARCH PROCESS

In this part of the study, instructional design phases of ADDIE framework are applied within the action research process, which is defined as a four-step process by Sagor (2005): 1. “Clarifying Vision and Targets” (Analyze); 2. “Articulating Theory” (Design and Develop); 3. “Implementing Action and Collecting Data” (Implement); 4. “Reflecting on the Data and Planning Informed Action” (Evaluate) (pp. 5-6). In the following parts, I explain the action research process through my instructional design experience within the ADDIE phases of Analyze, Design, Develop, Implement, Evaluate (Branch, 2009; Seel et al., 2017)

5.1 Action research step I: Analyze

According to Sagor (2005), the first step of action research is to clarify vision and targets, and in order to accomplish this step, the researcher should ask a question, “What do I want to accomplish?” in order to “clearly define the goals, clarify each of the subskills or attributes that contribute to success for each goal, and specify detailed criteria that can be used with validity and reliability to document improvement” (p. 5).

This action study aims to achieve an instructional design for leadership development in the Post-Truth Era, and thus, instructional design process has a similar systematic step to follow. This step of action research resembles the phase of “Analyze” in ADDIE instructional design framework, which indicates the research about “what the learner is to learn” as well as “all content, methods, activities” including (Seel et al., 2017): “a needs assessment and the specification of

instructional objectives”, “the analysis of learner characteristics”, “a context analysis”, “a content analysis”, “a cost-benefit analysis” (p. 70).

Similarly, Branch (2009) defines the Analyze phase as a process in order to “validate the performance gap”, “determine instructional goals”, “confirm the intended audience”, “identify required resources”, “determine potential delivery systems”, and “compose a project management plan” (p. 3). In the following titles, I present these processes.

5.1.1 Validation of the performance gap

As an action researcher and an instructional designer, I began this first step with the needs analysis process ending with the validation of the performance gap for leaders in coping with the changing, chaotic and complex conditions of the Post-Truth Era as well as the decision of the main scope of the program as arts-based leadership development to cover this gap. As mentioned in the literature review, organizations realized the traditional leadership education is not sufficient anymore to respond to the complex, chaotic and ambiguous nature of the professional life with its instrumental learning objectives focusing on basically behavioral competencies for leaders (Garavan, McGarry, Watson, D'Annunzio-Green, O'Brien, 2015; Romanowska, Larsson, & Theorell, 2013), techniques, tools and solutions for different leadership situations and specific processes of leadership (Garavan, Hogan, & Cahir-O'Donnell, 2009) as well as the skills defining how to lead (Allio, 2005). I had a chance to observe this in my professional life, and also get the opinions of other related actors with informal interviews.

Basically based on my observations in the Career Center and Lifelong Learning Center, I emphasized this performance gap in the Post-Truth Era for leaders

and got opinions of different administrators and consultants working in various sectors like automotive, banking and finance, energy, food and beverage, digital, technology, innovation, procurement on this issue. Moreover, I achieved informal interviews with academicians in the departments of Management, Educational Sciences and adult education trainers and consultants who specialize in Human Resource (HR) Management and Leadership. Boğaziçi University Lifelong Learning Center was an important field area as well as a supporter for welcoming my program into their training repertoire. After getting some suggestions about the draft program, I got in touch with a Young Leadership Association, as an important umbrella association to develop leaders in accordance with the requirements of the current age. This association approached my study in quite a positive and supportive way by sharing their opinion about leadership development, and supported this study during all instructional design process. Moreover, during this period, I continued to make literature research about arts-based learning, leadership development, the Post-Truth Era and the general context, and analyzed other samples of arts-based leadership development programs.

This analysis helped me much about making an overall evaluation about the general context, deciding about the instructional content, defining learning objectives, understanding about learner characteristics and needs. The general context is a complex, chaotic and ambiguous one with slippery ground of truths, fake news attacks, social media with its filtering and marginalizing effects, fast changes in society, in market, in policies and thus, in official and unofficial rules and regulations of the professional world. Especially leaders within this environment becomes buffer zones to decrease the stress, pressure, anxiety and other negative effects on their teams, followers, and any other actors in their environment. Therefore, the

inspirational impact and the proper communication of the leaders are much more important than before. In order to cope with the chaos and uncertainty, leaders need creativity and a learning-mind which generates a dynamic strategical perspective to be on the flow. The managers in professional life also emphasized the inner strength of the leaders in order to be pioneers with clear decisions and to inspire others towards what they found accurate and right for all. I mentioned my idea about arts-based learning for leaders within this context, and all professionals found this idea quite valuable, but they also added their concerns about the implementation of arts-based leadership development, which is not common in Turkey. For example, managers of a food and beverage company warned me that the management roles can experience difficulties to be involved in artistic activities or it can be difficult for them to open up themselves to artistic experiences. Moreover, HR directors revealed their concerns about the fact that time restrictions of the leaders can decrease their involvement in arts, which needs time and effort to be fully devoted within the lectures. Therefore, I understand that the rationale of my program and its beneficial sides for leaders should be explained to the participants clearly and attractively at the very beginning and during the program. Arts-based learning is not common in leadership development in Turkey, and they need to have a mindset change for the success of the program. However, leaders with arts involvement in their background could easily get the benefits of this idea: based on his own experiences, CEO of a well-known automotive company, who had also acted in theatre previously, found the idea of arts-based leadership development as a great tool for the empowerment of the leaders within the current environment. Many other high-level managers appreciated this idea, mainly for arts' effects to boost creativity, change management

and communicative skills, which I confirmed with the literature review on arts-based leadership development (Darso, 2004).

5.1.2 Determination of instructional goals

As a result of all the information I collected, I analyzed the general context in the professional world, and decided on the title of my program: Arts-based Creative Leadership Communication. The purpose of this study is to design an arts-based professional development program for the leaders in the Post-Truth Era to transform them as positive, socially responsible persons with creative communication skills to inspire the society.

According to the context, I defined the program content emphasizing arts and communication in leadership to boost creativity according to the learner characteristics and needs. As a theatre player and artful person, I also wanted to include two more effects of arts, which I have experienced and observed directly in my own arts involvement including arts-based instructions: the healing effect of arts and the effect of arts for social responsibility. Finally, the three instructional goals are defined according to the main purpose of the program goal as:

- to improve communication skills together with creative abilities;
- to use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the post-truth era;
- to direct them to social justice and ethics through arts experience, which enables to see the issues in different perspectives and understand others.

According to these instructional goals, learning objectives are defined in detail. In the definition of the instructional goals and learning objectives, through basically the arts-based methods, creativity was crucial as determined as the highest cognitive

process in the revised Bloom's Taxonomy of educational objectives (Krathwohl, 2002).

5.1.3 Confirmation of the intended audience

According to Branch (2009), learner analysis is another part of the Analyze phase of ADDIE framework, and the data collected for the confirmation of intended learner audience crucially affects the remaining ADDIE process.

In the learner analysis part, Branch (2009) recommends having the information of the “Primary Student [Learner] Group”, “General Characteristics”, “Number of Students”, Location of Students”, “Experience Levels”, “Student [Learner] Attitudes”, “Skills that Impact Potential to Succeed in the Learning Environment” (pp. 37-40). In Table 14 below, the analyses of the participants as learners in the program are presented accordingly.

Table 14. Learner Analysis

Learner Analysis

Primary Student/Learner Group. The primary target group in this instructional design is the adult learners, who are in administrative or managing roles in their professional surrounding. General Characteristics. Learners are the middle or high-level administrators, freelance consultants, and company owners, who are leading teams and their own business. The participants are required to be over the age threshold of 35 years in order to assure a level of maturity and experience in the professional life.

Number of Students. In order to have an efficient instruction, especially with arts-based methods, the number of the participants is determined as maximum 15 people.

Experience Levels. Because of the age threshold, there are participants having at least 5-year professional experience as well as being in the middle or high-level administrative roles.

Student/Learner Attitudes. Because of their administrative role in general, the participants can be reluctant to involve in interactive and joyful arts-based methods. Therefore, the aim of the instruction should be explained in the beginning with its rationale to implement arts-based learning methods.

Skills that Impact Potential to Succeed in the Learning Environment. The participants who engaged in arts in their background can be more successful in arts-based learning environments.

5.1.4 Identification of the required resources

Branch (2009) categorizes four types of resources (p. 43-44): 1) “Content Resources”, 2) “Technology Resources”, 3) “Instructional Facilities”, and 4) “Human Resources”. At the beginning of the instructional design process, it is important to plan the resources to be used. The first one, content resources are defined as “pre-existing resources that contain valuable content” (Branch 2009, p. 43). They are generally parts from my literature review, and also some art pieces to analyze and arts-based learning tools developed previously. Secondly, technology resources became crucial in my instructional design after moving to online instruction with the beginning of the lockdown of Covid-19 pandemic; and the internet was important to reach to the instruction as well as the laptops, and smartphones as tools in the instructional process. As the fourth type of resource, instructional facilities are generally the rooms and equipment supplied by the university. The requirement for the facilities decreased with the decision to adapt online instruction. University supported me by reserving a certified Zoom room for my sessions every Tuesday evening in June, 2020. Finally, human resources consisted of facilitators, trainers, and administrators. In my study, I am the main facilitator, but also invited two artistic training colleagues to the sessions for a half-hour practice for each. Moreover, the administrations of Boğaziçi University Lifelong Learning Center and a Young Leadership Association gave important supports especially with their announcement of the training, and their valuable comments and suggestions.

5.1.5 Determination of a potential delivery system

The delivery system had been planned as Physical Face-to-Face Meetings in the classrooms of Boğaziçi University at the very beginning because, I was not keen to use online instruction, and thought that arts-based learning environment required physical presence in a classroom for interaction and active learner participation. However, I had no choice other than online instruction as a result of the pandemic conditions with its general lockdown and social distancing regulations. I searched much about the tools to make online instruction as interactive as possible, and designed live, synchronized sessions in order to create synergy. The length of the sessions was shortened when moved to online instruction in order to keep the attention of the participants during the online classes.

5.1.6 Composition of a project management plan

In this study, the project management plan was achieved through a time schedule for the steps of ADDIE process. Table 15 below presents the time planning of this action research.

Table 15. Project Management Plan

Action Research Process	Instructional Design Process	June 2019 – April 2021
STEP 1	Analyze	June 2019-January 2020
STEP 2	Design	January- April 2020
	Develop	April – June 2020
STEP3	Implement	June 2020
STEP 4	Evaluate	May 2020-April 2021

5.2 Action research step II: Design and develop

After the first step of clarifying vision and targets, Sagor (2005, p. 5) defines the second step as “Articulating Theory” with a question for the action researcher: “What do I believe is the approach with the greatest potential for achieving my goal(s)?” in order to “engage in a deliberate planning process that involves examining and incorporating all of the dynamic relationships between the relevant factors or variables that might influence success in realizing the vision or targets identified in Stage 1” (pp. 5-6).

As emphasized by Sagor (2005) above, this step includes all the preparational process in the instructional design in order to reach the ends defined in the first step. Therefore, this step includes both “Design” and “Development” phases of ADDIE instructional design framework, which focus basically on “activities and knowledge to support the achievement of intended learning outcomes” and then a detailed selection of the most effective options to use in instruction (Seel et al., 2017, pp. 70-71). These two phases together indicate a creative planning process for instructional designer to draw the basic lines of the instruction. Shift from Design phase to Development is explained by Seel et al. (2017) as “a move from brainstorming and generating possibilities, making selections and establishing a blueprint or storyboard (i.e., the design phase) to constructing materials (i.e., the development phase)” (p. 71).

Branch (2009) defines these two phases in a similar way: Design phase as to “verify the desired performances and appropriate testing methods”, and on the other hand, Develop phase as to “generate and validate the learning resources” (p. 3). In the following parts, I present these two phases of instructional design process according to the categories defined by Branch (2009).

(A) Design Phase: Verify the desired performances and appropriate testing methods

After the Analyze phase of the instructional design, I began the design process in order to create a detailed plan of instruction. Under the main title of Arts-based Creative Leadership Communication, I looked for the subjects to cover the whole issue in an interactive, participatory and efficient way. By designing the instruction, the learning theories in the background were important roadmaps for me: These are the constructivist approach (Karagiorgi & Loizos, 2005; Merriam, Caffarella & Baumgartner, 2012), the adult education principles with andragogy (Knowles, 1984; Knowles, Holton, & Swanson, 2015), as well as the arts-based learning strategies with experiential learning (Kolb, 1984) and aesthetic knowing (Dewey, 1934, 1997; Hansen, Ropo, & Sauer, 2007).

This phase is a plan development process to address how the learners achieve the objectives by focusing on activities and the required knowledge for the achievement of learning outcomes. At the end of the Design phase, there appears a detailed plan of instruction, which includes the total planning of activities and the arrangements of the external conditions. The planning of all media and delivery systems, content and themes, teaching methods, procedures, learning skills, learning environments, activities and social interactions is achieved within this level.

Therefore, this phase is interpreted as the “generative and creative” part of the instructional design process, where instructional designer decides and plans the general shape of the instruction (Seel et al.):

the design phase of ADDIE mainly covers the entire planning of instructional activities and the necessary decisions that refer to orchestration of the relevant external conditions for learning (e.g., teaching methods, social interactions, media and delivery systems, the organization of the environment, the design of the interface, and so on. (p. 70)

In a parallel way, Branch (2010) defines the Design phase under four titles: 1. “Conduct a task inventory”; 2. “Compose performance objectives”; 3. “Generate testing strategies”; and 4. “Calculate return on investment” (p. 60). In this study, I used the first three categories in my Design phase, because I have no economic issues in this thesis study to calculate any return on investment.

5.2.1 Conducting a task inventory

Task inventory is the first step in the Design phase in order to logically organize the instructional content to build the knowledge and skills of the learners in accordance with the instructional goals and learning objectives (Branch, 2009, p. 62). In order to reach an efficient Task Inventory in my study, I followed the steps defined by Branch (2009) in his guiding book, Instructional Design: The ADDIE Approach. Following these steps improved my systematic thinking abilities and helped show me the way to go into detail in instructional content. In order to have a task inventory, there are steps to define and explain the purpose statement, instructional goals, learning objectives and prerequisite tasks respectively in an organized way.

Purpose Statement (PS): The purpose of this study is to design an arts-based professional development program for the leaders in the Post-Truth Era to transform them as positive, socially responsible persons with creative communication skills to inspire the society.

5.2.1.1 Instructional goals (IGs)

Instructional goals of the ABC Leadership Communication Program are defined as:

IG1: to improve communication skills together with creative abilities.

IG2: to use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the post-truth era.

IG3: to direct them to social justice and ethics through arts experience, which enables us to see the issues from different perspectives and understand others.

5.2.1.2 Learning objectives (LOs)

Learning objectives of ABC Leadership Communication Program are presented under each instructional goal below:

IG1: To improve communication skills together with creative abilities.

LO1: To improve creativity and widen perspectives via paradoxical viewpoint in complex environments;

LO2: To improve communicative skills through social and emotional development;

LO3: To understand and interpret the historical developments in the scope of media and communication;

LO4: To develop their verbal and non-verbal communication skills;

LO5: To develop their original and unique styles of leadership communication;

LO6: To use arts-based creative communication channels in an efficient and creative way.

IG2: To use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the post-truth era.

LO7: To develop a positive emotional state against the stressful daily routines;

LO8: To generate their own healing opportunities via arts involvement.

IG3: To direct them to social justice and ethics through arts experience, which enables to see the issues in different perspectives and understand the others.

LO9: To develop a sense of responsibility towards the social phenomena,

LO10: To understand and interpret the current changes in general contextual phenomena,

LO11: To develop their information about conceptualizations and current reflections of leadership.

The chart of this task inventory in my study was appeared as shown in the following diagram in Figure 16 after the organization of the tasks in accordance with goals and objectives.

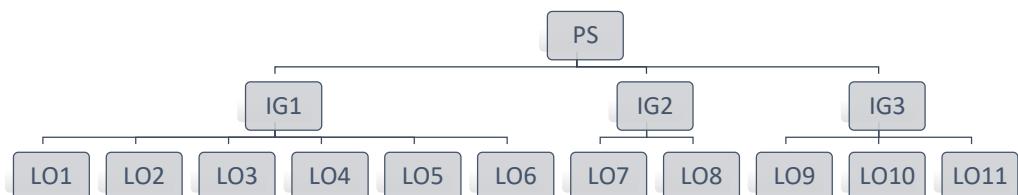


Figure 16. Chart of task inventory of the program

As given by the chart, there are three instructional goals under the purpose statement.

The first instructional goal includes six learning objectives; the second one has two and the third one has three learning objectives.

5.2.2 Compose performance objectives

According to Branch (2009), performance objectives define: 1. “Performance the student should exhibit before considered competent”; 2. “Condition under which the performance is measured”; and 3. “Acceptable standard of the student’s

performance” (p. 68). Therefore, performance objectives include performance, condition and criteria in accordance with the instructional goals and learning objectives.

In the following table, Table 16, the performance objectives of Arts-Based Creative (ABC) Leadership Communication Program are presented together with instructional goals, learning objectives. Also, the conditions and criteria are given for the related performance objective.

Table 16. Performance Objectives

Instructional Goals	Learning Objectives	Performance	Condition	Criteria
1 IG1: to improve communication skills together with creative abilities.	LO1: To improve creativity and widen perspectives via paradoxical viewpoint in complex environments LO2: To improve communicative skills through social and emotional development LO3: To understand and interpret the historical developments in the scope of media and communication LO4: To develop their verbal and non-verbal communication skills LO5: To develop their original and unique styles of leadership communication LO6: To use arts-based creative communication channels in an efficient and creative way	To understand, interpret and recall complexity, creativity, conceptualizations of paradoxical leadership and leaders-as-learner To discuss the related issues in real life To create in artistic media To understand and recall communicative skills To discuss the related issues from real life experiences To create in artistic media To understand, interpret and recall historical developments in media and communication To discuss the related issues from real life experiences To create in artistic media To develop their communicative skills To apply and interpret the verbal and non-verbal communication practices To create in artistic media To develop their leadership communication styles To discuss the related issues from real life experiences To create and interpret in artistic media To analyze arts in creative communication To discuss the related issues from real life experiences To create and experience in artistic media	Active involvement Discussion & Interaction Group work Active Communication Authentic Learning Creative Environment Aesthetic Learning	Creativity Self-reflection Communication Skills Leadership Skills Interpretation Skills Aesthetic Viewpoint
2 IG2: to use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the Post-Truth Era.	LO7: To develop a positive emotional state against the stressful daily routines LO8: To generate their own healing opportunities via arts involvement	To analyze arts in action To develop positive affective change To create and experience in artistic media To realize and generate authentic healing mechanisms with arts involvement To recall arts effects for positive affective change To create and experience in artistic media	Active involvement Discussion & Interaction Group work Active Communication Creative Environment Aesthetic Learning	Creativity Self-reflection Communication Skills Interpretation Skills Aesthetic Viewpoint
3 IG3: to direct them to social justice and ethics through arts experience, which enables to see the issues in different perspectives and understand the others.	LO9: To develop a sense of responsibility towards the social phenomena LO10: To understand and interpret the current changes in general contextual phenomena LO11: To develop their information about conceptualizations and current reflections of leadership	To discuss and understand contextual information To interpret real life conditions To generate and experience with artistic media To understand and recall current issues To recall real life experiences within contextual phenomena To analyze and experience with artistic media To recall real life experiences on the concept and functioning of leadership To discuss and interpret the related issues To analyze and experience with artistic media	Active involvement Discussion & Interaction Group work Active Communication Creative Environment Aesthetic Learning	Creativity Self-reflection Communication Skills Leadership Skills Interpretation Skills Aesthetic Viewpoint

5.2.3 Generate testing strategies

In the design process of ADDIE instructional design framework, the testing tools are selected according to the instructional goals of the program. The testing strategies are presented in Table 17 below for each instructional goal.

Table 17. Testing Strategies

	Instructional Goals	Testing Strategies
1	IG1: to improve communication skills together with creative abilities.	<ul style="list-style-type: none">• Test for Communicative Skills (Social Emotional Intelligence): Social Skills Inventory (Riggio, 1986)• Test for Paradoxical Creativity: Questionnaire inspired from Leadership Skills Factors of Competing Values Framework (Cameron, Quinn, DeGraff & Thakor, 2007)
2	IG2: to use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the Post-truth Era.	<ul style="list-style-type: none">• Affect Grid (Russell, Weiss, & Mendelsohn, 1989)
3	IG3: to direct them to social justice and ethics through arts experience, which enables to see the issues in different perspectives and understand the others.	<ul style="list-style-type: none">• Social and Emotional Sensitivity Factors of Social Skills Inventory (Riggio, 1986)

In order to analyze the testing tools in detail, I would like to give information about each tool in the following part.

5.2.3.1 Social Skills Inventory (Riggio, 1986)

The Social Skills Inventory (SSI), first introduced by Riggio (1986), measures basic communication skills through emotional and social intelligence within six scales. These scales are designed under two dimensions of emotional and social areas together with three categories for each dimension: “expressive (encoding) skills,

sensitivity (decoding) skills, and control (regulatory) skills" (Riggio & Carney, 2003, p. 3). In their article, The Role of Social and Emotional Skills in Leader Emergence and Effectiveness, Prof. Riggio and others (Riggio, Riggio, Salinas, Cole, 2003) define communication skills of leaders with social and emotional intelligence, where the social side resembles the verbal communication and emotional side indicates the non-verbal. These verbal and non-verbal communication skills are analyzed under three categories (Riggio, Riggio, Salinas, Cole, 2003, p. 86): 1. Sending messages (encoding) termed as expressivity, 2. Receiving messages (decoding) termed as sensitivity, 3. Regulating communication termed as control. The factors that appeared within this structure can be visualized in the following table.

Table 18. Factors of Social Skills Inventory

Communication Skills	Social Intelligence (Verbal Communication)	Emotional Intelligence (Non-Verbal Communication)
Expressivity (Encoding)	Social Expressivity	Emotional Expressivity
Sensitivity (Decoding)	Social Sensitivity	Emotional Sensitivity
Control (Regulation)	Social Control	Emotional Control

Source: Riggio, Riggio, Salinas, Cole, 2003, p. 86.

In the design process, I got the permission to use the inventory from Prof. Riggio via e-mailing, and also, he sent me the manual of this inventory. According to this manual written by Riggio and Carney (2003), these three basic categories resemble the bases of theoretical models such as the ones of emotional intelligence developed by Mayer and Salovey (1997).

Table 19. Explanation of Factors of Social Skills Inventory

Social Skills Inventory		
Dimensions	Factors	Measure
Emotional	Emotional Expressivity	Emotional Expressivity measures the skill with which individuals communicate nonverbally, particularly in sending emotional messages, but it also includes the nonverbal expression of attitudes, dominance and interpersonal orientation. In addition, this scale reflects ability to accurately express felt emotional states.
	Emotional Sensitivity	Emotional Sensitivity measures skill in receiving and interpreting the nonverbal communications of others. Individuals who are emotionally sensitive attend to and accurately interpret the subtle emotional cues of others.
	Emotional Control	Emotional Control measures ability to control and regulate one's own emotional and nonverbal displays. Emotional Control includes the ability to convey particular emotions on cue and to hide feelings behind an assumed "mask" laughing appropriately at a joke or putting on a cheerful' face to cover sorrow.
Social	Social Expressivity	Social Expressivity assesses skills in verbal expression and the ability to engage others in social discourse. High scores on this scale are associated with verbal fluency in individuals who appear outgoing and gregarious and who are skilled in initiating and guiding conversations on just about any subject.
	Social Sensitivity	Social Sensitivity assesses ability to interpret the verbal communication of others. It also assesses an individual's sensitivity to and understanding of the norms governing appropriate social behavior. Persons who are socially sensitive are attentive to social behavior and are conscious and aware of the appropriateness of their own actions.
	Social Control	Social Control assesses skill in role-playing and social self-presentation. Persons whose social control skills are well developed are generally adept, tactful, and self-confident in social situations and can fit in comfortably in just about any type of social situation. Social control is also important in guiding the direction and content of communication in social interaction.

Source: Riggio and Carney, 2003, pp. 3-5.

5.2.3.2 Questionnaire inspired by Leadership Skills Factors of Competing Values

Framework (Cameron, Quinn, DeGraff, & Thakor, 2007)

Competing Values Framework and its leadership competencies survey are used to evaluate the paradoxical and creative abilities of the leaders. I prepared a

questionnaire resembling 20 leadership competencies within this survey in order to assess the paradoxical leadership skills which indicates a Janusian way of creative thinking by including different competing alternatives in one issue. Rothenberg (1979) labeled this a ‘Janusian insight’ (Cameron, Quinn, DeGraff, & Thakor, 2007):

Janus is the Roman god depicted as having two faces pointing in opposite directions. A Janusian insight occurs when someone notices the simultaneous operation of two opposing ideas or concepts. ...The integration of simultaneous opposite ideas led to an entirely new way to view the universe and natural phenomena... (p. 53)

This way of thinking is very important in our times especially in the Post-Truth Era, where the facts and realities are blurred and become complex and paradoxical. Leaders can gain creative skills by opening up their perspectives as well as realizing the possibility of multiple opposing alternatives in different situations. Therefore, apart from applying another creativity assessment, I preferred to use paradoxical leadership questionnaire for the creative perspective to see the opposites in one issue.

Competencies assessed in the leadership competencies survey (Cameron, Quinn, DeGraff, & Thakor, 2007, pp. 111-112) in Competing Values Framework are presented in Table 20 below with four quadrants and 20 competencies with their descriptions. Each quadrant includes five leadership competencies. In Table 20 below, these leadership competencies are presented.

Table 20. Leadership Competencies

Quadrant	Competency	Brief description
Collaborate quadrant competencies	Leading through teamwork	Building effective, cohesive, competencies smooth functioning teams
	Leading through interpersonal relationships	Building effective relationships through communication and listening
	Leading the development of human capital	Helping others improve performance and develop competency
	Leading through cooperation and community	Fostering a sense of unity through involvement and empowerment
	Leading through compassion and caring	Facilitating a climate of personal concern and support for others
Create quadrant competencies	Leading through innovation and entrepreneurship	Encouraging others to innovate and to generate new ideas
	Leading the future	Communicating a clear vision and facilitating its accomplishment
	Leading through improvement and change	Fostering an inclination toward improvement and bold initiatives
	Leading through creativity	Helping to generate creativity both in oneself and in others
	Leading through flexibility and agility	Facilitating nimbleness and an ability to quickly adjust in the face of constant change
Compete quadrant competencies	Leading through competitiveness	Fostering an orientation toward beating the competition and winning in the marketplace
	Leading through customer relationships	Fostering a focus on relationships with and service of customers
	Leading through speed	Driving for faster responses and timelier actions
	Leading with intensity	Creating a focus on intense, hard work and achievement
	Leading for results	Emphasizing even higher levels of performance and exceeding the competition
Control quadrant competencies	Leading through rational analysis	Fostering systematic analysis of problems, and relying on data for solving problems
	Leading through information clarity	Helping others to be clear about expectations, goals, and policies and their place in the enterprise
	Leading through high reliability	Eliminating mistakes and ensuring accuracy and precision in work
	Leading through processes	Ensuring smooth flowing processes and consistency of outputs
	Leading through measurement	Measuring and keeping records of how the organization is performing

Source: Cameron et al., 2007, pp. 111-112.

According to Cameron, Quinn, DeGraff, & Thakor (2007), these four quadrants appeared at the intersection of two axes: The first dimension is between the two ends of inward and outward orientations, while the second axis goes between the poles of flexibility and control. Each quadrant is contradictory with its counterpart on the map of four quadrants created by two axes. Ertürk-Kılıç and Seggie (2020) define Competing Values Leadership through the achievement of competencies from both sides of the contradictory quadrants at the same time.

5.2.3.3 Affect Grid (Russell, Weiss, & Mendelsohn, 1989)

Affect Grid is a quite practical tool to assess the changing moods of the participants before and after their arts-based learning experience. It is simple and easy to achieve for the users with its time saving quick application process. Through e-forms, the participants signed their levels of feelings and arousals before and after each online training session.

Affect Grid (Russell, Weiss, & Mendelsohn, 1989) is made of a 9x9 matrix through two axes of feelings and arousals going from negative towards positive. The participants can easily define their level of pleasure and arousal through these nine-scale boxes. It is used in this research to find out the healing effect of arts within learning environments. In Figure 17 below, the table of Affect Grid is presented with its defined levels of feeling and arousal.

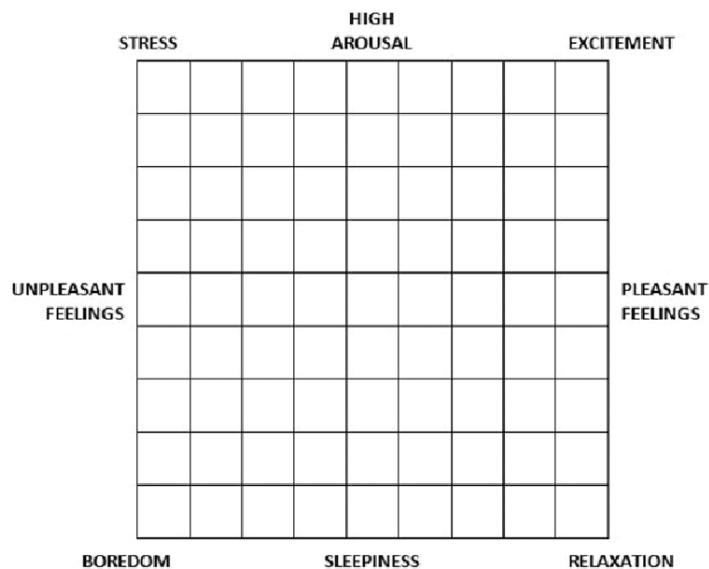


Figure 17. Affect Grid

Source: Russell, Weiss, and Mendelsohn, 1989

As you can see in Figure 17 above, the left side of the matrix resembles negative affects while the right side implies a positive mood change. From unpleasant to pleasant feelings on the horizontal line, sleepiness to high arousal on the vertical line creates a map for the mood changes. The Turkish version of this tool is created by Aydin, Araz, and Asan (2011), and applied in the research in Turkish to test the participants before and after each session.

Apart from these tests, there are observations and semi-structured interviews applied for each instructional goal as evaluation tools. These tools are used as a triangulation strategy in order to check and verify each data with others.

After this step, there come the parts of Develop phase in the ADDIE process. The second step of action research process includes both Design and Develop phases, thus, this section starts with the steps of Design phase and continues with the ones of Develop phase in the following parts:

(B) Develop Phase: Generate and validate the learning resources

The Develop phase is highly interrelated with the Design phase, but they are distinguished in the sense that Design includes only planning while Develop covers the construction and allocation of the learning materials and tasks accordingly.

Usually, this phase is a decision-making process about whether to use the pre-developed materials or produce the new ones, which is called in the literature “buy-or-build decision” (Seel et al., 2017, p. 71).

Branch (2010) defines the purpose of the Develop phase as “to generate and validate selected learning Resources” and lists its categories as “Generate Content”, “Select or Develop Supporting Media”, “Develop Guidance for the Student”, “Develop Guidance for the Teacher”, “Conduct Formative Revisions”, “Conduct a Pilot Test” (p. 84). In the following steps, these categories are presented for the requirements of instructional design of ABC Leadership Communication Program.

5.2.4 Generate content

As mentioned in the first part, Gagné and Briggs basically focused on learning and defined the nine steps of instructional strategy under three parts: 1. “Preparation of Learning”; 2. “Acquisition and Performance”; and 3. “Transfer of Learning” (Seel et al., 2017, p. 49). These three parts are similar to the three stages of Aesthetic Principles, which is the first of the five aesthetic principles for creating artful instruction (Parrish, 2007): Learning experiences have beginnings, middles, and endings (i.e., plots).

Table 21. Three Parts of Instructional Strategy of Gagné and Briggs

Parts	Events	Theory
1 Beginning Activities	1 Gain Attention	Motivation
	2 Inform Learner of Lesson Objectives	Objective
	3 Stimulate Recall of Prior Learning	Prerequisite
2 Middle Activities	4 Present Stimulus with Distinctive Features	Content
	5 Guided Learning	Guided Practice
	6 Eliciting Performance	Independent Practice
3 Ending Activities	7 Provide Informative Feedback	Feedback
	8 Assess Performance	Assessment
	9 Enhance Retention and Learning Transfer	Closure
		Activating Retrieval
		Providing Cues

Source: Gagne's Nine Events of Instruction & Principles of Aesthetic Instruction
 Adapted from Gagné and Briggs (1974), Parrish (2007), Gagné, Wager, Golas, Keller (2005), Branch (2009), Seel et. al. (2017).

According to the learning objectives, Arts-Based Creative (ABC) Leadership

Communication Program, is designed under four modules respectively:

1. Communication and the Arts: Appealing to Emotions,
2. Arts in Leadership Communication,
3. Leadership Conceptualization in the New Era and Creativity in Communication,
4. General Evaluation: Arts-based Creative Communication for Leaders.

These four modules are designed according to the three basic parts of Gagne's Instructional Strategy in its general meaning:

Table 22. ABC Leadership Development Program

Part	Modules		
1	Preparation of Learning	1 Communication and the Arts: Appealing to Emotions	Introduction
2	Acquisition and Performance	2 Arts in Leadership Communication	Content
		3 Leadership Conceptualization in the New Era and Creativity in Communication	Content
3	Transfer of Learning	4 General Evaluation: Arts-based Creative Communication for Leaders	Feedback /Closure

In order to understand the details of the modules, they are presented in separate tables below according to the nine events of Gagne's Instructional Strategy. The designed and developed content of the first module, Communication and the Arts: Appealing to Emotions, is presented in the following table.

Table 23. Three Parts of Gagné and Briggs in Module 1

Lesson Title: (MODULE 1) Communication and the Arts: Appealing to Emotions		
Parts	Instructional Strategy	Participants (P)/ Facilitator (F)
Preparation of Learning	1 Gain Attention: "Looking from the Eyes of a Woman" Photograph Analysis Discussion: Art reflects ourselves and reality in different manners.	Motivation F: Introduces the photograph and tells its story, and opens a discussion about art.
	2 Inform Learner of Lesson Objectives: What is the objective of the program? What is included in the program?	Objective F: Explains the objectives and content of the program
	3 Stimulate Recall of Prior Learning: Introduction of Herself/Himself via drawing. (Making art is recalled.)	Prerequisites P: Recalls their prior knowledge and experiences about art-making by introducing themselves with their own drawings
Acquisition and Performance	4 Present Stimulus with Distinctive Features: <ul style="list-style-type: none">- Contextual Info: Period of PostsWhat is Postmodernism?What is VUCA World?What is Post-truth Era?<ul style="list-style-type: none">- Modes of Communication: Developments in Media and Communication TechnologiesHistorical developments in Modes ofRole of the Communication in Post-Truth Era- Arts-based Approaches in CommunicationHow do arts can affect communication?Increased role of arts in communication in Post-Truth Era	Content F: Presents the general context, concepts and historical development of the situation P: Actively involved in the presentation with their own additions (Constructivism)
	5 Guided Learning: <ul style="list-style-type: none">- Watch a video content about communication- Discuss about our Post-truth stories in real-life	Guided Practice F: Presents a video about the role of communication in our age and opens a discussion. F: Mentions post-truth examples in real life and asks for the ones of participants.
	6 Eliciting Performance: Role-playing for the "communication mode of the future" in a corporate meeting	Independent Practice P: Role-play in groups and create a content for a sample future digitally communicated meeting.
Transfer of Learning	7 Provide Informative Feedback in personal meetings at the end of the module	Feedback F: Calls every participant to take and give feedback after each module.
	8 Assess Performance in personal meetings at the end of the module	Assessment F: Calls every participant in order to mention her observation and get an assessment from the participant.
	9 Enhance Retention and Learning Transfer in personal meetings at the end of the module	Closure F: Calls every participant in order to overview the module in general.

After viewing the first module of the Arts-Based Creative (ABC) Leadership Communication Program, in the following table, the content of the second module is presented under the title of Arts in Leadership Communication.

Table 24. Three Parts of Gagné and Briggs in Module 2

Lesson Title: (MODULE 2) Arts in Leadership Communication			
Parts	Instructional Strategy		Participants (P)/ Facilitator (F)
1 Preparation of Learning	1 Gain Attention: How can leaders use arts-based communication? (Discussion)	Motivation	F: Introduces a discussion on leader's arts-based communication.
	2 Inform Learner of Lesson Objectives	Objective	F: Explains the objectives and content of the module.
	3 Stimulate Recall of Prior Learning: What kind of channels in arts-based communication does a leader apply?	Prerequisite	P: Recalls their prior knowledge and experiences about leader's arts-based communication.
2 Acquisition and Performance	4 Present Stimulus with Distinctive Features: - What is verbal communication? - What is non-verbal communication? - Theories about leadership communication. - Leader's Arts-Based Communication.	Content	F: Presents the general concepts and theories. P: Actively involved in the presentation with their own additions (Constructivism)
	5 Guided Learning: How to breathe in a professional way? How to use your voice to give sound to words? How to shape and manage your voice to create meaning? How to use your body language? Breathing, intonation and voice practices	Guided Practice	F: Presents herself verbal and nonverbal communication practices and wants to repeat from participants. F: Shows a related part of the movie, "Invictus" and opens a discussion about arts-based leadership communication.
	6 Eliciting Performance: Role playing and scriptwriting about two scenarios of "Fixed and Growth Mindsets"	Independent Practice	P: Role-play in groups and create a scenario for a sample leader with different mindsets.
3 Transfer of Learning	7 Provide Informative Feedback in personal meetings at the end of the module	Feedback	F: Calls every participant to take and give feedback after each module.
	8 Assess Performance in personal meetings at the end of the module	Assessment	F: Calls every participant in order to mention her observation and get an assessment from the participant.
	9 Enhance Retention and Learning Transfer in personal meetings at the end of the module	Closure	F: Calls every participant in order to overview the module in general.

Having analyzed the contents of the first two modules, the content of the third module, Leadership Conceptualization in the New Era and Creativity in Communication, is given through the nine events of Gagné's instructional strategy (2005).

Table 25. Three Parts of Gagné and Briggs in Module 3

Lesson Title: (MODULE 3) Leadership Conceptualization in the New Era and Creativity in Communication		
Parts	Instructional Strategy	Participants (P)/ Facilitator (F)
1 Preparation of Learning	1 Gain Attention: What we learned till now in visual stages?	Motivation F: Introduces the visuals as a storyline of what has been learned.
	2 Inform Learner of Lesson Objectives	Objective F: Explains the objectives and content of the module.
	Stimulate Recall of Prior Learning: What does leader mean for you? 3 (Making art is recalled.)	Prerequisite P: Recalls their prior knowledge and experiences about leadership.
2 Acquisition and Performance	Present Stimulus with Distinctive Features: · Leadership in the New Age: Leader-as-Learner Leadership definitions? What is leader-as-learner? Heroic leadership? · Paradoxical Leadership and Creativity (Spontaneity in Communication) What is paradoxical leadership? 4 What is Janusian Thinking and creativity? Why is spontaneity important in communication of our age? · Competing Values Leadership Model What is Competing Values Leadership? How is this method applied to our age? Why is CVL important?	Content F: Presents the general context, concepts and historical development of the situation P: Actively involved in the presentation with their own additions (Constructivism)
	5 Guided Learning:	Guided Practice F: Presents a video about the role of communication in our age and opens a discussion. F: Mentions post-truth examples in real life and asks for the ones of participants.
	Eliciting Performance: 6 Role playing and scriptwriting about two scenarios of "Fixed and Growth Mindsets"	Independent Practice P: Role-play in groups and create a scenario for a sample leader with different mindsets.
	7 Provide Informative Feedback in personal meetings at the end of the module	Feedback F: Calls every participant to take and give feedback after each module.
	8 Assess Performance in personal meetings at the end of the module	Assessment F: Calls every participant in order to mention her observation and get an assessment from the participant.
	9 Enhance Retention and Learning Transfer in personal meetings at the end of the module	Closure F: Calls every participant in order to overview the module in general.
3 Transfer of Learning		

The final module is General Evaluation: Arts-Based Creative Communication for Leaders is designed and developed as an evaluation of the previous modules to revise and improve what has been learned through arts-based methods. The content of the last module included a creative performance of scenes from Shakespeare's Hamlet as

the final activity, and all the participants were ready to get involved in such a challenging exercise for most of the others. The following table summarizes the content of this last module.

Table 26. Three Parts of Gagné and Briggs in Module 4

Lesson Title: (MODULE 4) General Evaluation: Arts-Based Creative Communication for Leaders			
Parts	Instructional Strategy		Participants (P)/ Facilitator (F)
Preparation of Learning	1 Gain Attention: Visual story of each previous module	Motivation	F: Introduces the visual story of previous modules.
	2 Inform Learner of Lesson Objectives	Objective	F: Explains the objectives and content of the module.
	3 Stimulate Recall of Prior Learning	Prerequisite	P: Recalls their prior knowledge and experiences during previous modules.
Acquisition and Performance	Present Stimulus with Distinctive Features: What we have done till now? 4 What were the main issues covered? What is Mind mapping? Introduction of Hamlet Play as an anti-hero character.	Content	F: Presents the general context, concepts and historical development of the situation P: Actively involved in the presentation with their own additions (Constructivism)
	Guided Learning: Mind mapping: How have I created my arts-based communication skills as a leader in Post-truth Era? Storytelling in Hamlet? Arts-based communication of Hamlet?	Guided Practice	F: Presents samples of mind mapping.
	6 Eliciting Performance: 'Our Hamlet' Role-Plays?	Independent Practice	P: Role-play in groups and create a scenario for localized and domestic Hamlet scenes.
	7 Provide Informative Feedback in personal meetings at the end of the module	Feedback	F: Calls every participant to take and give feedback after each module.
	8 Assess Performance in personal meetings at the end of the module	Assessment	F: Calls every participant in order to mention her observation and get an assessment from the participant.
Transfer of Learning	9 Enhance Retention and Learning 9 Transfer in personal meetings at the end of the module	Closure	F: Calls every participant in order to overview the module in general.

5.2.5 Select or develop supporting media

Taking the categorization of artistic media of Serifsoy (2011), I underlined three types of Artistic Media to be applied in the design of arts-based learning environments: 1. Performing Arts (drama, role-plays, dance, music, games); 2. Visual Arts (drawing, Photography, Mind-mapping, design thinking); 3. Verbal Arts (storytelling, conversations, poetry, metaphors).

After deciding the categorization of artistic media in this arts-based learning program, I designed the following table to disseminate them according to the instructional goals, learning and performance objectives.

In the Table 27 below, instructional goals (IGs) and learning objectives (LOs) are presented together with the related performance objectives and artistic media.

Table 27. Artistic Media in ABC Leadership Communication Program

	Instructional Goals	Learning Objectives	Performance Objectives	Artistic Media
1	IG1: to improve communication skills together with creative abilities.	LO1: To improve creativity and widen perspectives via paradoxical viewpoint in complex environments	To understand, interpret and recall complexity, creativity, conceptualizations of paradoxical leadership and leaders-as-learner To discuss the related issues in real life To create in artistic media	Role-playing Storytelling Drawing Art
		LO2: To improve communicative skills through social and emotional development	To understand and recall communicative skills To discuss the related issues from real life experiences	Music Rhetoric Role-playing
		LO3: To understand and interpret the historical developments in the scope of media and communication	To understand, interpret and recall historical developments in media and communication To discuss the related issues from real life experiences	Role-playing Scriptwriting
		LO4: To develop their verbal and non-verbal communication skills	To create in artistic media To develop their communicative skills To apply and interpret the verbal and non-verbal communication practices	Music Rhetoric Role-playing
		LO5: To develop their original and unique styles of leadership communication	To develop their leadership communication styles To discuss the related issues from real life experiences	Role-playing Film Rhetoric
		LO6: To use arts-based creative communication channels in an efficient and creative way	To create and interpret in artistic media To analyze arts in creative communication To discuss the related issues from real life experiences	Role-playing Scriptwriting Storytelling Film Rhetoric
2	IG2: to use the healing effect of arts involvement to create a positive energizing area against the tiring effects of the post-truth era.	LO7: To develop a positive emotional state against the stressful daily routines	To analyze arts in action To develop positive affective change	Any artistic media
		LO8: To generate their own healing opportunities via arts involvement	To create and experience in artistic media To realize and generate authentic healing mechanisms with arts involvement To recall arts effects for positive affective change	Any artistic media
3	IG3: to direct them to social justice and ethics through arts experience, which enables to see the issues in different perspectives and understand the others.	LO9: To develop a sense of responsibility towards the social phenomena	To create and experience in artistic media To discuss and understand contextual information To interpret real life conditions To generate and experience with artistic media	Role-playing Film Storytelling
		LO10: To understand and interpret the current changes in general contextual phenomena	To understand and recall current issues To recall real life experiences within contextual phenomena To analyze and experience with artistic media	Role-playing Film Storytelling Scriptwriting
		LO11: To develop their information about conceptualizations and current reflections of leadership	To recall real life experiences on the concept and functioning of leadership To discuss and interpret the related issues To analyze and experience with artistic media	Role-playing Film Storytelling Scriptwriting

According to the artistic media defined for program objectives, Table 28 below indicates the arts-based activities I planned to include in my program. Each activity

meets some level of program outcomes beginning from the score of one at the lowest degree and going to the score of four for the highest degree in its relation. The total scores of each outcome is equally distributed and calculated according to the types of the arts-based activities included in the program. Moreover, I intentionally increased the number of the arts-based activities throughout the program by beginning with two activities in the first module and increasing the number of activities to seven at the final model to get the participants used to the artistic content and aesthetic experiences during the four-week period of the program. The following Table 28 includes the names of these arts-based activities together with their relations to the program outcomes.

Table 28. Artistic Media and Program Outcomes

Module	Artistic Media	Activity	Outcomes			
			Creative Communication		Transformative	
			Creativity	Communication	Healing	Social Sensitivity
1	Drawing	Self-Introduction	4	3	2	1
	Role-Playing	Board of Directors in 2100	4	3	1	2
2	Metaphor	Leader's Metaphor	4	1	3	2
	Rhetoric	YES' Intonation	3	4	1	2
	Storytelling	Leader's Journey in Pandemic	2	1	4	3
3	Drawing	My Concept of Leadership	3	1	2	4
	Music	Singing Together: Ordeal	1	3	4	2
	Role-Playing	Leader with Fixed vs. Growth Mindset	2	4	1	3
	Art	Looking at the Chaos through Art	2	4	1	3
4	Rhetoric	What did you leave and bring?	1	3	4	2
	Music, Dance	Expressive Arts-Moving in Our Limits	1	2	4	3
	Music,	Expressive Arts-What did your inside				
	Drawing	say?	3	1	4	2
	Mindmap	Draw Your Leadership Communication	3	4	1	2
	Storytelling	Storyline of 'Hamlet'	1	2	4	3
	Theatre	What can we find in 'Hamlet'?	2	1	3	4
	Role-Playing	Our Hamlet	4	3	1	2
			40	40	40	40
			TOTAL	80		80

After underlining the artistic media, in the following parts of this step, the details of the arts-based content as tools, materials, resources and activities are defined for each module in a timely order according to the flow of subjects covered.

5.2.5.1 Module 1: Communication and the arts: Appealing to emotions

Drawings. As an introduction, every participant presented his/her own drawing prepared to tell about themselves. As can be seen in Figure 18 below, the paintings of each participant are shared on Padlet platform (www.padlet.com), in which every person invited to add photograph of their own drawings to the clipboard and all participants invited can also see and edit this mutual area on the clipboard of the program.

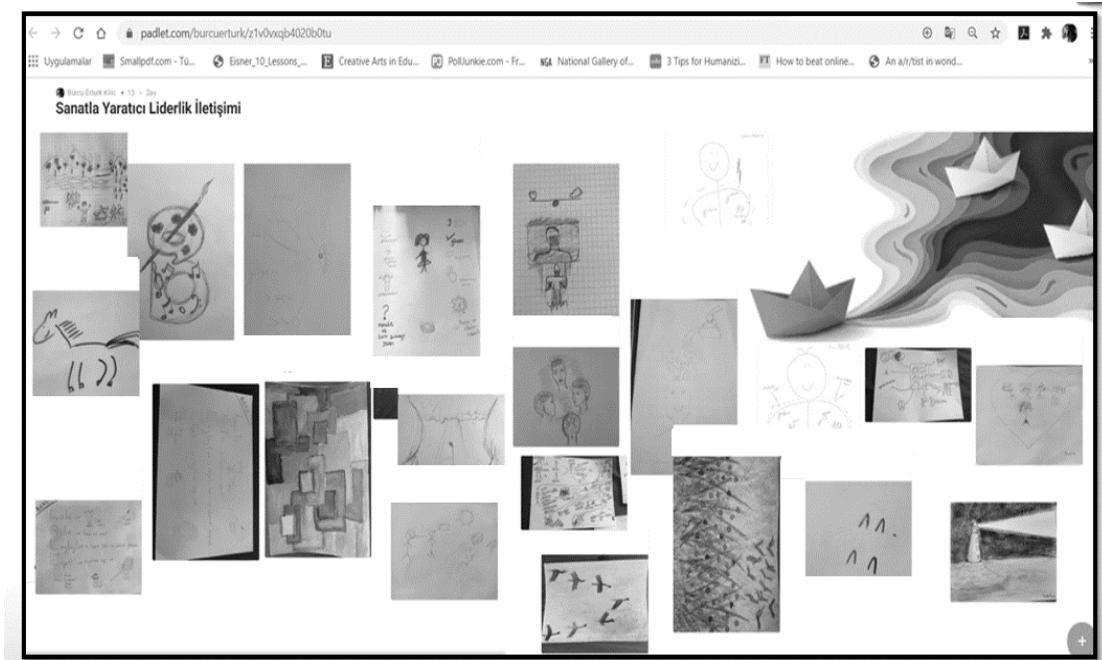


Figure 18. Drawings of the participants for introduction of themselves

Photograph. From the book of Herman (2016), Visual Intelligence: Sharpen Your Perception, Change Your Life, I used a photograph in Figure 19 below to explain the effect of art to reflect ourselves and overcome the limits.



Figure 19. Self-portrait in a woman's eye
JR, Woman are Heroes, Kenya: Self-Portrait in a Woman's Eye, Kenya, 2009
Source: Herman, 2016, p. 9.

Herman (2016) explains the story of this photograph:

This photograph is a self-portrait of the artist JR—or at least one perspective of him in someone else's eye. JR had a problem in that he was becoming increasingly famous for his photographic portraits that were blown up to billboard size and attached to the tops and sides of buildings all over the world—to “put a human face to the most impoverished areas of the world”—but since he never got permits for them, warrants for his arrest had been issued in several countries. He was asked to create a self-portrait but was hesitant to show his facial attributes out of fear it might facilitate his arrest. His solution: Self-Portrait in a Woman's Eye. I love this photograph because it encapsulates exactly what The Art of Perception is all about: shifting our perspective and our expectations further than we ever thought possible. (p. 9)

Film. ‘Modern Times’ by Charlie Chaplin (1936) is used to have a critical view on the modern lifestyle and understand the postmodern perception, factory scene of this

film was applied and discussed in the training as shown in the program slide in Figure 20 below.



Figure 20. Program slide of 'Modern Times' by Charlie Chaplin

Art. In order to understand the postmodernism and post-postmodernism, the art pieces are presented and discussed during the course. Following figures, Figure 21 and Figure 22 present these art pieces.



Figure 21. Program slide of postmodernism

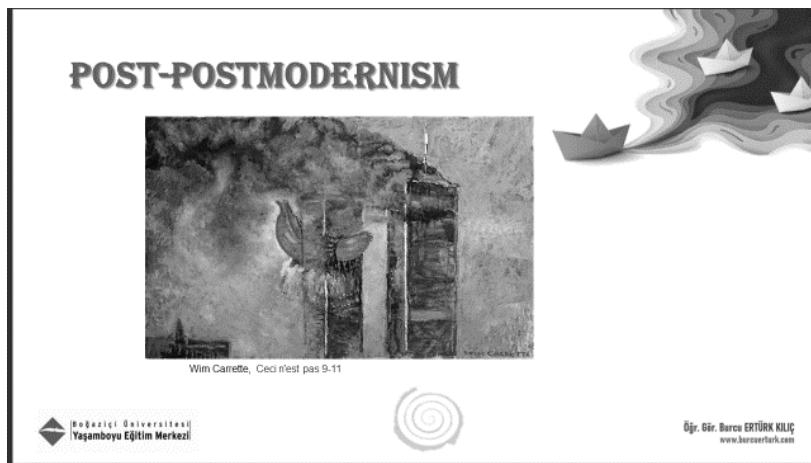


Figure 22. Program slide of post-postmodernism

Cartoon. A cartoon of Greg Perry is used to discuss the Post-Truth reality with its content of fake news, and social media to speculate the decisions of voters. The program slide including this cartoon is presented in Figure 23 below.

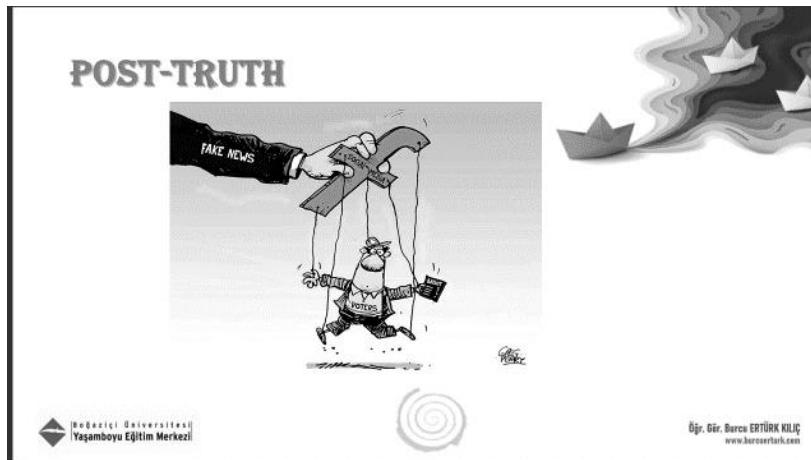


Figure 23. Program slide of 'Post-Truth' cartoon

Source: Winnipeg Free Press, Editorial cartoon for July 2, 2019, <https://www.winnipegfreepress.com/opinion/editorial-cartoon/Editorial-cartoon-for-July-2-2019-511957472.html>

Video. After mentioning and discussing the role of new media, or social media, in our current times, especially in the Post-Truth Era, a meaningful animation film is applied to reflect the issue. A short YouTube film prepared by JLI as an introduction for its course titled as 'The Art of Communication' is presented to emphasize the

increasing role of social media, internet and mobile devices in changing our communication with each other. Figure 24 below shows the program slide including one scene of this video.

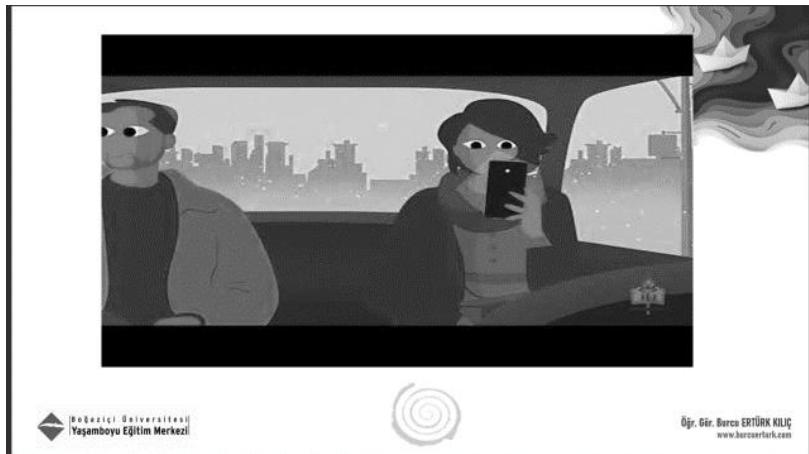


Figure 24. Program slide of video ‘The Art of Communication’

Source: The Art of Communication, YouTube, 2018,

https://www.youtube.com/watch?v=c_W6SX6SLdg

Role-Playing. A role-playing activity, Board of Directors in 2100, is developed to have imaginary projections of the participants about the communication of leaders in the future. Possible scenarios for professional meetings in the future are discussed in groups through the question, How does a corporate meeting happen in 2100 for the leading team?. Divided into three groups, a corporate meeting in 2100 is imagined and played out by the participants. As the facilitator, I join one of the groups and encourage the others to start the presentations of the role-playing activities in virtual class.

Storytelling. The fake news experiences of the companies are mentioned through a news piece of Financial Times entitled as ‘Companies scramble to combat Fake News’ (Hannah Kuchler, August 22, 2017, San Francisco). And also, other news

pieces like the one of Anadolu Agency (“Sahte haber ve içerikler infodemiyle koronavirüsten daha hızlı yayılıyor, İzzet Taşkıran, 16.05.2020) are presented as the sample cases for the fake news stories. After discussing them, participants are asked to share their own fake news stories.



Figure 25. Program slide of fake news story in Financial Times
Source: Companies scramble to combat Fake News, Hannah Kuchler, Financial Times, August 22, 2017, San Francisco.

5.2.5.2 Module 2: Arts in leadership communication

Literature. Discussion on the view of Tolstoy on art is developed through his What is art? (Neill & Ridley, 1995). Through his following quote (Neill & Ridley, 1995), the participants discuss how art play a role to communicate our feelings by uniting us to each other through experiences:

Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings and also experience them. (p. 511)

Rethoric. Art of Rhetoric is discussed through the view of Aristoteles (2013) with its three parts: Ethos, Pathos, Logos. The program slide including these elements is

presented Figure 26 below. Especially, Pathos is underlined with its emphasis to reach the hearts of the listeners like the effects of arts. Moreover, the role of Ethos as the charisma and background of the speaker was discussed as well as Logos, as the rational and logical dimension of communication.



Figure 26. Program slide of rhetoric

These three elements of Rhetoric are discussed in detail through real life experiences together with their holistic characteristics and relation to the general culture as the underlying context.

Visual Culture. From the books of Barnard (1998 and 2005) as ‘Art, Design and Visual Culture: An Introduction’ and ‘Graphic Design as Communication’, the effects of visual culture as a communication tool were discussed. The importance of using visual images in leadership communication was underlined.

Moreover, through the book ‘Psychology of Color’ of Eva Heller (2004), the colors and their effects on our psychology are discussed. The program slide including some references from Heller (2004) is shown in Figure 27.

RENK PSİKOLOJİSİ

Eva Heller (2004) "Renk Psikolojisi: Renkler Duyguları ve Mantiği Nasıl Etkiler"

Siyah	Beyaz	Gri	Kırmızı	Mavi	Lacivert	Yeşil	Sarı	Mor	Pembe
Ağırlık, Güç, Tutku, Hırs, Hüzün, Matem, Ölüm, Yalnızlık, İlgisizlik	Yenilik, Güvenilirlik, Umut, Saflik, Asalet, Oynamak, Olgunluk	Denge, Tarafsızlık, Çanakkılık, Cinselliğ, Karakter, Tehlike, Otörite, Talepkar, Cesur, Aciyet	Hareketlilik, Sakinleştirici, Kararlılık, Kararlılık, Huzur, Profesyonellik, Barış, Hilen, İletişim, Verimlilik	Kurtarıcı, Modernlik, Sadakat, Kendine, Göven, Kontrol, Sorumluluk, Başarı, Düzen	Bağılılık, Otörite, Belirleyici, Huzur, Profesyonellik, Barış, Hilen, İletişim, Verimlilik	Sakinlik, Huzur, Güven, Sağlıklı, Hayat, İşleme, Para, Doğallık, (Çevrecilik), Kibarlık, Farkındalık, Inanc, Denge, Eğitik, Refah,	Anlık, Dikkat, Bolluk, Sağlıklı, Gelişme, Teşvik, Açıklık, Samimiyet, Samimiyet, Arkadaşça, Neseli	Yaratıcı, Newotik, Alısmadık, Varlık, Saygı, Fantazi, Saygınlik, İbildung, İtibar,	Aşk, Sakinlik, Şehvet, Saygı, Feminin, İddialı, Öz, Duyarlılık

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Figure 27. Program slide of “Psychology of Color”

Afterwards, as an exercise in the book, Orchestrating collaboration at work: Using music, improv, storytelling, and other arts to improve teamwork by VanGundy and Naiman (2005, p. 76), participants are introduced to the meanings of universal symbols of artist Paul Cezanne. The six universal symbols are presented on a program slide, which is shown in Figure 28 below.



Figure 28. Program slide of ‘Universal Symbols’

Metaphor. After discussing about the book, Psychology of Color of Heller (2004) and participants are invited to find their own objects to use as a metaphor for

themselves as leaders. The program slide including ‘Leader’s Metaphor’ exercise is presented in Figure 29 below.

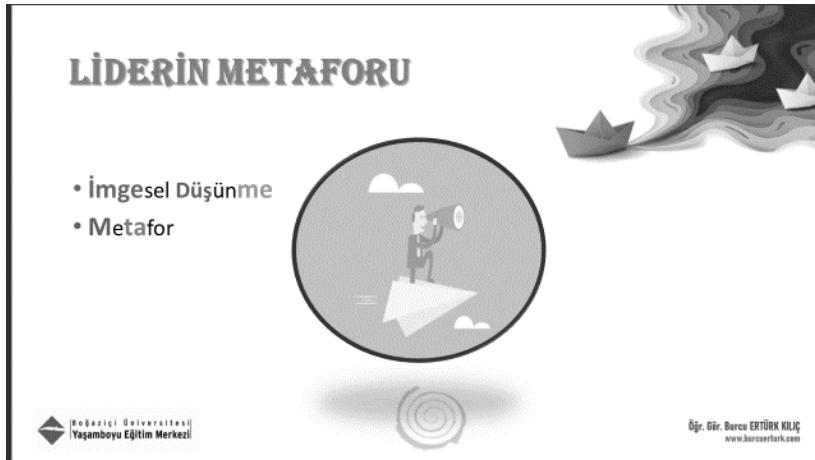


Figure 29. Program slide of ‘Leader’s Metaphor’ exercise

Storytelling. As a storytelling method, Hero’s Journey Model of Joseph Campbell (1949) is introduced. After discussing this method, and applying the pandemic experience into this model; the participants altogether created a story. The related program slide on Hero’s Journey Model is presented in Figure 30 below.



Figure 30. Program slide of Hero’s Journey Model

Film and Poem: Invictus (2009). Firstly, the film, Invictus (2009) directed by Clint Eastwood, telling the story of the South African leader, Nelson Mandella, was introduced in part, which presents a dialogue of how the leader was inspired by arts. The program slide of this film is presented in Figure 30 below.



Figure 31. Program slide of the film ‘Invictus’

After the discussion on the film, a British poem, Invictus is introduced the inspirational and motivational power giving mechanism for Mandela to stay tough at the prison. Here, the paradox of arts is discussed through this case, because, Mandela got empowered by a British poem while he was in prison under British invasion.

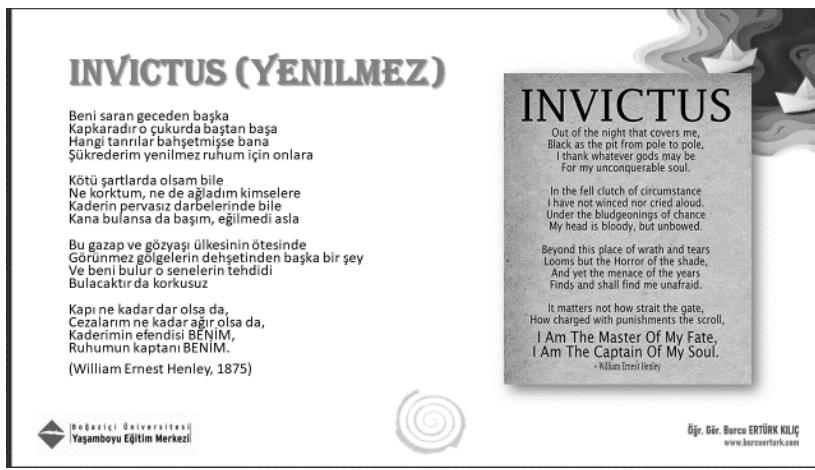


Figure 32. Program slide of poem, 'Invictus'

Theatre. Russian Theatre Player and Director Konstantin Stanislavski (1989) is introduced to the participants in order to explain the art of theatre. In his book, Creating a Role, Stanislavski (1989) mentions inner and outer levels in order to emphasize the role of feelings in our actions:

In every physical action, unless it is purely mechanical, there is concealed some inner action, some feelings. This is how the two levels of life in a part are created, the inner and the outer. They are intertwined. A common purpose brings them together and reinforces the unbreakable bond. (p. 253)

In the discussion, the views of Stanislavski are used to reflect the verbal and non-verbal communication areas as he mentions as outer and inner actions respectively.

Rhetoric. As a method to practice intonation used by mostly theatre players, the exercise of saying 'Yes' in many different inner actions is applied from the exercise of theatre player and writer, Gürzap (2007). The program slide of this exercise is presented in following Figure 33.



Figure 33. Program slide of ‘YES’ intonation exercise

Source: Gürzap, 2007, p. 114.

5.2.5.3 Module 3: Leadership conceptualization in the New Era and creativity in communication

Music. In order to make the participants understand the location of their diaphragm as an awareness, there is an exercise with a simulation of picking and smelling a flower. Having understood the diaphragm and breathing with this muscle, there are two more exercises for relaxation and articulation. Afterwards, with an awareness of the breath, participants are invited to sing a song together, which is called Çile in Turkish, meaning ordeal. In this exercise of singing, there comes a competition in the second round to give voice as long as possible through only one breath by controlling the muscle of diaphragm. Program slide about these breathing and singing exercises is shown in Figure 34 below.



Figure 34. Program slide of breathing exercise and song

Drawing. Appearing on the screen randomly, every participant introduces her/his drawing on the conceptualization of leadership. Spontaneously at the session, they are also demanded to link this drawing to their previously presented drawings, which are used to introduce themselves in the first course. The program slide on which the pictures of drawings appear in a random order is shown in Figure 35 below.

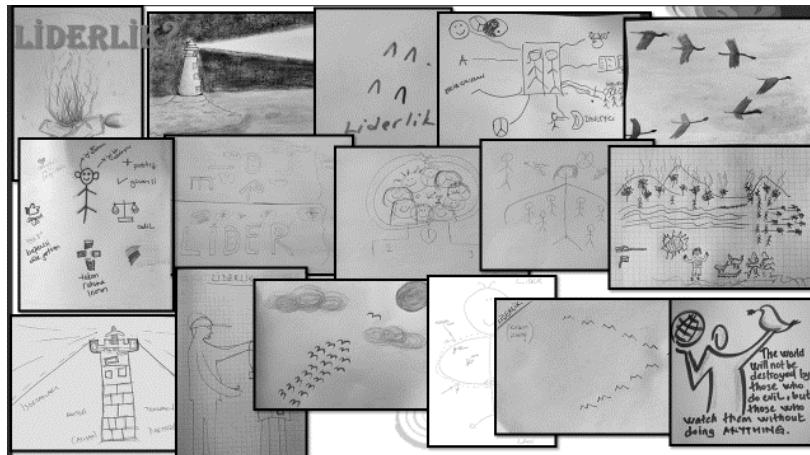


Figure 35. Program slide for drawings of participants on leadership

Painting. An exercise to view details in a painting is prepared to reflect how important to grasp the reality by looking accurately. In her book, Visual Intelligence, Amy Herman (2016) indicates many artworks to practice perceptual intensity. I

adapted one of the most interesting of these artworks to Turkish and prepared an activity with slight changes from the exercise of Herman (2016):

Let's practice with the following painting, called Time Transfixed by René Magritte, currently in the collection of the Art Institute of Chicago... You can write them down or just catalog them mentally; I just want you to articulate what you notice. And I want you to notice what you notice, so don't keep reading until you've given it a really thorough once-over. (p. 90)

In the activity used in ABC Leadership Communication Program, scores are added to assess the perception of participants in two levels from wider to more focused: firstly, the perception of the general view and then, the perception of the details are assessed by a self-scoring mechanism for the participants. The program slide for the introduction of this exercise is shown in Figure 36 below.



Figure 36. Program slide for exercise to practice perceptual intensity
Source: Time Transfixed by René Magritte, Time Transfixed, 1938 (Herman, 2016, p. 90-91).

Role Playing. I developed a role-playing activity in order to exercise dramatic conflict in leader-team relations through Fixed and Growth Mindsets (Dweck, 2006). After learning about the features of fixed and growth mindsets, this role-playing exercise is welcomed in order to make the participants experience and feel the

difference between fixed and growth mindsets in leadership. In small groups, they firstly play a case with a leader with fixed mindset, and then, they repeat the same case with a leader with growth mindset. The program slide for this exercise is presented below in Figure 37.



Figure 37. Program slide of exercise for ‘Fixed and Growth Mindsets’

Painting. Painting of Mona Lisa and related symbols are used to explain paradoxical viewpoint to the participants. After introducing with Janusian thinking of Rothenberg (1979), and its similar reflections in Eastern and Turkish cultures as YinYang and Turkish Manichaism (Ögel, 1993) respectively; the famous painting of Leonardo da Vinci, Mona Lisa, is discussed to see the paradoxes reflected in artwork with its display of both happy and disappointed woman from different perspectives. The program slide including this painting is presented below in Figure 38.

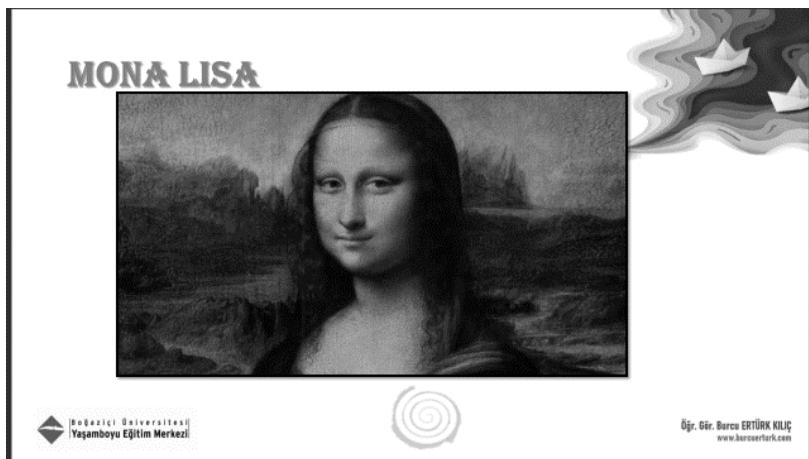


Figure 38. Program slide of paradoxical viewpoint through painting, ‘Mona Lisa’

5.2.5.4 Module 4: General evaluation: Arts-based creative communication for leaders

Expressionist Arts. In order to introduce expressionist arts, guest trainer Aylin Vartanyan is invited to join in Zoom platform, and have a 30 minute-practice with the participants. The artistic activities of music, dance, drawing, movement, imagination are altogether applied to have expressionist arts exercise. The participants firstly exercise to stay in the moment and flow through music and movement, and then reflect their inner voice through their drawings. The slide for this exercise is shown below in Figure 39.



Figure 39. Program slide of expressionist arts exercise

Mind mapping. Participants prepare their own mind maps about their leadership communication. There can be some digitally prepared mind maps as well as the photographs of hand-drawn ones.



Figure 40. Program slide of mind map exercise for leadership communication

Theatre. The wellknown play, Hamlet by William Shakespeare is used as an arts-based tool to underline points to discuss. The participants are invited to watch film version of theatre play, Hamlet, produced by Royal Shakespeare Company, and then, on this play, discuss the following points:

- (1) Can you make a comparison between the context of Hamlet and our current age? Are there any similarities or differences especially on the issues of truth perception, power games, public reactions?
- (2) What are the artistic and creative sides of Hamlet's communication? How do you think about his communication?
- (3) Which kind of leadership style(s) do you see in the play? Which one is more successful from your point of view?

(4) When we take the play as the journey of Hero by Campbell (1949), how do you think Hero passes the threshold of ordinary life? What are the stages in the plot? The program slide including these points in Turkish is presented in Figure 41 below.

HAMLET

- Eserin geçtiği ortam ile çağımız arasında karşılaştırma yapar musınız? Özellikle gerçeklik algısı, iktidar oyunları ve halkın tepkileri açısından benzerlikler ya da farklılıklar nelerdir?
- Hamlet'in iletişiminin yaratıcı ve sanatsal yönleri nelerdir? Hamlet'in iletişimini nasıl buluyorsunuz?
- Oyunda hangi lider tarzlarına rastladınız? Hangisini daha başarılı buluyorsunuz?
- Oyunu, kahramanın yolculuğu olarak düşündüğümüzde sıradan dünyadan kopuş sizce hangi durumla oluşmuştur? Kahramanın yolculuğu nasıl gerçekleşmiştir?

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Figure 41. Program slide of Hamlet exercise

Role-Playing: I developed a role-playing activity for the participants, and called it as Our Hamlet. After making analyses about Shakespeare's classic play, Hamlet, the class is divided into three groups through breakout rooms application of the Zoom platform. Each group is required to chose a part of Hamlet to play by adapting its plot into our current cultural context. Group members decide altogether which part of Hamlet they were to play, which roles are included, by whom these roles are achieved and what kind of an adaptation they use to apply the plot.

This activity is the final arts-based activity of the program, in which participants reflect the things they have learned and developed during the program on creativity, role-playing, spontaneity, communication, leadership, healing and social sensitivity.

5.2.6 Develop guidance for the student

It is important to enable learners with an introductory guidance. Branch (2009) underlines this in ADDIE process: "Providing guidance for navigating the instructional strategies enhances the learning experience. The format of the guiding artifact varies depending on the instructional goals and primary delivery system." (p. 111)

The format depends on the online instructional strategies in ABC Leadership Communication Program, and an e-guidance is prepared to send the participants together with their approval form. The outline of the guidance includes general information, duration of the program, participant profile, assessment and evaluation, learning objectives, and program content.

Table 29. Guidance for Learners

Parts	Titles	Content
1	General Information	<ul style="list-style-type: none">• Prepared as an action research in a PhD thesis in Educational Sciences, Boğaziçi University.• Program design is Learner-centered• Audio or video recording will not be achieved.• Participation to activities is not compulsory.• Participants' personal data will be kept private.
2	Duration of the Program	<ul style="list-style-type: none">• Totally 12 hours of instruction.• Four modules in the same day and hours of 4 weeks.• After each module, private interviews with the trainer.• Two private interviews with the trainer before and after the whole program as pre and posttest interviews.• 80% attendance is required to deserve a Certificate of Attendance given by Lifelong Learning Center of Boğaziçi University.
3	Participant Profile	<ul style="list-style-type: none">• Required minimum age is 35.• Entrepreneurs, managers, administrators, consultants are eligible to apply.
4	Assessment and Evaluation	<ul style="list-style-type: none">• Interviews, Drawings, Storytelling• Observations• Pre and Post Test Tools<ul style="list-style-type: none">- Social Skills Inventory- Paradoxical Viewpoint Questionnaire- Affect Grid
5	Learning Objectives	All learning objectives are presented.
6	Program Content	Durations and Contents of 4 Modules, Courses, Activities, Pre-Test and Post-Test Interviews

5.2.7 Develop guidance for the teacher

The action researcher is the trainer of the project as well as the instructional designer.

There are two visiting trainers for the activities of storytelling and expressionist art.

For the visiting trainers, all the content of the guidance for participants is included in the guide for the trainers and also, the detailed information of the participant profile, demographics and number is added to inform the trainer about the learners.

Moreover, action researcher verbally makes interviews to give information about the general context, instructional strategies and technologies used in the training.

5.2.8 Conduct formative revisions

Formative evaluation is achieved throughout the instructional design process of ADDIE, and according to Branch (2009) formative evaluation: “Initiates the instructional design process”, “Permeates the entire instructional design process”, “Concludes the develop phase”, and “Guides post-development procedures” (p. 122).

During the instructional design process of the program, formative evaluation is continued in a process beginning with the pre-test interviews, then one-to-one interviews after each module of the program, and finally post-test interviews with the participants as well as the observation of the trainers. Feedback taken from participants and trainers is valuable for formative revisions.

5.2.9 Conduct a pilot test

A pilot test is not conducted, but a pilot introductory session of the program was achieved for the members of the young leader association, which supported the research with its announcements. Two-hour-long informative seminar was presented to the members of the association while underlining this event as a preparative part

of the action research and the feedback of the participants are appreciated. According to this feedback, the contextual information was increased, and some activities were added to practice this contextual information.

5.3 Action research step III: Implement

In the action research plan defined by Sagor (2005), the third step asks “What data will I need to collect to understand the efficacy and workings of my theory of action?” and defines it as “the action research process that takes place during actual teaching, our professional action” (p. 6).

This is the implementation phase in the ADDIE process and Seel et al. (2017) define this phase as “the transformation of planned instructional activities into practice” containing “procedures for training both facilitators and learners” (p. 72):

Facilitators cover the course curriculum, learning outcomes, method of delivery, and testing procedures. Preparation for learners includes training them on new tools (e.g., software or hardware). Everything occurs under strict control of the conditions for realization, and is, therefore, combined with a formative evaluation. (p. 72)

The phase of implementation is the transfer of the plans into instructional practices, which includes the training of both the facilitator and the learners. Facilitators get informed about the general procedures like learning outcomes, curriculum, delivery system, and assessment. This phase also includes the preparation of learners about the new tools if required. Everything goes in accordance with the planned conditions and formative evaluation.

Branch (2010) similarly defines the aim of this phase as “to prepare the learning environment and engage the students” and mentions two categories in this phase: “Prepare the teacher” and “Prepare the Student” (p. 133).

5.3.1 Prepare the teacher

In this action research process, the trainer is also the instructional designer, and thus, preparation for the facilitation of the training was not required. Two visiting trainers were welcomed and prepared for the instructional context. The time allocated for their parts were defined clearly, and the content of the activities to conduct were determined together with the instructional designer in order for them to be harmonious with the other parts of the program. Moreover, as an online learning platform, Zoom was tried and checked before the participation of visiting trainers. They also entered the Zoom class half hour before their parts to know about and observe the learners during the instructional context.

5.3.2 Prepare the student

Preparation of the learners was one of the most important and critical parts of the instructional design process.

1. One month before the program, document of the guide for participants was sent to the participants together with an informative participant consent form;
2. One week before the program, pre-test interviews were conducted;
3. Three days before the program, a WhatsApp group was created with the consent of all participants, and the formal introductory information was shared by every participant;

4. During the program, after each module, the trainer arranged personal interviews with each participant to get feedback about the past module and give information about the next one;
5. After the program, post-test interviews were conducted with each participant.

5.4 Action research step IV: Evaluate

In the last step of action research cycle, Sagor (2005) asks “Based on this data, how should I adjust my future actions (teaching)?” and defines this process as (p. 6):

It is here that action researchers return and revisit their visions or targets (Stage 1) as well as their previous thinking on the best way to realize that vision (Stage 2). Then based on data regarding the impact of their actions (Stage 3) and an analysis of those data, action researchers produce a revised theory of action, which then forms the basis for future action. (p. 6)

This fourth step of action research indicates the Evaluation phase of the ADDIE process. There are two kinds of evaluation in this phase, “formative and summative evaluation” (Seel et al., 2017, p. 72): Formative evaluation goes on during the process and is a part of implementation to understand the functioning of the system together with the internal and external factors affecting the learning. This evaluation can be time and effort consuming during the instructional process, but it is an important instrument to achieve the outcomes. On the other hand, the ADDIE like most of the instructional design models requires a summative evaluation after the instruction. Summative evaluation is an important tool to figure out whether the result of the instruction is in line with the goals defined at the beginning of the instructional design process. Formative evaluation is a process-oriented tool while the summative evaluation is an outcome-oriented one (Seel et al., 2017, p. 72).

Branch (2010) defines this phase similarly as to “assess the quality of the instructional products and processes, both before and after implementation” and presents three categories to accomplish this phase as “Determine evaluation criteria”, “Select evaluation tools” and “Conduct evaluations” (p. 151).

5.4.1 Determine evaluation criteria

Branch (2009) mentions three levels of evaluation in the instructional design (pp. 154-159):

Level 1: Perception. Trainer measures the learner perception within the learning environment immediately at the end of the sessions in order to find out the level of satisfaction with the program content and the trainer. In this study, one-to-one interviews with each participant were achieved to understand their feedback and evaluation about the content and trainer. Moreover, before and after each session, Affect Grid was applied in order to understand the change in their emotions and arousals.

Level 2: Learning. Trainer leads a process to measure knowledge and skill acquisition in learning and performance spaces to determine the quality of learning resources and learners’ potential to perform on the job. The level of learning was measured throughout tests and questionnaires together with practices and observations.

Level 3: Performance. Branch (2009) defines this level as the “actual learning transfer” which is measured by “a supervisor or a neutral third party” in the “performance space (on the job)” to understand the learner’s “ability to perform task with genuine consequences” (p. 158). However, in this program, which is based on learning-by-doing methods through artistic activities, the performances of the

learners were evaluated through observations and their own views about themselves and their peers on the performances of the tasks during learning sessions through arts involvement activities. Moreover, the long run effects of the program on perspectives and performances of the participants are evaluated as transformative effects.

5.4.2 Select evaluation tools

The evaluation tools were selected in order to find out the change before and after the program as well as supporting this data with the observation of the progress during the program. Therefore, pre and post tests as inventory, questionnaires and grid were applied to get the statistical data, and these data were triangulated through interviews and arts-based evaluation tools achieved before and after the program, and observations to analyze the progress in process. Moreover, the transformative effects of the program in the long run were measured through storytelling interviews as arts-based evaluation tools.

Table 30. Evaluation Tools of ABC Leadership Communication Program

Evaluation Tools	Before and After Program (Changes before and after)	During Program (Progress in process)	Effects in the long run (Transformative Effects)
Quantitative Evaluation	Pre and Post Tests (Social Skills Inventory, Paradoxical Viewpoint Questionnaire, Affect Grid)	x	x
Qualitative Evaluation	Interviews Drawings as Arts-based Tools	Participant Observation Notes	Storytelling Interviews as Arts-based Tools

In the table above, there are detailed information on the types, times and specific headings of the evaluation tools. There are two types of evaluation tool as

quantitative and qualitative designed in three-time intervals: (1) before and after changes for comparative evaluation; (2) evaluation during the program to analyze the progress; and (3) long-run effects to analyze the transformative effects.

5.4.3 Conduct evaluations

According to the evaluation criteria together with the selection of the evaluation tools, the evaluation plan is designed through the analyses of the data collected in three-time levels. In the following part, the findings are discussed according to the evaluations; and finally, the conclusion is given based on these evaluations.

CHAPTER 6

FINDINGS OF THE RESEARCH QUESTIONS

This chapter documents the findings of the study in relation to the extent the objectives of Arts-Based Creative Leadership Communication Program (ABC Leadership Communication Program) was achieved. I present the findings under each research question in three parts: 1) Before the Program; 2) After the Program; and 3) During the Program.

6.1 Research Question One: To what extent have the participants enhanced their creativity for the conditions of the Post-truth era?

This question tries to find the effect of the instruction on the creativity of the participants. In this study, the conceptualization of creativity is based on paradoxical frames to understand the complexity and ambiguity of the Post-Truth Era. Therefore, a Paradoxical Viewpoint Questionnaire inspired by Competing Values Framework (Cameron, Quinn, DeGraff, & Thakor, 2007) was applied before and after the training together with semi-structured interviews, and participant produced drawings. Moreover, I collected data as a participant observer during the program.

The data are presented through thematic analyses. The main theme is the paradoxical viewpoint, which enables the participant to see the contradictory sides of the complex issues in a creative manner. For the analysis of the creativity of the participants in arts involvement, I have four more themes in the analyses of participant produced drawings and observation notes: These themes are based on a more general understanding of the creativity as mentioned by Brookhart (2013) in the conceptual framework. According to this understanding, the categories are

presented, firstly, under the title of depth and quality of ideas to indicate how participants can get surprisingly different ideas which are also important in their contextual areas. Secondly, a variety of sources is a category to analyze how many different areas can be connected and interlinked by the participants to create ideas. Thirdly, the theme of organization and combination of ideas implies how an interesting way the participant finds something new in creative process. And finally, the fourth theme is the originality of contribution which is the most difficult and advanced part in the creative process indicating the generation of a new, surprising and efficient idea or product as the created value of the process. Arts are crucial to open the minds and hearts of the participants for imaginative thinking and aesthetic perspective, in which the creative process is fostered. Therefore, the findings of arts-based activities are analyzed also through these four categories to see the change in the creativity of participants in arts involvement.

In the following parts under this research question, firstly the findings before the program are presented, and then, the ones after the program. Having presented these findings, finally, the observation notes are covered as the findings achieved during the program.

6.1.1 Before the program

In this part, there are the findings achieved before ABC Leadership Communication Program on creativity. The findings before the program are given under three headings: (1) Pre-Test Questionnaire, (2) Interviews, and (3) Participant Produced Drawings.

The first heading, Pre-test Questionnaire covers the findings of the quantitative data collected from the questionnaire, while the other two headings,

Interviews and Participant Produced Drawings, Observation Notes include the findings of the qualitative data analyzed through thematic analysis. The findings of arts involvement are also covered under four more categories other than the paradoxical viewpoint as mentioned above: (1) “depth and quality of ideas”, (2) “variety of sources”, (3) “organization and combination of ideas”, and (4) “originality of contribution” (Brookhart, 2013, p. 52)

6.1.1.1 Pre test questionnaire

The questionnaire of paradoxical leadership inspired by Competing Values Framework (Cameron, Quinn, DeGraff, & Thakor, 2007) was applied in order to evaluate the paradoxical mindset of the participants. In this questionnaire there are four quadrants divided by two dimensional axes, which are used in Competing Values Framework and named Clan (collaboration), Adhocracy (creativity), Market (competition), and Hierarchy (control) (Cameron & Quinn, 2011).

The competing areas are Clan (collaboration) versus Market (competition) on the one side, and Hierarchy (control) versus Adhocracy (creativity) on the other. Before the program, participants filled e-forms for this questionnaire, and the mean value of the total participants appeared as:

- 21.93 for Clan, while 17.73 for Market;
- 20.80 for Adhocracy, while 19.93 for Hierarchy.

The highest score was in Clan with 21.93, and the lowest in Market with 17.73. There is a big difference between these two scores. On the other hand, Adhocracy and Hierarchy values were closer to each other with the scores 20.80 versus 19.93.

Table 31. Paradoxical Frames Before the Program

Clan	Market	Adhocracy	Hierarchy
21.93	17.73	20.80	19.93

When the results of the participants are analyzed according to the quadrants, the flexibility-oriented half of the map has higher scores compared to control-oriented part. In the following table, the upper half of the area has higher scores, and their value arrows are longer in the upper side. Emphasis on Clan culture, resembling the collaboration and team spirit, overrides Market culture which indicates competition and success-oriented values.

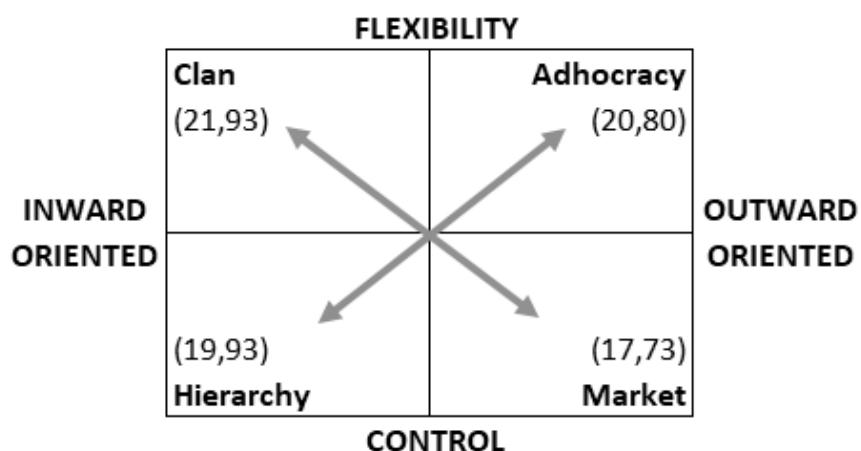


Figure 42. Competing values quadrants before the program

In the Paradoxical Frames Questionnaire, the concept of creativity was approached with a lens of paradoxical perspective. In the following parts, interviews and drawings are evaluated through thematic analysis.

6.1.1.2 Interviews

In this part, there are expectations and personal ideas of the participants before the program collected through semi-structured interviews on paradoxical viewpoint as creativity.

Participants generally did not mention their paradoxical viewpoint during the interviews before the program. Only Participant 12 explained her way of leadership with her reputation as a ‘kind but firm’ manager. She stated that she was friendly to her personnel while also being result oriented, which are two conflicting values from collaborative and competitive quadrants of Competing Values Framework respectively.

6.1.1.3 Participant produced drawings

The drawings which participants prepared before the program are important indicators to evaluate their creativity. In this part of the study, the themes are the roadmaps to analyze their creativity in the arts-based data of participant drawings. Deductive thematic analysis (Joffe & Yardley, 2004) is achieved through predefined categories of creativity. Firstly, there are the categories of (a) paradoxical viewpoint and other four categories as (b)depth and quality of ideas, (c)variety of resources, (d) organization and combination of ideas, and (e)originality of contribution.

6.1.1.3.a Paradoxical viewpoint

The drawings of the two participants reflected the paradoxical viewpoint. There were points including paradoxical areas, as the competing values of collaboration and competition. For example, in Figure 43 below, Participant 4 drew both the

collaboration of a team, while being champion at the same time in a competitive manner:

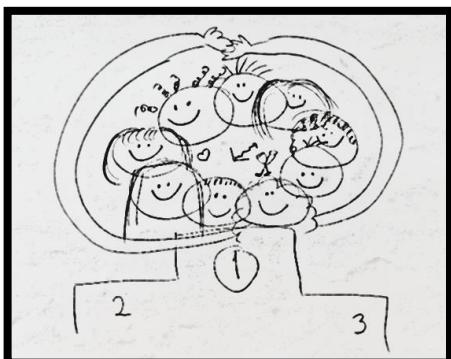


Figure 43. Drawing of Participant 4

The leader holds all the team together with his/her arms. The team seems comfortable and happy with their surrounding leader. Moreover, the leader appears to be the first in the competition with holding the team at the championship.

Other drawing, belonging to Participant 13 in Figure 44, indicated paradoxical perspective of rational and affective side of humankind in a balanced and also contradictory way. This drawing included two competing sides of competition achieved by rationality and logic on the one side, and collaboration built with the hearts on the other side:



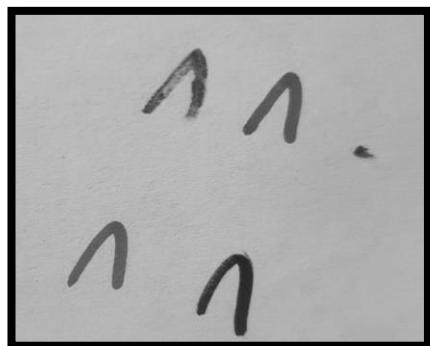
Figure 44. Drawing of Participant 13

The person in this drawing reflects himself/herself in order to evaluate the balance of logic and emotions in her life, which are respectively symbolized by brain and heart on scales.

The paradoxical viewpoint was reflected by only two of the participants, and these two drawings reflected the paradox of the values in collaboration-competition axis.

6.1.1.3.b Depth and quality of ideas

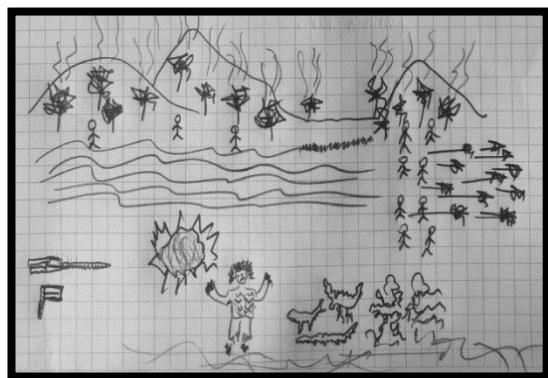
The leadership is defined in different ways. The most startling contexts were represented by two participants through the metaphors of horseshoe prints and an island story. Firstly, presented in Figure 45 below, Participant 2 used the metaphor of horseshoe prints to define the concept of leadership:



Running faster is mentioned and symbolized through running with 4 horseshoe prints, which presents a misinformation. Because, horses begin to run on two legs to get faster, therefore the metaphor of these 4 horseshoe prints in reflecting running faster is a misinterpretation. Just like this, the conceptualization of leadership is also generally misinterpreted.

Figure 45. Drawing of Participant 2

As Figure 46 presents, Participant 13 applied a metaphor of an island story to explain leadership through a story in Salomon Islands:



I remembered a story about Salomon Islands. In order to open farm lands, people destroy the forest, and they say bad words towards the trees to kill them inside. This reminds me of the importance of emotional intelligence for the leaders, who are aware of the results of their emotional appeal towards others.

Figure 46. Drawing of Participant 13

6.1.1.3.c Variety of sources

There were two sources mostly used to define participants themselves and the leadership. The most often used ones were the metaphors of bird flocks and lighthouse to define the concept of leadership. There were three participants who used the metaphor of bird flocks in “V” shape where the birds follow their leader. As shown in Figure 47, Participant 6 drew a crane in a V-shaped flock just like the stick birds of Participant 12:

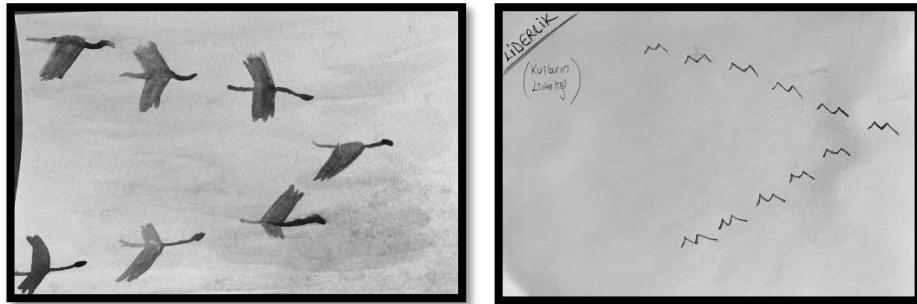
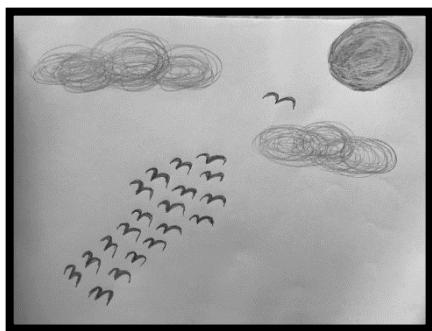


Figure 47. Drawings of Participant 6 (left) and Participant 12 (right)

In Figure 48 below, Participant 4 also applied the metaphor of a bird flock, but defined the shape of the flock as an arrow:



In this bird flock, the leading bird is outside, and takes others in between the clouds towards the sun.

Figure 48. Drawing of Participant 4

On the other hand, as presented in Figure 49, there were two participants using the metaphor of the lighthouse: Participant 10, in the picture on the left below, drew a

lighthouse as a place at the highest of the shareholders looking at them and directing them from the top. On the right side, Participant 7 applied the lighthouse as an object which brightens the darkness and shows the direction.

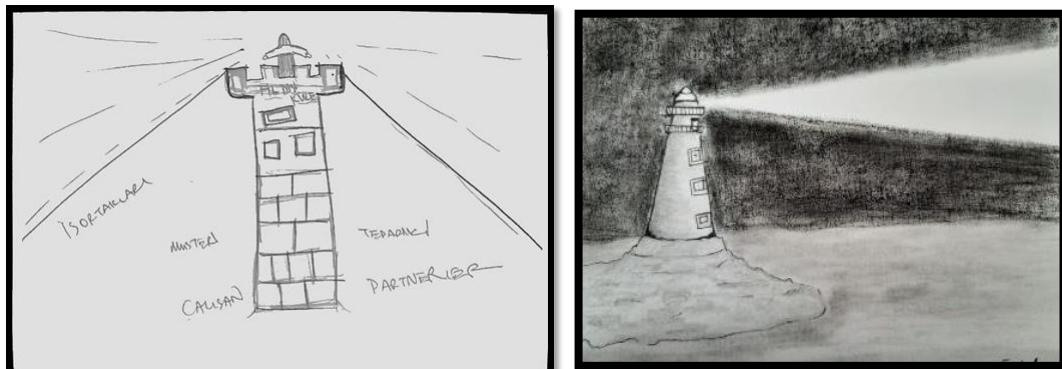


Figure 49. Drawings of Participant 10 (left) and Participant 7 (right)

6.1.1.3.d Organization and combination of ideas

The organization and combination of ideas were achieved indirectly by metaphors and directly by the images and words by the participants. Nine out of 15 participants applied metaphors, while six of them used the combination of symbols and words. The indirect ways to define ideas were usually applied through an object as the resemblance of the metaphor. The direct explanations generally used the images and words to define the general characteristics of themselves and leadership.

6.1.1.3.e Originality of contribution

The metaphoric drawings reflected the originality of the contribution by defining the things through an unrelated object or concept. There were two drawings including this kind of metaphors as horseshoe prints and an island story, which seemed unrelated and difficult to predict at first sight.

6.1.2 After the program

In this part, there are the findings achieved after ABC Leadership Communication Program on the area of creativity. The findings after the program are given under three headings: (1) Pre-Test Questionnaire, (2) Interviews, (3) Participant Produced Drawings.

The first part covers the quantitative data achieved from the questionnaire, while the other two parts are the findings of the qualitative data analyzed through a thematic analysis. The main category is paradoxical viewpoint, and also, the participant produced drawings as arts-based method are analyzed through four more categories indicating the general understanding of creativity: depth and quality of ideas, variety of sources, organization and combination of ideas, originality of contribution (Brookhart, 2013, p. 52).

6.1.2.1 Post test questionnaire

Just like the pre-test process, the paradoxical mindset for creative thinking was evaluated through the paradoxical leadership questionnaire inspired by Competing Values Framework (Cameron, Quinn, DeGraff, & Thakor, 2007). There were four quadrants resembling the dimensions of two competing pairs: Clan (collaboration) versus Market (competition), and Hierarchy (control) versus Adhocracy (creativity). When the questionnaire applied after the program, the highest score within the quadrants belonged to Clan (Collaboration) side with a value of 22,67 followed by the values of Adhocracy (Creativity) as 22,20, Hierarchy (Control) as 20,53, and Market (Competition) as 19,20 respectively. When analyzed in paradoxical terms, the mean values of the general class appeared as follows and they are presented in Figure 50 below:

- 22.67 for Clan versus 19.20 for Market areas,
- 20.53 for Hierarchy versus 22.20 for Adhocracy.

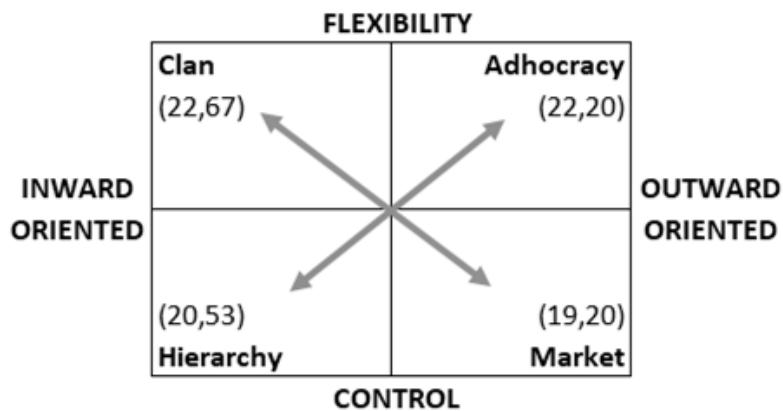


Figure 50. Competing Values Quadrants after the program

Just like the case in the pre-test, the highest score belonged to Clan (collaboration) while the lowest value was in the area of Market (Competition) as the competing sides of the quadrants. On the other paradoxical side, the mean score was 22.20 in Adhocracy (Creativity), which was over the value of 20.53 as its competing part of Hierarchy (Control). It can be said that the flexibility areas of the quadrants were appeared as stronger than the control areas. In the post-test results, there appeared change in values between pre and post tests, and these changes in percentage is given in Table 32 below.

Table 32. Paradoxical Viewpoint Scores Before and After the Program

	Clan	Hierarchy	Market	Adhocracy
Before Program	21.93	19.93	17.73	20.80
After Program	22.67	20.53	19.20	22.20
Change	3%	3%	8%	7%

As Table 32 indicates, all the quadrants had a positive change in their pre and post test values. The biggest change value happened in Market (Competition) area, which was the lowest score of the four quadrants in both pre and post tests. Therefore, the highest rate of change with 8% belonged to a required area to improve as the lowest score of all quadrants. The second highest change rate was in quadrant of Adhocracy (Creativity) with 7% improvement, while the other two quadrants of Clan (Collaboration) and Hierarchy (Control) had the same development rate of 3%. The change rates are presented on a graphic below in Figure 51 in order to indicate how the weakest side of the group developed most in the Market culture, but stayed as the lowest value in pre and posttests.

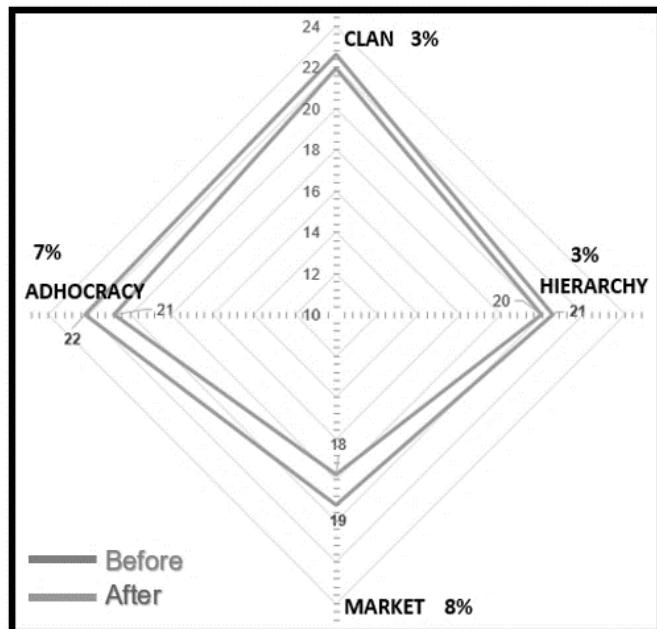


Figure 51. Pre and post-test scores in paradoxical viewpoint questionnaire

The graphic shows that the inward-oriented areas, Clan and Hierarchy developed in a lower rate than the outward-oriented areas, Market and Adhocracy.

6.1.2.2 Interviews

The semi-structured interviews achieved before the program was repeated after the program in order to get the opinions and comments of the participants as their evaluations. As the first research question, I looked for the creativity as paradoxical viewpoint in their replies about the program.

After covering and discussing paradoxical leadership and its importance for today's leaders in the program, five participants mentioned this in their interviews in order to define the requirements of today's leaders. For example, Participant 14 told this process in these words:

In quite a holistic manner, it was very helpful to cover all the concepts like modernism, postmodernism, post-postmodernism and post-truth. I have notes taken for myself. Firstly, beginning from myself and turning towards the social events, I made analyses through Competing Values Framework, and gained awareness about which sides of myself should be developed in our conditions.

Moreover, Participant 3 linked this requirement to disruptive technologies:

In our chaotic times, the agility together with creativity in paradoxical means are important for leaders. Especially, innovation capability is very important, and it comes from the potential of creativity of the leader. We experience the disruptive technologies; it is crucial to see how to disrupt the ongoing one: The things being applied now will be removed by the new things. Previously, there were helicopters which need man power, but now drowns are replacing their role without any manpower and with much more resources. In this period, the paradoxical perspective in creativity comes to the scene, because leaders should see what can be disrupted also inside of their decisions, they can see both opposite sites to give direction to the future.

Similarly, Participant 5 indicated the importance of paradoxical way of creativity in our times:

In our times of uncertainty, it is very important for the leaders to reach the right information and to be creative. The leaders should flourish their creativity and so look at the events in a holistic way. For example, their capacity to realize the contrasting points is important. Through their creativity, they should develop different collaborations between various areas.

6.1.2.3 Participant produced drawings

Drawings were prepared by the participants again after the program in order to introduce themselves and explain the concept of leadership. In this part, the paradoxical viewpoint is firstly analyzed as the main category. Afterwards, there are 4 more categories to analyze creativity in general means through arts.

6.1.2.3.a Paradoxical viewpoint

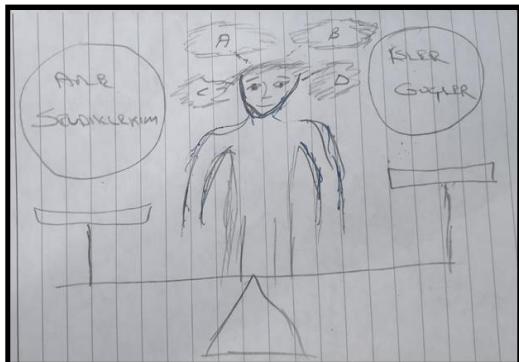
Paradoxical viewpoint was a quite new area for the participants to experience. The duality in images were presented in different cultures like the ones of yin yang, or life tree. These images were reflected in the drawings of five participants after the program. For example, in Figure 52 below, Participant 6 drew crane flock to indicate leadership before the program, but her drawing after the program included a big tree with strong roots reaching both underground and sky at the same time as a paradoxical viewpoint:



I drew myself in the eyes of the leading crane in her first drawing, and added myself as a crane just near the tree as the leading image of paradoxical perspective of the world in order to learn and experience it very closely.

Figure 52. Drawing of Participant 6

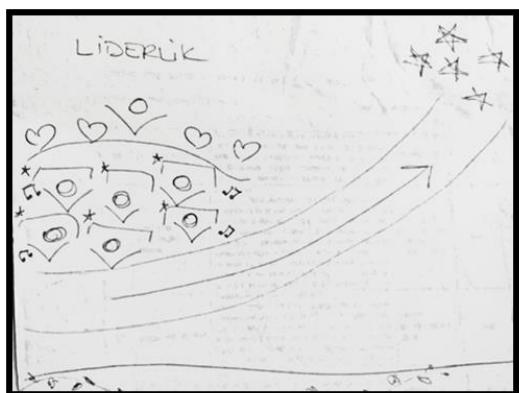
On the other hand, in Figure 53 below, Participant 1 drew the balanced togetherness of paradoxical areas of family and loved ones versus work and professionalism as resembling the values of collaboration versus competition in a person's life:



I underlined the balance between two parts of our lives: my family and loved ones on the one side, and works and professionalism on the other.

Figure 53. Drawing of Participant 1

Similarly, in Figure 54, Participant 4 defined leadership by using the metaphors of a lovely team cluster and a way for reaching the stars as the representatives of the paradoxical values of collaboration and competition:



The teamwork is important for leadership as well as becoming the leader in the sector altogether.

Figure 54. Drawing of Participant 4

6.1.2.3.b Depth and quality of ideas

After the program, five of the drawings using metaphor gained a perspective of depth and personalized look added to the first ones. The reflection was much more

deepened through their perspectives. For example, Participant 7, who had drawn a lighthouse to define leadership before the program, drew herself in the gate of this lighthouse reflected by her looking towards a way going through the sun:



Figure 55. Drawings of Participant 7 before (left) and after (right) the program

The depth of the look was higher in the drawing on the right side as Participant 7 zoomed in to herself and showed the picture from her eyes at this time. In Figure 56 below, Participant 12 also used a similar method, and put herself as the leader of the flock, which she had drawn before the program for the conceptualization of leadership, and opened up bubbles to transmit her own drawing into the ideas of this leading bird:

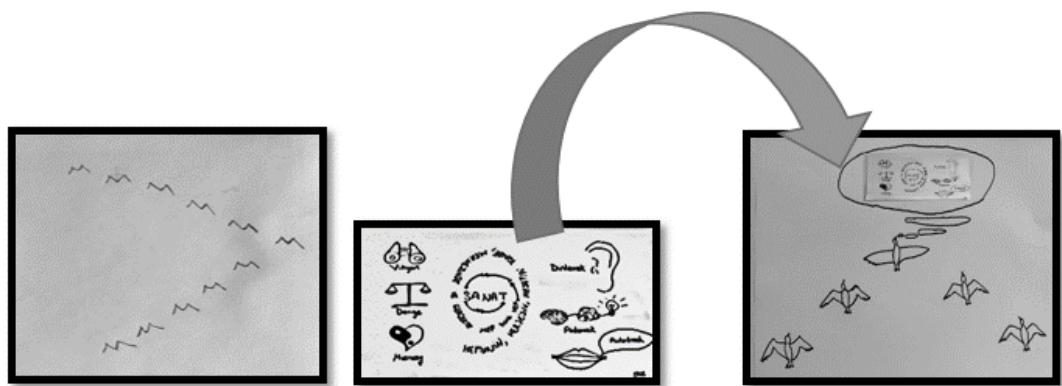


Figure 56. Drawings of Participant 12 before (left) and after (middle and right) the program

Similarly, in Figure 57, Participant 6 was also among the ones zooming into herself and reflecting herself in the drawing of the leadership:

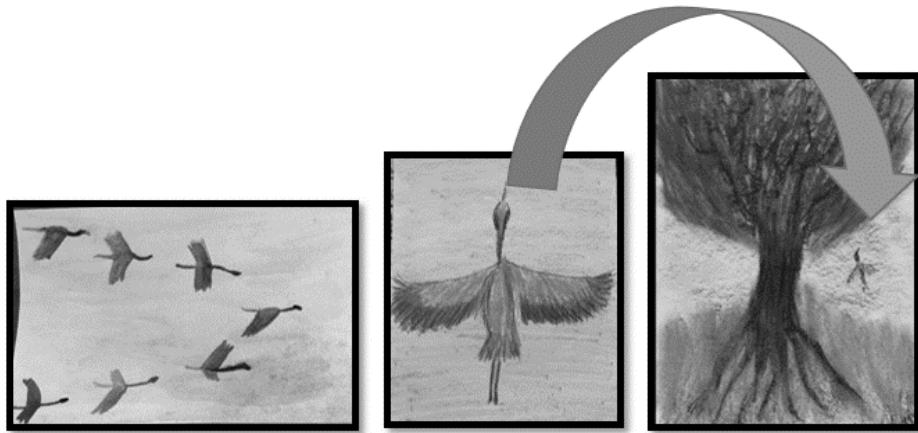


Figure 57. Drawings of Participant 6 before (left) and after (middle and right) the program

On the other hand, as shown in Figure 58 below, Participant 2 increased the depth in defining leadership by zooming out towards a wider perspective and changed the metaphor of his drawing from a stable horseshoe print towards a journey of prints with many factors affecting the speed and difficulty of walking:

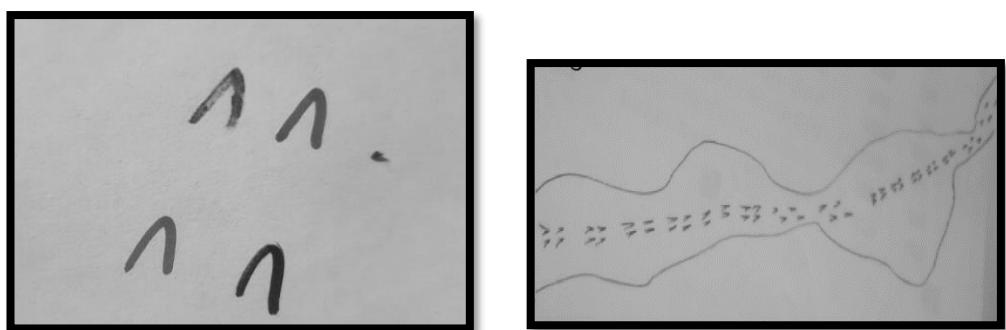


Figure 58. Drawings of Participant 2 before (left) and after (right) the program

6.1.2.3.c Variety of sources

The sources used by the participants were various, and there were three main categories of images mostly used by the participants as lighthouse, birds, and

compass. One of the two themes used, the bird flocks turned into personal birds, and new images of birds were included like owl, simurg as presented in Figure 59 below:

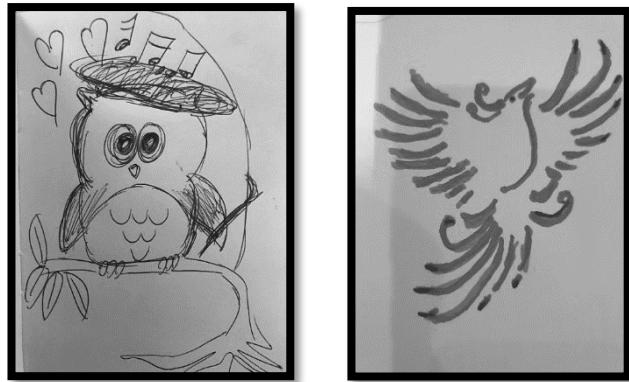


Figure 59. Drawings of birds

And also, Figure 60 below indicates that two participants used a compass in their drawings:

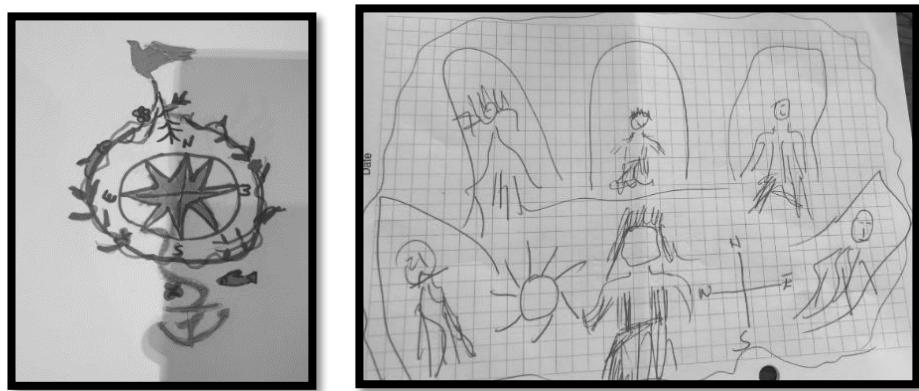


Figure 60. Drawings of compass

6.1.2.3.d Organization and combination of ideas

There were 12 participants who applied a metaphor to combine their ideas with themselves and leadership while increasing the level of the organization of their ideas. For example, Participant 1 used a variety of elements in the leadership definition while drawing a picture with a metaphor of transmitter in electric lines,

and placed the leader in the middle to transmit one side of information, experiences, dreams between the other side of learning and a creative team:



Figure 61. Drawings of Participant 1 before (left) and after (right) the program

Similarly, in Figure 62 below, Participant 15 applied metaphors of trees and organized the images in a better combination by eliminating the complexity and heavily text-including arrangement in her first drawing:

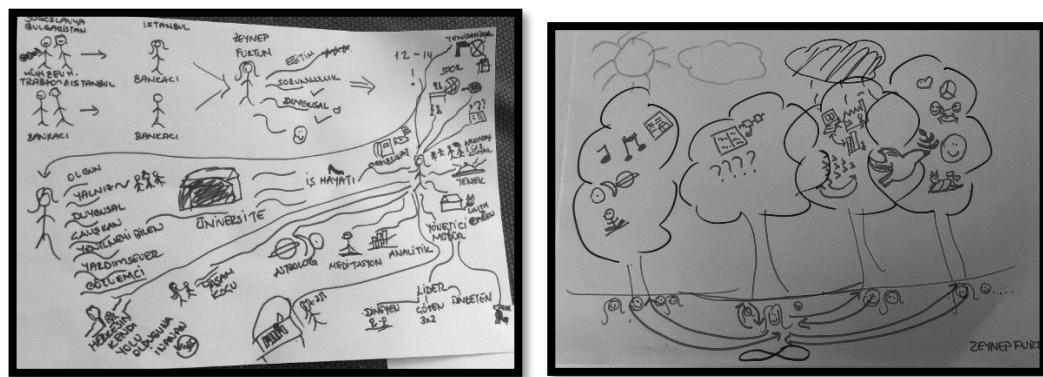


Figure 62. Drawings of Participant 15 before (left) and after (right) the program

Participant 9 also changed her drawing for leadership in a more organized manner through using a metaphor of compass with related elements on it as shown in Figure 63 below:

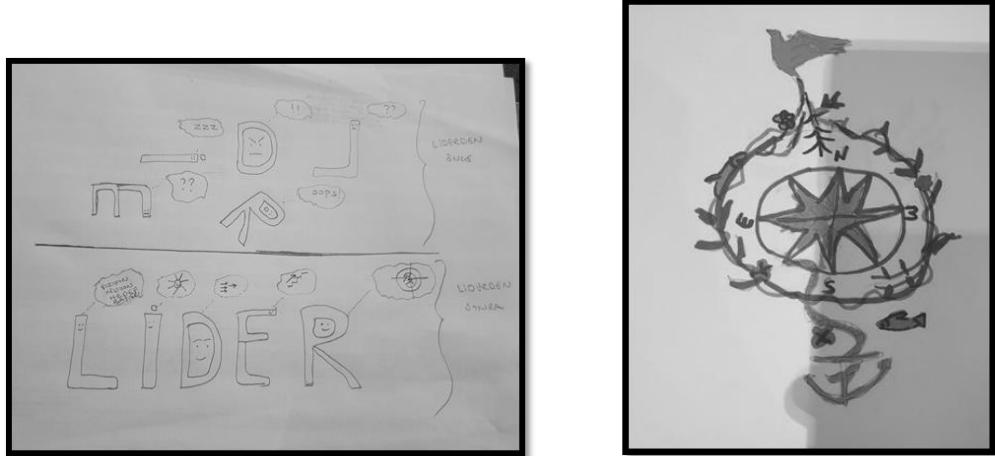


Figure 63. Drawings of Participant 9 before (left) and after (right) the program

6.1.2.3.e Originality of contribution

There were six participants using original metaphors while the drawings became more authentic and reflective after the program. For example, Participant 8, instead of putting all the images and words together to herself, chose to draw herself authentically through a metaphor of a hand holding a heart as shown in Figure 64 below:

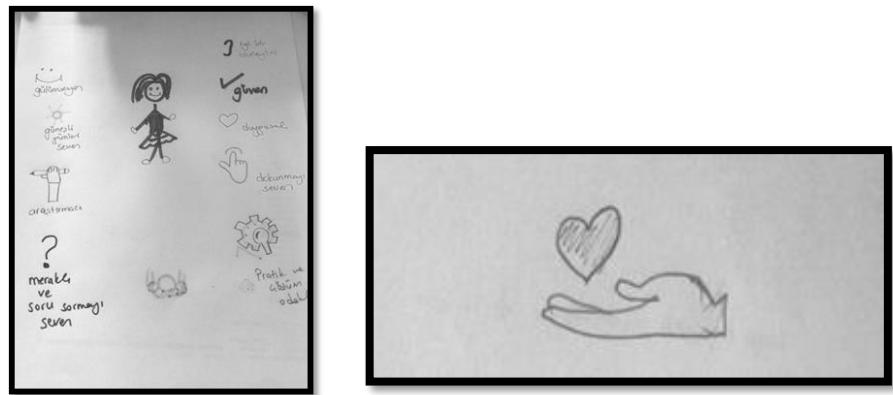


Figure 64. Drawings of Participant 8 before (left) and after (right) the program

Moreover, as presented in Figure 65, Participant 3 changed her drawing from the first letter of her name towards a metaphor of a smiling artist owl:



Figure 65. Drawings of Participant 3 before (left) and after (right) the program

In the following drawings in Figure 66, Participant 9 also changed her own definition from a brain-fertilizing mechanism towards a famous bird image of phoenix:

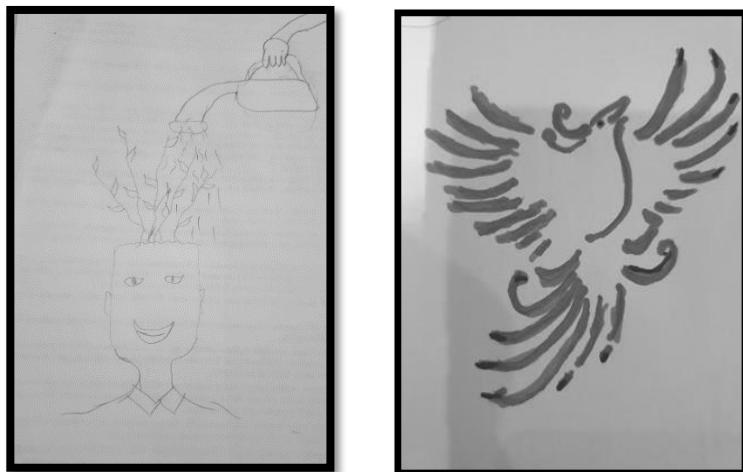


Figure 66. Drawings of Participant 9 before (left) and after (right) the program

Participant 2, in Figure 67, changed in a very original way, the drawing of himself from a smiley horse towards a dancing joyful horse in order to reflect his increased level of arousal during the program:



Figure 67. Drawings of Participant 2 before (left) and after (right) the program

6.1.3 During the program

During the program, the data was collected from the observation notes of the researcher as a participant observer and the classroom sharing of the program participants. The content of the program included many interactive parts as arts-based activities to develop the creativity of the participants as well as the discussion sessions. In the following sections, there are related parts of the observation notes on the sub-categories of creativity.

6.1.3.a Paradoxical viewpoint

There was a special topic for the paradoxical viewpoint of the leaders, which included the subject of Competing Values Framework together with Janusian Thinking (Rothenberg, 1971). Competing Values Framework, as stated in the literature review, calls for leaders with paradoxical viewpoints between collaboration versus competition as well as innovation versus control. Participant 6, during the program, shared her own experiences on the importance of paradoxical viewpoint about innovation and control:

I am working in an international corporate organization on health technologies. There is always a culture of innovation, and we experience many transformations. However, this can become highly tiring for us. It is very nice to have transformation, but there should be some standardization in order for us to get adaptation for these new things. Constant transformation through innovation makes us exhausted, because we cannot have an opportunity to adapt to the changes before the next one.

As she shared in her example, the institutions should have competing values and cultures together in order to improve quality and efficiency. As the competing side of the innovation, the institutions should also pay attention to control, hierarchy and standardization in order to have a paradoxical viewpoint. Moreover, Participant 4 joined this discussion by giving an example of highly hierarchical organizations:

The institutions which have too hierarchical cultural values on the other hand, cannot catch innovative improvements. Usually these are known as public institutions, however there are plenty of private corporations which stick to this attitude around us. We know that they become very tiring for the personnel to obey exaggerated rules and regulations, and their vision becomes very restrictive compared to others. Actually, the competing values framework indicates a matrix, and the institutions can choose how much they have one part while having some from the other side.

Through Competing Values Framework, participants discussed the ability to think in both/and way by merging two opposite ideas or values at the same time instead of thinking either one or the other. Three participants gave related examples from their own experiences in professional life.

Moreover, in the second module, there was another example for the paradoxical viewpoint of leadership within the storytelling exercise. In this activity, participants created a collective story altogether by adding new ideas one by one randomly. At the beginning they decided to start a story of a digitalization process of a company during the pandemic period, and they went on together through saving

human resources while joining the harsh competitive market. This view included other competing value duality, in which the collaborative culture of the human resource culture opposes the competitive culture of the rapid market share. During this collective story, the participants declined to fire any personnel during the digitalization process, which supports a decrease in the number of required personnel as well as increases in the expenditure with technological equipment investments. They agreed to join the competitive market of digitalization while saving their human resources, and chose to face challenges altogether and to make sacrifices altogether as the whole company at the end of their story.

The original theory behind the paradoxical leadership was Competing Values Framework, and its preferred thinking style of Janusian Thinking, which includes both/and vision for the paradoxical situations. In order to practice this kind of paradoxical situations in communication, there was a practice of intonation for the participants, which included both opposing values together. All the participants joined this exercise. For example, Participant 12 read the first part of the sentence very happily while continuing second part with a feeling of disappointment in the given sentence: ‘He said yes, he said yes!’. Actually, she gave the opposing emotions in the same sentence. During this practice, the participants joined and voiced over the sentences with many opposing styles: angry-appreciated, threatening-requesting, angry-pleased, indifferent-curious etc.

In the last course, Participant 2 prepared a mind map for leadership communication, and in this project, the biggest part was reserved for the images including opposites to present the paradoxical viewpoint. Participant 2 presented his own mind map in these words:

I did not include any words in this mind map, because I am opposed to a structured definition of the leader. The concepts become eviscerated and dried from inside, when there appears too much talk on it. However, the opposites are important in leadership, therefore I included some images of opposites like yin-yang, man-woman, night-day in order to indicate these paradoxes. It is essential for leadership to hold the opposites together, and having an inclusive attitude towards opposing ideas. A person cannot stay as a leader for everyone and forever, but, if she/he includes as many opposites as possible, she/he can create a wider mutual ground for most of the diversity.

Actually, thinking of the opposites together widened their perspective and pushed them to question their decisions in an unusually paradoxical way, and this improved their ability to think and look at the things from a different perspective, which is original and also authentic as their own mixture of paradoxes.

Apart from the paradoxical viewpoint, I also observed participants' creativity in general during the arts-based activities. Although all the arts-based activities during the program had a purpose to improve the creativity of the participants, basically two activities were designed to focus on creativity: The first one was achieved in the second module and called Leader's Metaphor, in which each participant spontaneously found a material to create a link to introduce herself/himself as a leader. This activity was for participants to generate creative connections between two different things as a metaphor creation process. The second activity for creativity happened in the following week, and was called Leadership and Me: The participants, in a random appearance of their drawings on the screen, explained what they had drawn about leadership and then spontaneously created a connection with the other drawings they had prepared for the introduction of themselves on the first day. This was a crucial exercise, in which participants both explained what they had already created in their drawings and also applied their

creativity spontaneously to generate links between their two different drawings just in the course alive.

In the following parts, the findings about creativity are documented based on the whole program including these above-mentioned practices in four categories: Depth and Quality of Ideas, Variety of Resources, Organization and Combination of Ideas, and Originality of Contribution (Brookhart, 2013, p. 52).

6.1.3.b Depth and quality of ideas

The depth and quality of ideas of the participants improved throughout the program. In the first module, they introduced themselves through a reflection of their drawings, and then the first role-play task was achieved in three groups. This course was mostly for icebreaking between the participants through a calm and candid introduction of themselves on their drawings as creative art works, and also beginning for the interactive creative activities in groups as a role-playing activity to present an Executive Committee meeting happening in the future, in the year of 2100. In this first role play, two of three groups played their roles with simple ideas, the other group only discussed the issue.

The second module included Leader's Metaphor activity, in which 7 of the participants declared their ideas on leadership through a material they found in their rooms. The ideas were on the metaphors to indicate the features of leadership about 'clarifying and seeing the invisible' (eye glasses), 'enlightening the darkness' (torch), 'energizing and enlightening' (candle), 'enabling indispensable communication and multipurpose functioning'" (cell phone), 'holding a friendly connection' (a cup of coffee), 'bringing prosperity, diversity, and if required, speed' (a colorful elephant figurine). The ideas were various, but two people used the torch metaphor in slightly

different implications: Participant 3 showed a torch in his hand to indicate its capacity to enlighten the darkness and help find his way in the dark, while Participant 6 emphasized its capacity to make things visible even if they are in the shadow and enable to see the invisible. Moreover, with another metaphoric image, eye glasses, Participant 7 also indicated a similar message with Participant 6 as the ability to see the invisible. The active participation in this creative activity was still among half of the participants.

In the third module, there was an opening activity as Leadership and Me, which was to create a connection between their drawings of both themselves and leadership in a spontaneous manner and in a mixed order at the course. The depth and quality of ideas appeared as much more improved on this activity.

The connections between themselves and their leadership conceptualization was done on quite creative ideas through various different contexts. For example, Participant 1 drew leadership putting a cross on the question mark above a man's head; he had already explained his drawing for the introduction of himself with a man sitting under a tree, and finally he held a connection:

In my first drawing I was not only sitting, but also thinking about stories under a tree, and in the second one, I drew a leader with putting a cross on his question mark, because I observed that the decisive leaders are very important in uncertainty. Therefore, I can say that stable and determined leaders are required, who can motivate many people to follow himself/herself through telling stories.

Participant 5 also explained her drawings by generating a connection between them spontaneously:

In my leadership drawing, I drew a leader hugging her team positively while the team members were all smiling and happy. In the first drawing for introduction of myself, I had drawn different kinds of hats to define myself. If I connect these two drawings, I can say that both are all human-centered and indicating respect to both inclusion and diversity. For a leader, it can be in her team indicated through different people altogether hugged and welcomed by the leader; and as a person, for myself, in my various abilities indicated by different hats.

In the following times of the same day, the participation and idea creation were more divergent, and all the participants in three groups became active in a creative role-playing activity to generate two different cases for both Fixed and Growth Mindsets of leaders.

In the last day of the program as the final module, depth and quality of their ideas were the best of all at the last role-play activity, Our Hamlet. It achieved after activities of expressionist art, mind maping, and discussion on storytelling, leadership and roles in the play of Hamlet. There were again three randomly appointed groups, their ideas were qualitatively much better than before to adapt a scene of Hamlet to our culture. One group displayed the wedding ceremony of Hamlet's uncle and mother through Turkish wedding music; the other group displayed night watch of the soldiers when father Hamlet's ghost appears, while adapting the conversation into Turkish context and also including the name of young leadership association surprisingly. The last group was the most creative, who reflected the change of the king into a case of managerial change at a workplace, and also displayed the scene in which previous manager told the cheating on her position, just like, in Hamlet, the ghost of father Hamlet explains the betrayal about his death.

6.1.3.c Variety of resources

During the activities, participants used resources from the materials around them to create metaphors together with connections from their own experiences, stories and cultural idioms, previous studies and documentaries to generate creative products. They basically used their own experiences as the resource of creativity. For example, Participant 4 showed a white candle in the metaphor of leadership in order to generate a connection between their functions:

I have chosen this white candle to define leadership because, it is a source of light and energy while melting down by doing these. The candle enlightens the darkness, and also gives heat all around. Moreover, it is used in celebrations, especially birthdays, and indicates a positive energy. Its color is also important, as white resembles innocence.

Moreover, Participant 9 used her experiences as well as the values of the society through an idiom, which tells that a cup of coffee has a huge impact lasting for forty-years as a positive memory in friendship:

I have chosen this cup of coffee to explain leadership, because it indicates a long-lasting positive relation, friendship and nice chats as well as functioning to increase concentration on people, make them awake, and enable them work efficiently.

On the other hand, Participant 14 used her own experiences, and social beliefs together with information from a documentary about elephants to define leadership:

I took this colorful elephant figurine. Apart from meaning fruitfulness and prosperity in social belief, it is a colorful elephant which carries the colors of the diversity of its team on itself, and creates a mutual colorfulness. Furthermore, the reason why I have chosen an elephant was coming from some information I gained from a documentary: Despite being huge creatures, I learned that elephants can run quite fast if they want. Therefore,

in this time of change and uncertainty, the speed is also very important for the leaders according to me.

Similarly, in the other activity, Leadership and Me, Participant 2 used his own experiences, idioms and his own research about horses in order to explain leadership:

There are four horseshoe prints in my leadership drawing. We generally use an idiom to define galloping as “dört nala koşmak” [direct translation from Turkish: running through four horseshoes], just like using definitions to define the leader. However, the facts are different: while running fast, horses use their two or three horseshoes to increase their speed, and drawing this in four horseshoe prints becomes problematic in its meaning. Trying to define the leader is also problematic, because I think there are no leaders available, but only the leadership times they execute. Moreover, by too much talking on these four horseshoes within society through idioms, this false consciousness becomes common and the inside of the concept becomes drained off. This happens in leadership, while talking too much about what makes a leader, the concept also becomes meaningless and drained off.

Finally, there were resources from stories in definitions of leadership while holding connections to themselves. Participant 13 applied a story about Solomon Islands, in which people used bad words to kill trees in order to open farming areas. She underlined the importance of feelings in communication even with trees, and indicated the lack of emotions as well as a requirement for a balance between emotions and mind in leadership communication. She also moved towards her drawing on herself, in which there was a scale holding brain and heart on its two sides to create a balance, and generated a connection of balance between emotional and analytical sides. On the other hand, Participant 3, in his drawing on leadership, referred to the movie Invictus, which tells the story of Nelson Mandela, in order to underline the importance of ability to create inspiration for leaders. Then, he connected this story with his drawing of himself, in which he puts a target of being

academician that was decided through an inspiration of a leader in his university life, one of his lecturers.

6.1.3.d Organization and combination of ideas

During the program, in order to improve creativity, participants were required to combine different ideas and then organize them to present the whole framework. Especially, in activities like metaphoric thinking, improvisational role playing, storytelling and connection building between their drawings of themselves and leadership; they organized and combined their ideas in both personal and collective manners. The most important part in these arts-based activities was their spontaneous and improvisational characteristics, which directed the participants to use their creativity at that time and thus improve creative thinking abilities. For example, after mentioning imaginative thinking and importance of using metaphors to create connections, the participants were required to create their own metaphors on the concept of leadership; and they were quite successful and quick to create these connections through metaphors by combining and organizing ideas in their minds in an effective manner. Participant 5 showed a mobile phone as a combination for leadership and built a connection between its black color, huge data capacity, navigation application as indicating nobleness, information capacity, and directive manner of a leader, respectively.

In another activity, they were exposed to a more complicated task in creativity in Leadership and Me, in a random order they firstly explained their drawing on leadership and then created a connection with their drawings on themselves spontaneously. For example, Participant 4 firstly explained her leadership drawing, and then linked this to her drawing on herself:

In my leadership drawing, there are birds flying together, but their leader is separated from them to direct them towards the sun and show them the way between the clouds. Here, the journey towards the sun requires creativity and innovation for the leader to find original ways to direct others. Similarly, in the drawing of myself, I used the first letter of my name together with art and music images on it. These artistic images resembled the creativity in myself and the capacity of innovation as a leader. To sum up, creativity and innovation were the most important points in my conceptualization of leadership as well as about myself as a leader.

This ability for organization and combination of ideas was improved much throughout arts involvement of the participants. In improvisational role-playing activities, they decided the main situation and distributed the roles in groups in breakout rooms in 5 minutes, and then, played these situations in the main room without any previous rehearsal. They organized and combined the ideas during dialogues by listening to each other, and there appeared more and more creative works throughout the program. For example, in the third module, during a conversation between personnel and a manager as the role-playing for leadership case with fixed mindset, the recommendation of Participant 15 about using cloud system as storage was not listened to by the fixed mindset-playing manager, Participant 14; and the manager said that clouds can fly away, and thus it is not convenient for them to use the cloud system. They were quite fluent in communication and finding creative replies within the dialogues like this.

6.1.3.e Originality of contribution

There were original contributions for the conceptualization of leadership and its communication through creative drawings, metaphors, storytelling and role-playing activities. Especially, the final role-playing after many arts-based activity experience

and creative thinking exercises included the most original contributions. Everyone was active in their roles, creating some originality into the parts of the classic famous theatre play, Hamlet, in order to transform it as Our Hamlet, in which a scene of the play was adapted to our culture. After this exercise, some of the participants confessed that playing Hamlet had firstly looked frightening and impossible for them, however, after practicing arts-based activities and involving in creative arts, they said that they quickly joined the activity without any hesitation of failure and thus created original things comfortably in a restricted time. For example, a group used a metaphor of manager change at work in order to imply the change in kingdom in Hamlet; this was a quite original contribution for the adaptation of Hamlet to business culture.

6.2 Research Question Two: To what extent have the participants enhanced their communication skills for the conditions of the Post-truth era?

In this part, the findings on the communication skills of the participants are presented in three parts: firstly, the data achieved before the program is given; secondly, the ones collected after the program are presented to see the differences; and in the final part, the observational notes are analyzed to see the findings during the program.

The findings on the communication skills of the participants are analyzed under two main themes: verbal and non-verbal communication areas as the indicators of social and emotional skills, respectively (Riggio, 1986). Moreover, as Riggio (1986) indicated in Social Skills Inventory (SSI), there are three subcategories for each theme to cover the encoding, decoding and regulation processes of communication defined as expressivity, sensitivity and control respectively.

6.2.1 Before the program

In this part, there are the findings gathered before ABC Leadership Communication Program on communication skills. The findings before the program are given under two headings: (1) Pre-Test Process, (2) Interviews. The first heading, Pre-Test Process, covers the quantitative data collected from Social Skills Inventory (Riggio, 1986), while the other heading, Interviews, includes the findings of the qualitative data analyzed through thematic analysis under two categories as defined in SSI (Riggio, 1986): (1) Verbal Communication as Social Skills, (2) Non-Verbal Communication as Emotional Skills. There are three sub-categories for both these two categories: (1) Expressivity, (2) Sensitivity, and (3) Control in order to indicate the encoding, decoding and regulation elements of the communication process.

6.2.1.1 Pre test process

Before the program, the Social Skills Inventory (Riggio, 1986) was applied to the participants in order to assess their communication skills as the total of verbal (social) and non-verbal (emotional) communicational areas. As shown in Table 33 below, the average score of Non-verbal Communication Skills was lower than the Verbal Communication Skills with the values of 146.00 and 157.60 respectively before the program. Moreover, the highest and lowest score levels were presented as the top and bottom values of the participant results; and indicated as maximum and minimum values in the table below. Focusing on the top level, the maximum score levels were parallel to the change in the mean values with a lower value (168.00) in non-verbal communication than the value of 188.00 in verbal communication. The bottom level showed the same trend with 126.00 score in non-verbal communication which was lower than the verbal communication minimum level of 138.00.

Table 33. Pre-Test Scores of Non-Verbal and Verbal Communication

	Non-Verbal Communication (Emotional Skills)	Verbal Communication (Social Skills)	Total
Max	168.00	188.00	354.00
Mean	146.00	157.60	303.60
Median	141.00	157.00	296.00
Min	126.00	138.00	278.00

This result indicated that the social skills were communicated better by the participants when compared to emotional skills. When looking at the details of the verbal and nonverbal communication areas, there were three sub-categories for each part as expressivity, sensitivity and control to indicate encoding, decoding and regulation abilities of the communication process. In the following Table 34, there are three sub-categories with the detailed score values of 15 participants. In the non-verbal side, the highest average score belonged to emotional sensitivity (54.93), and afterwards, emotional expressivity (48.87) and emotional control (42.20) followed respectively. On the verbal side, the average score of social control (63.87) was the highest, which was followed by social expressivity (51.40) and social sensitivity (42.33). In the emotional side, sensitivity (54.93) is the highest score, while in the social part, it is control (63.87).

Table 34. Pre-Test Scores of Communication Skills

Before	Emotional Expressivity	Emotional Sensitivity	Emotional Control	Emotional (Non-Verbal)	Social Expressivity	Social Sensitivity	Social Control	Social (Verbal)	Total
Max	65.00	69.00	59.00	168.00	62.00	54.00	73.00	188.00	354.00
Mean	48.87	54.93	42.20	146.00	51.40	42.33	63.87	157.60	303.60
Median	49.00	53.00	41.00	141.00	52.00	43.00	65.00	157.00	296.00
Min	31.00	45.00	31.00	126.00	40.00	29.00	57.00	138.00	278.00

Taking into account these data attained through Social Skills Inventory (Riggio,

1986), the interview replies of the participants are analyzed under the same

categories in order to understand the expectation and appreciation of the participants about communication skills.

6.2.1.2 Interviews

Six out of the 15 participants emphasized the communication skills as the requirements of leaders in the current period. They took the current period as the time of uncertainty, and underlined communication as an important part of leadership. Especially, during the period that started with the rapid emergence of Covid-19 pandemic, participants emphasized the need to be open to learn and understand others while coping with the challenges and crises of uncertainties.

In the interviews, participants mentioned their expectations about this arts-based development program in quite a related way for communication skills before the program. For example, Participant 4 emphasized the importance of communication skills:

Arts-based learning, especially for leaders, is very important. Everything can be taught through arts, and actually, everybody is holding an artist inside. I am similarly teaching my content through arts. Body language, verbal and non-verbal communication, regulation of the emotions is very important. They are important especially for leaders.

Moreover, participants mentioned the elements of verbal and non-verbal communication in detail in their understandings before the program. There is analysis of these interviews under the factors defined by Social Skills Inventory, which combines social and emotional skills with verbal and non-verbal communication and indicates three subcategories for each as encoding, decoding and control for the skills of expressivity, sensitivity and regulation, respectively.

6.2.1.2.a Verbal communication as social skills

In verbal communication, leaders understand and decode words of others as well as expressing themselves by encoding in language, and also, they try to control their social environment through regulation of their words. In order to cover the whole verbal communication skills, in the following three sub-categories, the interview data collected before the program is analyzed according to social expressivity, social sensitivity and social control. There were totally five participants who mentioned verbal communication in their interviews before the program. The sub-categories are changing according to their emphasis on issues in verbal communication.

Social Expressivity

During the interviews before the program, four participants mentioned the importance of social expressivity of leaders. For example, Participant 5 underlined the need of knowledge for the leader and expressed the importance of being verbally expressive in an efficient manner to inform others:

It is important for the leaders to have knowledge and 360-degree content related to their areas... We need leaders who manage their communication in a proper way; they should inform others with their knowledge in times of uncertainties... It becomes great if we can use information and communication together.

Moreover, she mentioned her own experiences as a positive and smiling administrator in her professional life, and emphasized the importance of positive communication with others:

I am not oppressive, and also, I am a person who brings the others together in a solution-based manner. I believe that nothing can be achieved through any force or dominance.

Participant 6 mentioned her expectation from the program in order to increase her ability to express herself to the others in a proper way:

I am talking very fast, and I want to speak in a way that others can easily understand me. I realize that others cannot understand my communication, and thus, I should change my expression. Arts will recreate me and aesthetically influence my communication in this program.

Participant 9 also emphasized the importance of being open and straight in communication with their teams especially in times of crisis.

Social Sensitivity.

All of the four participants mentioning verbal communication went into the issue of social sensitivity as the decoding skills in leaders' communication. For example,

Participant 12 also emphasized the requirement to listen to others in the communication processes of decision making:

I gained quite a lot of experience. During my performance evaluations, I firstly listened to different sides of the issue, and made decisions accordingly. I believe in the importance of participatory leadership.

Participant 10 stated that leaders should go into the field in order to understand the conditions, in which their teams are working:

There are many mistakes in communication, as I observed from others as well as myself. It is important not to forget that they are humans, and we should try to understand them. Their potential should be understood when the

corporate expectations of the organization are considered. We should manage them by taking this kind of evaluations into consideration.

He also emphasized that the leaders should not be disconnected from the conditions in their environment in order to see different perspectives around. Similarly, Participant 7 underlined the importance of decoding the conditions surrounding a leader and act accordingly:

Leadership is something like this: it is an ability to get shaped according to the conditions which you are inside. You should understand the situation you are experiencing and respond to the people accordingly. Real leaders appear in times of uncertainty; they are like the light to follow for the others. They should take the larger masses into attention while thinking of their personal purposes.

In fact, Participant 7 implied the abilities of leaders to regulate their social environment in her last sentences, which is our next category.

Social Control

There were three participants underlining the importance of social control. For example, Participant 9 mentioned how important it is to analyze and understand the general social environment in order to regulate the social area:

In this crisis of Covid-19, I did not give up like many other managers. I worked hard to understand the experiences of the others, solutions found by others and all functioning about coping with this crisis. I stayed open and straight in my communication, and explained to my team regularly what I was trying to do. By being open in communication, I prevented my team from getting more stressed and also, I found friends to talk to during these difficult times. Many other managers lost their connection with their teams in order to cope with the uncertainty by themselves.

Other two of them basically mentioned the effects of arts in the regulation of the social environment. For example, Participant 12 mentioned an important experience she was involved in as an example for the power of arts to regulate the social environment:

While I was working for an international company, there was a reception for the people coming from various countries. There was too much buzzy noise from the sounds of different languages. I saw that somebody sat at the chair of the piano in the room, and started to play a music. And suddenly everyone in the hall came together to listen to the music and started to share the feelings coming from the melody. I think it was the power of arts to create a mutual language between people.

Participant 10 also mentioned the unifying effect of arts in social environment:

I have a daughter in primary school, and also my parents are in their 80s. We live in the same house as coming from different generations. When they start drawing, they can enjoy altogether in a positive way. This is the unifying effect of arts.

6.2.1.2.b Non-verbal communication as emotional skills

For the non-verbal communication skills, there are three sub-categories as emotional expressivity, emotional sensitivity, and emotional control in order to indicate non-verbal encoding, decoding and regulation abilities. In this part of the analyses, the focus is on the internal communication of the participants with basically themselves and, also others on the affective side. A total of five participants underlined the importance of non-verbal communication in their interviews before the program.

Emotional Expressivity

All of the five participants mentioning emotional skills underlined emotional expressivity as the encoding skills for emotions. For example, Participant 9 also

explained her expectation about the program, while underlining how important it is for a leader to express feelings:

We are firstly human beings, even if we are titled as managers; we have emotions too. Similarly, the more we appeal to the emotions of others, the more we can be successful. Arts have been used through all centuries; drawings had appeared before the ideas. Emotions direct the attitudes: firstly, emotions direct the ideas and then attitudes.

Participant 8 emphasized emotional expressivity as one of the prior needs of the leaders in our time in order to express ourselves to others in a proper way:

Leaders need sincerity in their communication, when you feel this sincerity, you can build trust towards them. Friendliness and trust in their communication define their effectiveness. If they use “we” language by showing their inclusiveness towards their team, their mistakes can be even tolerated easily. This emotional bond with the team is crucial.

Other three participants underlined also the importance of arts in emotional expressivity. Participant 13 spoke about her arts experience as a way to express her emotions: “I began to play guitar. It had a meaning for me to express my emotions, actually, express myself.”

Participant 2 described the power of arts to increase emotional expressiveness in communication:

I believe that all types of arts are very beneficial even in being analytical. There appears a benefit through arts. In communication, there appears emotion: you transmit something to the others, and it becomes effective through arts.

Participant 6 mentioned that arts create an aesthetic meaning making influence on communication:

When you get involved in arts, you gain a sense of meaning, and improve yourself. Arts work to adjust the sharp points in our communication by rasping them. You can be sharp-tongued, cold and distanced person in your communication, but arts enable us to fix them.

Moreover, Participant 6 continued the importance of emotional sensitivity to become emotionally expressive in her last sentences:

During arts involvement, you are staying alone with yourself. For example, we will position ourselves in our drawings, and it will create an awareness.

As she mentioned above, arts involvement increased emotional expressivity while turning our attention inside to understand ourselves. In the coming part, this internal journey is analyzed in the words of the participants under the title of emotional sensitivity.

Emotional Sensitivity

Among the five participants underlining the importance of non-verbal communication as emotional skills, four participants indicated the importance of emotional sensitivity as the non-verbal decoding skills of leaders. While mentioning her expectations from the arts-based program, Participant 9, with her psychology background, underlined the importance of arts to understand ourselves and others:

I can see what a child lived throughout a drawing; it is an important tool for the psychologists. Arts enable us to express the things which we cannot tell directly. We will see our internal world we may have never realized. This will improve learning as well as creating a positive environment to express ourselves.

Participant 7 also indicated the importance of internal communication as decoding the emotions of oneself:

The power related to their inner world is important for leaders. Openness and honesty to yourself is crucial: we should get awareness about our feelings and do not forget that we are humans too like others. Thus, we realize the factors around us which are not under our control, and get clues from these to give directions to the future. Also, taking the suggestions of others: I mean, getting nurtured from others, and sharing something with the other you are leading. I turned inwards in this period: I recombined my spirit and body again. Previously, something was missing. I was waking up in the morning, but my spirit was staying in bed.

Moreover, Participant 10 explained his observations about arts, and stated its influence of internalization:

I can observe the effect of arts while my two daughters are drawing; they can internalize the issue. I expect a similar effect on me during this program, I will internalize the issues in real life.

Just like the internalization effect of arts involvement to create emotional sensitivity, he emphasized understanding and feeling the experiences of others. Participant 10 also mentioned his own experiences, and his own never-ending learning process:

Especially in this pandemic period, I saw difficulties as opportunities to learn something. Leaders should see the perspectives of others in order to stay inside the system. We should build empathy with others in order to feel the experiences of other, instead of directly knowing their lived experiences. I also turned into myself to make evaluations about my past and accordingly tried to make plans for the future.

Participant 6 used a metaphor of jellyfish to describe our organs to feel the things around through affective ways apart from the decoding process done through logic:

We are humans, not composed of algorithms. Our senses should be open. I feel like a jellyfish, which perceives its environs with organs, I mean actually, with feelings. We learned that logic is not always working. It is very important to open the senses to perceive others and their experiences. These are the channels through which leaders nurture themselves. Especially in uncertainty, our senses and imaginative abilities should be open. We are going into chaotic and fast changing conditions. It is very important to create adaptation in a fast manner.

Emotional Control

There were three participants stating the importance of emotional control as non-verbal regulation skills for leaders. For example, as Participant 9 indicated in her interview, it is one of the crucial but also difficult features of leaders in especially times of uncertainty:

Some managers during this difficult period left their teams, shut down their business and ran away with fear, anxiety, and stress. However, real leaders did not try to rush up and managed to be calm and resilient. They carefully analyzed other role models, experiences of others in the world, and get advice from the people around; but also stayed open and candid with their teams in order not to lose their motivation. They created advantage from this crisis to get closer and bound with their teams.

Similarly, Participant 10 mentioned the difficulty of keeping emotional control through his own experiences:

It is very important to keep your relations in balance, and become careful to stay as a role-model for your team. In my corporate experience, I am assigned as a manager to a team of 12 people, who are not speaking with each other. The environment was very cold and tense because of the tension between the team members. I understood that emotions are very important and they should not be ignored in corporate life, either. I arranged talks to each team member, and tried to understand them as they are. It is crucial to understand the emotions and affective conditions of the people and finding solutions for them accordingly. It is very difficult to manage this. But leaders should be careful about these issues, especially in difficult periods. Throughout the pandemic period, there will appear an increase in emotionality together with emotional explosions as the difficulties increase.

Participant 8 defined herself as a person who is generally applied in chaotic situations in order to take others under control by calming them down, and underlined how important it is to stay calm and regulate emotions.

6.2.2 After the program

In this part, there are the findings collected from the data after ABC Leadership Communication Program on communication skills. The findings after the program are given under two headings: (1) Post Test Process, (2) Interviews.

The first part, Post-Test Process, covers the quantitative data achieved from Social Skills Inventory (Riggio, 1986), while the other part includes the findings of the qualitative data analyzed through thematic analysis under two categories as defined in SSI (Riggio, 1986): (1) Verbal Communication as Social Skills, (2) Non-Verbal Communication as Emotional Skills. There are three sub-categories for both these two categories as (1) Expressivity, (2) Sensitivity, and (3) Control in order to indicate the encoding, decoding and regulation elements of the communication process.

6.2.2.1 Post test process

The data collected from SSI after the program indicated that verbal communication score is higher than non-verbal communication score with mean values of 158.60 and 148.93 respectively. When the maximum and minimum values are taken into account as the ceiling and bottom values of the class in Table 35, the maximum value is 172.00 in non-verbal skills, and 185.00 in verbal skills; and the minimum values are 119.00 and 136.00 respectively. In the areas of maximum and minimum values, the

non-verbal skills are still lower than verbal communication skills, which indicates that emotional intelligence elements are generally lower than the ones of social intelligence in Table 35 below.

Table 35. Post-Test Scores of Non-Verbal and Verbal Communication

After	Emotional Expressivity	Emotional Sensitivity	Emotional Control	Emotional (Non Verbal)	Social Expressivity	Social Sensitivity	Social Control	Social (Non Verbal)	Total
Max	66.00	72.00	62.00	172.00	68.00	52.00	71.00	185.00	349.00
Mean	48.93	56.33	43.67	148.93	52.93	41.60	64.07	158.60	307.53
Median	52.00	55.00	46.00	149.00	54.00	42.00	66.00	161.00	304.00
Min	36.00	44.00	30.00	119.00	40.00	33.00	53.00	136.00	280.00

When the mean values are taken as the average score of all participants, comparison between pre and post test scores indicate the change as given in Table 36 below.

Table 36. Comparison of Pre and Post-Test Scores of Communication Skills

	Emotional Expressivity	Emotional Sensitivity	Emotional Control	Emotional (Non Verbal)	Social Expressivity	Social Sensitivity	Social Control	Social (Non Verbal)	Total
Before	48.87	54.93	42.20	146.00	51.40	42.33	63.87	157.60	303.60
After	48.93	56.33	43.67	148.93	52.93	41.60	64.07	158.60	307.53
Change	0.14%	2.55%	3.48%	2.01%	2.98%	-1.73%	0.31%	0.63%	1.29%

It is appeared that both verbal and non-verbal communication skill scores increased, only the sub-category of Social Sensitivity has decreased. The change in non-verbal communication skills was greater than the change in verbal communication skills with the percentages of 2.01 and 0.63, respectively. Highest rate of change happened in Emotional Control with 3.48%, followed by Social Expressivity with 2.98% and Emotional Sensitivity with 2.55%.

6.2.2.2 Interviews

The semi-structured interviews were repeated after the program, and the participants, who had already expressed their expectations in the interviews before the program, this time presented their learning experiences and observations together with their ideas about the content learned in the program. The interview results of the participants were analyzed under basic categories of verbal and non-verbal communication skills represented by social and emotional intelligence in Social Skills Inventory-SSI (Riggio, 1986). There were 15 participants in total interviewed after the program as the whole class; and 12 of them mentioned the importance of communication for leaders.

6.2.2.2.a Verbal communication as social skills.

There were 10 participants underlining the importance of verbal communication as social skills among these above-mentioned 12 participants who displayed communication skills in general. For example, Participant 7 mentioned social skills as the needs of leaders in our times of uncertainty:

Leaders need to see ahead in today's highly uncertain times: it is crucial to have a vision, and this can be only possible to evaluate decisions together with the team to find the most accurate answers available. If the leader supports communication, especially participatory one, they can altogether work to diminish the disadvantages of uncertainty. It is very important to welcome others in communication and realize their perspectives for a leader today.

Moreover, Participant 9 referred to the contextual information in the program and underlined how communication, especially networking, became important for the leaders of today:

I remember from your presentation, there were black-and-white video, the movie of Charlie Chaplin [Modern Times]. Before, we were using our physical power, and now, the rules of the game have changed much: technology and social media are much more effective, they can even have a power to influence the results of elections. The needs hierarchy of Maslow has also changed, the need of "Wi-Fi" was added. Even if this Wi-Fi had not been available, your program could have not been realized. Therefore, it is required to give importance to learn, research and communicate: especially networking is crucially necessary. It should be given as a course in schools and universities. Leadership, professional life has all actually transformed into networking. You are becoming very similar to the ones around you. Nowadays, it is said that you are the average of the 5 people in your environment. It is exactly true; networking became crucial for us. In the previous times, it was not so important, we were spending our time from 9 to 5 pm at work, and the work was more physical. But now, there is Internet, time and information became much more valuable and to share them, as well.

Social Expressivity

All 10 participants mentioning verbal communication skills underlined the importance of social expressivity as the verbal encoding skills for leaders. For example, Participant 2 mentioned how arts broke the ices between the participants from the beginning of the program by enabling them to express themselves in an open and straight manner:

Zoom platform was very dangerous for the program. And also, its continuing period for four weeks. These busy participants could have given up, and withdrawn from the program in the second or following weeks. But everyone was very happy to join the sessions, they took off their jackets, and came as themselves. There appeared a nice sincerity between us. I think, beginning with arts and introducing ourselves through drawings were crucial: instead of explaining ourselves with words and sentences in a normal way such as saying "I was born there", "I do this" etc., we opened up through drawings we produced and introduced ourselves through these drawings. It was very interesting experience. Beginning from the first seconds of the program, using arts and also introducing ourselves through arts broke many ices between us at the beginning.

Moreover, Participant 8 shared her own experience of social expressivity by gaining confidence in communication through arts involvement:

Playing in different roles, creating the characters and playing with others were all the experiences I had never tried in my life; and, they improved my self-confidence a lot. In our first role playing activity, I became a CEO and got anxious about what to do and how to behave towards other senior people in my group. But the relations were very sincere and others were very friendly towards me: I understood that if I make a mistake, they will not put me down, and we are all enjoying together. When I realized this, I got relaxed and felt much more comfortable. I generally avoid being at the front, and do not want to show myself off, but here, I noticed that I can do it. It is not anymore required for me to stay timid or shy. Moreover, I began to look at ways to learn this in more intensive manners.

Social Sensitivity

There were seven participants indicating the role of social sensitivity as the verbal decoding skills of the leaders. Participant 7 explained how important to become sensitive to our surroundings and have a leader-as-learner role within the society in times of uncertainty like ours:

In this uncertainty, our brains are working on the side of threats, and this unfortunately creates tension for ourselves. It is crucial to take the uncertainty surrounding us as a challenge instead of a threat, and accepting the change as a new normal. I am trying to learn from this by looking for ways to transform all these disadvantageous situations into advantageous ones.

Participant 2 told about his experience of how Hamlet exercise enabled him to realize different ways of looking at others:

There is a text in the arts, and when an interpretation adapted to this, we notice the meaning of the art piece. For example, after watching the theatrical film of Hamlet and making an exercise on it, I noticed that there is not a unique truth for leadership, and accepted the truths of others as their

interpretations. You can accept that there are other ways to show Hamlet on stage.

Social Control

There were nine participants mentioning the role of social control as the regulation of the verbal communication. For example, Participant 12 mentioned the importance of social control through gaining awareness of today's agenda:

Leadership in our times is much more difficult than in the past. We are updated through this program. The content was very effective for me. It was quite important to have current issues in our daily lives and to accurately communicate them with others. This is important for ourselves as leaders and also, for our teams as the people whose awareness we will increase.

Similarly, Participant 3 emphasized communication skills together with agility, as the most important needs of leaders in today's world:

Leaders in our time, need to have a team work together in a mutual trust, harmony and collaboration: therefore, communication skills are very important for the leaders, and also, they should be agile. This was the first time I have ever heard about the Post-Truth Era, and I got awakened much. Perception operation happens around us. Especially in Turkey, there are two parts, one of which is suffering from this functioning and on the other side, there is another group using this operation. It is becoming more and more complicated to understand people, the suffering side can also go into a desire to change the agenda in an opposite direction, and may begin their own perception operation. As being the leaders in today's world, we should know the truth, and reach this truth in the right ways: afterwards, we will tell this truth to the other side in the most efficient way.

Participant 11 also underlined the awareness of leaders about the events around them to reflect this knowledge to regulate the relationship with their teams through efficient tools like stories:

The concept of post-truth and storytelling came into my life with this training. I realized and gained awareness about the information pollution around us in the Post-Truth Era. I understood that we should be careful about the liability of the information, and also try to increase the awareness of our teams by conveying this towards them. Moreover, storytelling was very attractive for me as a subject to communicate efficiently with others. If you had asked me what story meant before this training, I would have known it as a tool to tell narratives towards children. However, I realized how important the stories are to reach and influence others.

6.2.2.2.b Non-verbal communication as emotional skills

There were 11 participants mentioning the non-verbal communication as emotional skills in their interviews after the program. For example, Participant 6 mentioned how emotional skills developed together with creativity and verbal communication in this program:

The training was enlightening: hearing what has not been heard, noticing what has not been noticed, thinking out of the box. It is very important to look from a creative perspective, and our senses were developed by this creativity. We need a perspective looking from the eye of the heart, in this uncertainty, it is not enough to think only through our minds. When we look from a different side, we interpret the world, relationships, and experiences in a different manner. Likewise, our communication should be also right, but, not an ordinary, linear communication. In order to be a leader in our times, we should be different from others by using our voice and body language. If it is necessary to use visual expressions, this should be an effective communication. Every leader should find his/her own rights, become original and have people pursue him/her.

Emotional Expressivity

Nine participants mentioned the importance of emotional expressivity for leaders. For example, Participant 8 stated that the ability to express oneself in an open way with all emotions is important for the leaders in the Post-Truth Era:

The most important requirement for the leaders is their ability to stay sincere and to tell their stories to others in a candid and open way. Even if you have a bad reputation in your past, if you communicate your story whole-heartedly

and sincerely, you began to appear sympathetic in the eyes of others. Ten years ago, a singer in our country was put on trial because of smuggling, but he is now the first name to remember for sincerity and honesty. In the same way, the communication of the leader is crucial in the Post-Truth Era to convince people, because there is many disingenuousness, chaos and fake news around us. People are following the ideas which can appeal to their emotions now. Sincerity is an important factor for this.

Six participants especially mentioned their expressionist arts involvement while underlining the emotional expressivity. For example, Participant 2 mentioned his expressionist art experience to define his experience of emotional expressivity:

It is very important to see the meaning from a drawing and express it accurately. Actually, there are meanings in the things happening in our lives. We only stick around execution in our daily lives, but cannot think that my self tells something here. Arts enabled us to realize something which we cannot say to ourselves through taking it out from our inner world. When you let it go, you can get awareness and express it honestly.

Similarly, Participant 9 shared experiences about expressing the inner selves as a way of their originality and authenticity:

The arts managed to throw out not only what we were thinking but also what we were carrying in our unconsciousness. This was a training which opened what we were thinking as well as not thinking through expressionist arts.... Arts enabled the participants to bare their hearts. We opened ourselves much more quickly and easily because of arts involvement. We noticed different points on the same thing. Everyone practiced the same thing, but they created in a different manner by opening up themselves.

Emotional Sensitivity

There were 10 participants mentioning emotional sensitivity as the decoding skills for non-verbal communication. The explanations of the participants included the arts effect in emotional sensitivity. Participant 7 explained how arts created the opportunity to understand the feelings of others:

Through arts-based activities our communication increased a lot, and we created more intimate relations within this candid environment. We could have feedback from others, and we had an opportunity to understand what kind of an emotion we created on the other side.

Participant 2 mentioned his experience for the joy of getting the emotions of others during the program:

Extra tasks appeared during the program in my calendar, which were intersecting with two sessions of these program. But I chose to cancel the other programs in order to be able to join this atmosphere. I waited for the dates of the program during four weeks as if someone waits for an important wedding or ceremony with excitement. Our relationship mainly based on emotions was great. It was really beautiful to share and feel these emotions between us altogether. The participation of others, the direct and sincere participation of my friends was very effective.

Moreover, Participant 8 underlined how she could understand her own feelings through expressionist art experience:

I realized that I am generally putting myself into daily rush, and have stayed shallow. I understood that it is very important to look from different angles to change our perceptions just like noticing the details in a painting. It was very crucial for me to understand this requirement. We listen to our inner voices in expressionist art experience, and there appeared something which I did not recognize before. The theme of love... A side of myself appeared, which I try to stay distanced from in my own life while desiring it so much.

Emotional Control

There were seven participants mentioning the regulation of non-verbal communication as the skill of emotional control. For example, Participant 7 defined emotional control through body and mind awareness gained through arts involvement:

Arts involvement was very effective in the program: the awareness of body and mind is very important, which is an area we are not familiar with much. When we enter a place in which we can also use our bodies, it creates awareness. If you realize where you feel your emotions, the control of them becomes much easier.

On the other hand, Participant 2 shared his experiences about how arts affected him as a leader in order to control his ego:

Arts involvement brings you face to face with somebody who knows that issue much better than yourself. For example, when I joined a choir, I easily accepted the coordination of the choir master. It is not an easy thing for a leader to accept. You should leave your ego, and join the arts. You become a learning leader, and let yourself go.

6.2.3 During the program

Observation notes including the sharing of program participants were taken during the online classes in order to make a thematic analysis, and one of these themes was communication. As presented in Social Skills Inventory (SSI) by Riggio (1986), communication capability of the participants was approached as the total of social and emotional skills, indicating verbal and non-verbal communication respectively. All the participants were motivated to be involved in communication with themselves and others.

6.2.3.a Verbal communication as social skills.

The participants were open to verbal communication since the beginning of the program. They were already leaders in their area and as experienced professionals, they were all open to verbal communication. Generally learning leader model was

emphasized by the participants that showed their motivation and openness to learn and communicate with others.

Social Expressivity

Social expressivity was emphasized in today's leadership, and eight of the participants used the concept of inspiration for the effective social expressivity of leaders. Arts inclusion was an important factor for them to join this training as a way to improve their inspiring abilities. While explaining his drawing on leadership in the course, Participant 1 indicated the power of stories in his approach to leadership:

In my drawing there is a man sitting under a tree, who is thinking deeply. It is because I believe in the power of stories, and importance of finding the right stories to hug or welcome others. A leader finds a story, creates imagination; and others follow him as long as he makes the others as the parts of this story. It is much important to inspire others.

On the other hand, Participant 3 refers to the movie, Invictus, which tells the story of Mandela as the leader of North Africa, and underlines the importance of social expressivity as inspiration in his drawing:

I drew Nelson Mandela giving an award to the rugby team captain. It is a scene from the movie, Invictus, in which Mandela gives motivation to the rugby team and inspires them to win the world cup. In fact, according to me, leadership means inspiration.

During the program, there were many role-play activities in which participants used their social expressivity to communicate with others. There were differences between their first day performance and the following courses. Participants started to express themselves through their drawings of themselves and later, they linked these

drawings to other drawings about the conceptualization of leadership. It was a simultaneous activity which was extemporarily created at that time, and they were much more expressive in their words and images in their explanations of second drawings.

Social Sensitivity

Understanding the general social happenings in order to react to them properly was also the focus of attention among the participants. Participant 15 emphasized social sensitivity in leadership with her words while explaining her drawing on leadership:

It becomes much more important to listen to others in the harsh daily hustle. Our minds work always to reply to others. But the most important part is to become a good listener, and listen to the others to find solutions for their problems. It is crucial for leadership today to focus on the problems around.

Likewise, Participant 6 in her drawing defined how important it is for the leaders to understand their followers:

I always admire to the birds flying in coveys because, they always have a leader to show the way and indicate the right direction. I believe a leader is as the direction indicator. But these leaders are also carrying responsibility for the others following them: they should understand others, care for the wellbeing of them with a protective statue.

There were activities to develop their abilities for listening and making social analysis in the context. For example, the participants created a mutual story altogether, which was a difficult task including listening abilities to the others as well as finding the right and appropriate things to add into this social context. They successfully finished their story joining in one by one, without any pre-defined order;

and the reason for this was their active listening of the others and behaving accordingly.

Especially in the last module, the participants made a discussion about the play Hamlet, and analyzed the social environment as compared to today's world. Their analyses about the social structure and context of the play were quite rich and deep. After the statement of Participant 13 explaining that the situations are similar to today's agenda, Participant 4 underlined the presence of the provocative behaviors of leaders on society:

There are still the same intrigues. Hundreds of years passed after this play, and we are witnessing the same things. There was a saying in the play, "cast a fishing line", and wait for the others to react. Unfortunately, there are leaders, who cast a fishing line, and waits for the results mischievously.

Social Control

The discussions in the program about social sensitivity and expressivity were all reaching to the social control effects of the leaders in the society. Participants especially mentioned the importance of leader's ability to control their social environment in times of high uncertainty and chaos just as happening at that period. Participant 1 shared his observations about the failing leaders to control their social environment during those uncertain times, while explaining his drawing:

My approach to leadership is related to the inclusiveness and instructiveness of leaders towards society. In order to achieve this purpose, leaders should be prepared and toughly-standing against the external effects coming outside. I saw leaders who stayed idle and let their followers fall down into the chaotic challenges. Therefore, in my drawing, I put a cross on the question mark above the leader's mind. The leaders should not allow anything which creates chaos and problem for their followers. Recently, I saw many leaders failing on this issue.

Participant 14 underlined the facilitating role of the leader as a social controlling effect in our society in order to transform the society from an “ego system” to “eco system” by referring to Theory U of Otto Sharmer (2018):

When we look at the history, there were leaders, autocratically giving decisions instead of the others. Later, there appeared democratic leaders who decides on behalf of the majority of the society. In fact, even this is not appropriate anymore. We should move from ego system to eco system as Otto Scharmer says. There should be a system depending on the facilitation of everyone’s participation inclusively. Leadership is important here, if the leader creates benefit for her environment and if this benefit brings something for everyone in the ecosystem of society. Leaders create a system in which all the parts affected by the decision should be included in the decision making process.

Moreover, through arts-based activities, social control abilities of the participants were underlined. During role-playing activities, there were no written texts to play, and improvisation was important. During these roles, participants played the roles of leaders as well as their followers in order to experience how leaders change social context. For example, in the practice of fixed and growth mindsets of leadership, the participants in three groups played the leaders with fixed minds in a situation where they decided in their group, and repeated this situation with a version of the leader having a growth mindset. The leaders of the groups displayed their social control skills while the others witnessed and were affected by these attitudes. They also discussed and linked these cases to their own professional life experiences to define how leaders’ attitudes change their social environment.

6.2.3.b Non-verbal communication as emotional skills

Apart from the activities to develop social skills, the training program emphasized the emotional communication improvement of the participants through arts-based

activities. Throughout the program, the activities for emotional skills were brought in an increasingly deepening manner. Participants after introducing themselves through arts, they were involved in role-playing and sharing fake news stories in the first course. They worked on metaphor creation, intonation, storytelling emotional in the second module. Afterwards, they shared their drawings about leadership, sang a song together, role-played for fixed and growth mindsets and analyzed a painting for widening their perspective. Participant 13 explained her drawing about leadership throughout a story indicating emotions:

I drew from a story about the Solomon Islands, on which I wrote a composition before. It has a story about wiping off the trees in order to open farming area. People kill the trees by saying bad things to them. I believe that leaders should behave according to their limbic system. It is important to shape yourself according to the conditions required. Another way of behaving is achieved through analytic thinking by white collar people. It is important for leaders to approach others through emotions, and inspire them by this way.

In the last day, they began the course with an expressionist art activity, after which they shared their inner messages and emotions, and then worked on mind maps, and finally discussed the storyline, characters and context of Hamlet. Their final exercise was to play a scene from Hamlet, called Our Hamlet, in which they played a part of Hamlet by adapting it to our conditions. The last day was the most concentrated day for emotional communication, and participants were all active and eager to join the activities till the end of the course.

Emotional Expressivity

In order to develop emotional expressivity of the participants, there was an intonation exercise in which there is a list of sentences including the word, Yes, with different

emotional contexts. Every participant read a sentence with firstly the defined emotional mood, and afterwards some more difficult emotional moods were added to the exercise to make it tougher. Participants were eager and successful to express the asked emotion spontaneously. Moreover, some participants changed their emotional expression in the same sentence.

The participants also shared their real emotions in an honest manner during the exercises. For example, after a role-playing activity, Participant 9, who played a role of a follower for a manager with a highly fixed mindset, said “I began to hate you” towards her manager character player. This activity gave way to the expression of emotions by many participants who had suffered in the hands of leaders with a fixed mindset in their previous experiences. For example, Participant 15 stated that she worked with such an administrator, and hated him; Participant 4, expressed her anger by admitting that she saw many leaders like this, but they were thinking that they had a growth mindset. Participant 9 was extremely disappointed about the fixed mindset of her previous administrators, and she found this attitude as the source of mobbing at work. They were comfortable to express their feelings and non-verbally imply these emotions towards others.

Emotional Sensitivity

Program included exercises for participants to understand and be sensitive to the emotions of others as well as participants themselves. In order to develop emotional sensitivity for others, the participants watched each other role-play and make intonation exercises as well as watching movies and films in order to understand feelings of others. Especially, after watching a film of Hamlet by Royal Theatre, they discussed about the feelings of the characters and understand how successfully the

players reflected the moods of them. Hamlet was chosen on purpose for emotional communication, because it includes the emotional conflicts of the people in a well-designed way. Participant 2 shared his empathetic view on Hamlet and Leartes, the brother of his girlfriend:

I realized how perfectly Shakespeare designed the issues in script and presented it in a proper way. At the end of the play, Hamlet and Leartes were coming together to fight against each other in a sword fight. However, they were also reflecting on the fortune of each other: Both lost their fathers, and both were coming from this system of conspiracy.

Participant 4 also shared her understanding of the death of Ophelia, who is the girlfriend of Hamlet, and explained its meaning as “the death of the innocence”. Participants became deepened in their understanding of others’ emotions.

On the other hand, there were activities for the participants to understand their own emotions in a clearer way. Expressionist Art exercise, which included different kinds of arts involvement like music, dance, movement, painting, was an important tool for the participants to explore their inner world. The participants joined a live drawing activity with their eyes closed, and drew on a paper with both hands. The products seemed like chaotic lines or circles, but the participants reflected their inner messages on their own drawings one by one. For example, there were different messages for each participant such as “slow down”, “get balanced”, “take care of yourself more”, “calm down”, “go on”, “let’s move now”, “focus on, but also push your borders out” and so on. After this exercise, participants shared their experiences, and Participant 12 concluded this experience in her words: “This activity mirrored ourselves”.

Emotional Control

During the role-playing activities, participants learned to control their emotions while transmitting them to others. The most difficult exercise for them to control their emotions was Role-playing for Fixed and Growth Mindsets: Participants got face to face with their bad experiences of communicatively-problematic leaders during this exercise. However, they did not give up playing their problematic roles during the exercise. Only after the exercise, they expressed how they felt but controlled themselves. Participant 14, after the exercise, explained her situation of playing a leader image firstly with a fixed mindset and then with a growth mindset:

I got bored and felt suffocated while playing the leader with a fixed mindset. I was sweating while playing this role. By the time, I thought how often we got face to face with this kind of problematic administrators in our lives.

On the other hand, like professional actresses, she performed in a successful manner by blocking the communication requests of her team members. Other participants were all seriously playing their roles in communicatively-problematic leadership roles in the third module, and this was an important improvement for their emotional control in total.

Moreover, intonation exercise in the second module was a crucial activity to learn how to control emotional messages and use the right intonation to express the desired non-verbal message. Participants were quite successful in changing their mood during this exercise such as reading the sentence with an angry and then happy manner, or curious and then serious manner, or excited and then bored manner. They

used their voices for changing intonation as well as their mimics and other non-verbal attitudes in a quite proper way.

6.3 Research Question Three: To what extent have the participants perceived the positive influence of the arts involvement as a healing effect?

For the third research question, the findings of the healing effects of arts involvement are analyzed under this title. The data collection process was different in the search for the healing effect of arts involvement: The pre and post tests were not done before and after the whole program, they were repeated before and after each course during the program because, in a program which includes weekly sessions during one month period with its four main live courses, there could be many interfering effects on the moods of the participants during this one month period, especially in new pandemic conditions as stress-creating factors all the time. Therefore, the assessment of the healing effect was done just before and after of each course in four weeks, and the averages of the scores of pre-tests and post-test were used as the total value.

For the findings of the healing effect, two dimensions of Affect Grid (Russell, Weiss, & Mendelsohn, 1989) were used as the themes of feelings and arousal. The feelings were evaluated on the axis from unpleasant to pleasant on the one side; and the arousal was changing from sleepiness to high arousal on the other side (Russell & Gobet, 2012).

In the following parts under this title, firstly the pre-tests and interviews are presented as the data before the courses, and then, the findings of post-tests and data after the courses are given. Finally, the observation notes reflect the data collected during the program.

6.3.1 Before the courses

In this part, there are the findings achieved before each module of ABC Leadership Communication Program on the healing effects of arts. The findings before the program are given under two headings: (1) Pre-Test Process, (2) Interviews. The first part covers the quantitative data gathered from Affect Grid (Russell, Weiss, & Mendelsohn, 1989), while the other part, the interviews, include the findings of the qualitative data.

6.3.1.1 Pre test process

For the quantitative assessment of the healing effects of arts involvement, Affect Grid (Russell, Weiss, & Mendelsohn, 1989) was applied before and after each course. In this part of the study, the values of the pre-tests are presented as follows:

Table 37. Pre-Test Scores of Affect Grid

Date	Feelings	Arousal
June 9, 2020	6.53	6.47
June 16, 2020	6.40	5.60
June 23, 2020	7.54	7.00
June 30, 2020	6.08	6.15
Mean	6.63	6.29

The range of the values for both feelings and arousal was between 0 to 9, and the participants were generally stated a value above the average rate of 5 in the assessment. The values for each day indicate that the participants were feeling better and having more arousal before their course on June 23, 2020 than the other three dates.

The means of the feeling and arousal scores collected before each course were 6,63 for feelings, and 6,29 for arousal. The score of feelings were slightly higher than the arousal rate.

Table 38. Mean Values of Pre-Test Scores of Affect Grid

Before	Feelings	Arousal
Mean	6,63	6,29

The assessment tool, Affect Grid presents a matrix of feelings and arousal in order to indicate them together on a 9x9 box map. In the following figure, the location of the mean value of all participants is shown on the matrix which is relatively closed to the area in between High Arousal and Pleasant Feelings. The scores are both slightly above the middle value, which stands at the intersection of the fifth box of each dimension:

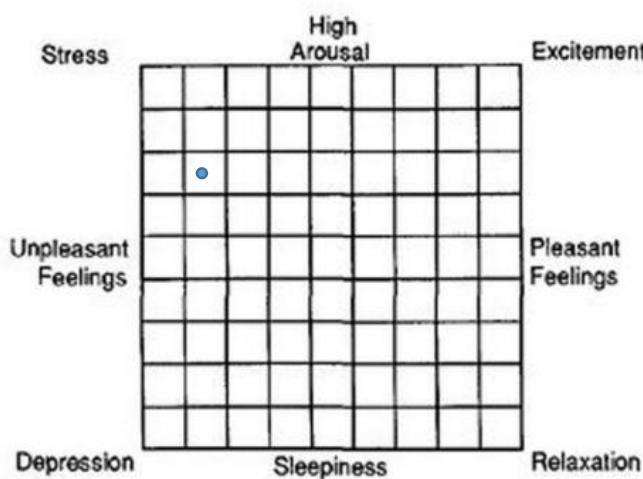


Figure 68. Affect Grid evaluation before the program

Affect Grid results of pre-tests indicated that the participants were not closer to the unpleasant feelings and low arousal, while being partially above the middle point. This indicated that the participants were above the averages of the high arousal and

pleasant feelings. After this analysis, it is important to take their expectations from the program through semi-structured interviews with the participants.

6.3.1.2 Interviews

Different from the pre-tests, these interviews were conducted before the whole program. During the interviews with the participants, there were many related parts about the healing effect of arts. Even before the beginning of the program, participants directly or indirectly mentioned the healing effects of the arts involvement.

First of all, the conditions of the time were taken into account by the participants, which includes the Post-Truth Era as well as the unexpected entrance of the pandemic agenda into the daily lives. Seven of the participants directly mentioned healing effects of arts by indicating these rough and rapidly changing conditions. It is emphasized that there is a need for strengthening of mental conditions like staying resilient and managing the daily stress. Participant 6, for example, explained this in her words:

We are experiencing times which require fast adaptation to the rapid changes. In order to achieve this, we should strengthen our mental conditions. The mathematical calculations are not working for the daily experiences, it is important to adapt ourselves to the changes and to reach a mental level that is prepared to any conditions anytime... I am drawing with my children, and working with hand does good to me, it takes me away from the problems and makes my mind function away from the difficulties and creates a relaxation. After this, you can look at that negative issue in a different way by trying to solve it. I believe arts will heal my mind: while developing, arts also wipe off the wounds and defects in the mind.

Participant 7 shared her experiences about arts involvement in a similar way, but emphasizing the effects of arts to enable people to stay at the flow of being at that time:

Arts have a healing power, and it is important to get involved in arts experiences in such difficult times like ours. For example, I am reading novels about pandemics in history in order to share the feelings of the characters and learn from their experiences. Moreover, when you are occupied with arts, you are neither in the past nor in the future, you are only at that time. It heals you by taking you through the flow of being at that time.

Moreover, Participant 15 gave her reason to decide to attend this program is the central position of arts in its content, and the healing effect of arts on her learning experience as a joyful process to forget any boredom or difficulty:

I applied to this program with an incentive to develop myself through something, which I really love, I mean arts because, there are arts in this program because, when you are making something joyful, you don't understand how you are trying and it is becoming an interesting experience without realizing how difficult it is.

Participant 12 also mentioned this healing effect of arts as a means for stress management for the leaders:

The most important need of the leaders in our time is to cope with the uncertainties. Leaders should cope with emotional states as well as the ones of their teams. They should tackle their stress and direct and lead their teams.... Art does good for me. In my stressful times, as well as happy times, it always does me a heap of good.

The others of these seven participants emphasized the cheering up side of the arts involvement as a healing effect. For example, Participant 1 stated this through a metaphor of injection: "arts will make us happy during the program. I think, arts will inject the academic content happily". Participant 4 underlined a similar view:

Arts make me happy. Becoming away from the stress, being productive while relaxing are all wonderful. Arts mean beauty for me, and I believe this program will be therapeutic for me.

There were also three indirect mentions about the healing effects of arts involvement. For example, Participant 9 as a graduate of a psychological counselling department, stated the effects of arts as a process to open inside of us: “we will open up in this program, and it will be very beneficial for us”. Participant 5 similarly declared her expectations about the program as “arts will nurture our spirit” and Participant 11 shared her experience of attending an arts workshop by underlining its entertaining effects on her.

6.3.2 After the courses

In this part, there are the findings gathered after each course of ABC Leadership Communication Program on the healing effects of arts. The findings after the courses are given under two headings: (1) Post-Test Process, (2) Interviews.

The first part covers the quantitative data achieved from Affect Grid (Russell, Weiss, & Mendelsohn, 1989), while the other part, interviews, include the findings of the qualitative data.

6.3.2.1 Post test process

The participants were requested to fill Affect Grid (Russell, Weiss, & Mendelsohn, 1989) again just after each course in order to find out the change in their moods during the arts-based courses. There appeared four different values for their Affect Grid results of 4 courses during the whole program. There are two parts of the results for Feelings and Arousal which intersect on the grid of 9x9 boxes.

If the feelings of the participants are considered, the average scores of all participants were calculated for each week. As presented in Table 39 below, on June 9, 2020 Tuesday, the mean of the scores for feelings of all participants after the course was 8.07 with a 23% change from pre-test score. For the second course on June 16, 2020 Tuesday, average of all pro-test scores was 8.13 with a 27% change rate. In the third week of the program, the course on June 23, 2020 Tuesday has an average pro-test score of 8.46 with 12% change. Last course on June 30, 2020 has the same score of 8.46 with the highest change rate of 39%. The third and fourth courses had the same score, which was the highest during the program. As indicated Table 39, the mean of 4 weeks was calculated in order to find out the average rate of post-test scores during whole program, which appeared as 8.27 with a change rate of 25% for the feelings of the participants.

Table 39. Comparison of Pre and Post-Test Scores of Feelings

Date	Feelings		
	Before	After	Change
June 9, 2020	6.53	8.07	23%
June 16, 2020	6.40	8.13	27%
June 23, 2020	7.54	8.46	12%
June 30, 2020	6.08	8.46	39%
Mean	6.63	8.27	25%

On the other side, as indicated in Table 40 below, the average arousal scores of all participants were calculated for each course and the change rates were estimated as the difference of their arousal before and after the courses. For the first course of the program achieved on June 9, 2020 Tuesday, the average pos-test arousal score was 7.53 with a 16% increase from the pre-test. The second week, the course on June 16, 2020 Tuesday gave a result of 7.93 with the highest change rate of the program with a 42% increase. On June 23, 2020 Tuesday, the score was the highest of the program

with 8.69 and the change rate was 24%. At the last week, the score of the date, June 30, 2020 Tuesday, was 8.46 with a 38% change. When the mean of all courses was calculated as shown in Table 40; the arousal score increases by 29% with a post-test score of 8.13.

Table 40. Comparison of Pre and Post-Test Scores of Arousal

Date	Before	After	Change
June 9, 2020	6.47	7.53	16%
June 16, 2020	5.60	7.93	42%
June 23, 2020	7.00	8.69	24%
June 30, 2020	6.15	8.46	38%
Mean	6.29	8.13	29%

As presented in the following table, Table 41, the mean values of all the scores of Feelings and Arousal were indicated that there appeared increase in both areas, but the change in Arousal was slightly more than Feelings with the rates of 25% and 29% respectively. This indicates one quarter increase in the Feelings of participants, while this appears as almost one third in the area of Arousal.

Table 41. Comparison of Pre and Post-test Scores of Feelings and Arousal

	Feelings	Arousal
Before	6.63	6.29
After	8.27	8.13
Change	25%	29%

When the final scores of the mean values were analyzed on Affect Grid, the Figure 69 below presents the pre-test score with a blue dot, while the post-test score is given with a bigger red dot on the matrix. The difference in the size of the dots represents

the value change to indicate the positively increasing mood of the participants altogether.

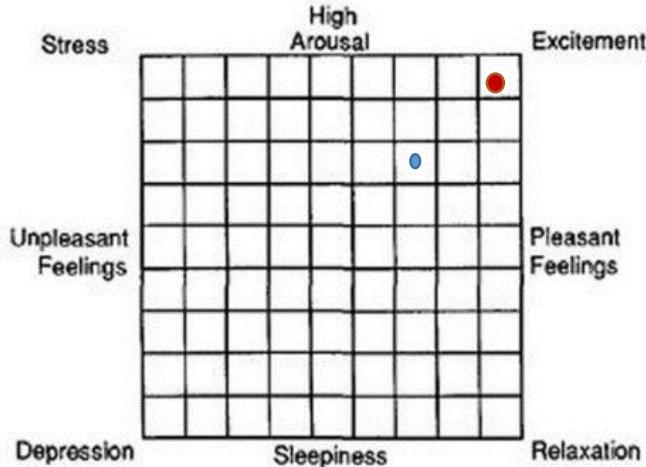


Figure 69. Comparison of Affect Grid evaluation before and after the program

After viewing this change in the moods of participants as a total of feelings and arousal, the positive effects of arts-involvement as a healing are analyzed between the lines of their interview replies in the following part.

6.3.2.2 Interviews

The participants in the semi-structured interviews achieved after the program mentioned their experiences and observations. The healing effect was an important part of their replies, and everyone mentioned it in their interviews. For example, Participant 9 stated how joyful and energetic it was to attend the courses during the program:

Arts involvement was very important. Honestly, before starting the program, I had thought that I would become sleepy through the end of the courses, because the time of the courses was at 7 in the evening which was just after a

long and tiring work day on Tuesdays. However, our learning unexpectedly became very joyful and effective through the activities which kept us active and involved: we separated into groups for role plays, viewed videos, drew something etc. We learned entertainingly and also unwittingly. It was a great success that you brought all these busy people together during that much time, and we all participated joyfully in the all courses during these four weeks.

Participant 1 mentioned similar things by also including how arts worked against the tiring effects of the digital learning:

Arts created a big icebreaking effect during the courses. We were also in digital platform, and it was not that easy to keep all these people with a full attention during more than two hours in each course every week. Moreover, to top it all, it was the success to keep all these people, after a full working day, active and interested in a course subject which they had already known very well.

Participant 5 similarly mentioned the effects of arts in increasing arousal of the participants:

Involving in arts brought much pleasure. In the evenings, especially after dinner, everyone could have become sleepy. However, nobody experienced any low arousal, on the contrary, we all became more freshened.

Moreover, she added how arts-based learning became joyful and effective through this positive environment:

Different methods you applied like drama, drawing, voice exercises were really joyful, and they affected our learning very positively. If it had been only theory, learning could have stayed incomplete. But, we practiced just what we learned, and understood clearly what and how to do.

Participant 12 mentioned how this program was different and functioned as a healing for her:

During previous trainings I joined, I was usually catching myself thinking many other things, however, during this program I did not have anything in my mind other than the things being learned. Now, it becomes difficult for me to see this program as a “training”, it was something much more natural, joyful and authentic process. Especially, in the days of social isolation of pandemic, learning something in such a happy environment together with valuable people nurtured my self-confidence, and helped much psychologically.

As a trainer on leadership, Participant 14 shared her experience about expressionist art and role-playing exercises and their healing effects on her:

We listened the messages coming from our inside. My message was saying slow down, and calm down to myself. Actually, leaders need much to get slowed down. We are in a flow, but this flow is like rafting, it is completely too much tiring. However, in order to make the right decisions, it is required to stop and think a little bit. On this side, I felt the healing effect of arts very well. I looked around to find the things related to arts, and wanted to be involved in them. Moreover, it was a luck for me to have this course during the pandemic period, as I reloaded my hope and positive feelings through arts. On the other hand, in my leadership trainings, role-playing was an activity which I was trying to stay distanced, because I was thinking that I was not good enough at it. But, during this program, I enjoyed much, especially in Hamlet exercise. I found myself very happy and peacefully playing my role in a comfortable manner. Before, I was biased because of my perfectionist attitude, and was thinking that I should get trained for centuries if I want to play Hamlet. However, it was a great pleasure and joyful achievement for me to play Hamlet through improvisation within that environment of sincerity.

6.3.3 During the program

During the program, the healing effect of arts involvement was observed on participants. The observation was made throughout live courses which included the active participation of all participants in virtual classes with their cameras and voices on. According to the observations, the energy level and motivation all increased when the arts-based activities started. Especially the role-playing exercises were very

energetic for the group. One third of the participants was reluctant on the first day to join role-playing activities; they did not open themselves yet. However, after experiencing the joyful and enthusiastic environment during the courses, they began to join the exercises. They personally voiced over the practice sentences in different tones and feelings one by one in the second course, and they were successful to change their emotions while reading the exercises, and all the participants were listening to the others with a smiling face and proudly. Afterwards, they learned about storytelling techniques, and created a mutual story altogether by joining the story with roles challenging and supporting others. Everyone was in a joyful manner, and the cameras of all participants were open with an attentive and curious attitude on their faces to follow and join the story.

During these exercises, the participation and support of the trainer was crucial in order to cheer up the environment when needed with a sense of humor. Just like the storytelling exercise, in the third module, participants altogether sang a song in order to practice to control their breaths and diaphragm usages. This was a challenging exercise to enable the participation, however, with a joyful manner, all the participants opened their cameras and voices to sing together.

At the beginning of the last course, there was an opening activity by asking participants what they left behind and what they brought to the course. Eight participants revealed that they left negative things behind like “bad people”, “stress and concern”, “unread e-mails”, “a busy work day”. On the other hand, five of the participants mentioned the things difficult to leave like “playing with her son”, “cycling tour”, “guests at home for dinner”. Two participants were joining on their interurban ways with their cameras on: one of them connected to the course while traveling on a train, and the other participant was in a car on the highway. The

participant in the car stated that he was trying to leave his travel behind to join the chat effectively, and afterwards, he reached his home and joined all the activities. This attitude was important to understand their internal motivation to join the courses and how pleasing it was to be involved in activities. Moreover, in the same activity, participants revealed the things they brought to that course, and replies of all participants indicated how they were positively motivated to join the course by using “energy”, “joy”, “tranquility and peace”, “my attention”, “colorful pens for drawing”, “my mind”, “my curiosity”, “my friendly conversation”, “my coffee”, and “excitement of learning”.

Even in the last minutes of the last module, participants were full of energy and joy. They firstly listened to the storytelling circle of the play Hamlet, and then discussed the characters in the general context, and the concepts of leadership, leadership communication, arts-based communication through the examples within the play. Finally, they accepted the invitation of the trainer to play a scene of Hamlet by adapting it to their culture after a two hour-long session. They designed their plays in groups, and chose the parts of the plot to adapt; and till the last second of the session, they were all active, playing, creating and listening with their cameras and voices on.

6.4 Research Question Four: To what extent has social sensitivity of the participants improved through arts involvement?

Like the findings of the quantitative data, the results of the factors of Emotional Sensitivity and Social Sensitivity in Social Skills Inventory (Riggio, 1986) are covered in pre and post tests. This part also includes the findings of semi-structured interviews achieved before and after the program with thematic categories of

Emotional Sensitivity and Social Sensitivity. Finally, the findings of the observation notes on these two categories are covered.

6.4.1 Before the program

As the data was collected before the program, the findings of Emotional Sensitivity and Social Sensitivity factors of Social Skills Inventory are given as the quantitative data. Afterwards, the same categories are applied to the semi-structured interviews as the thematic analysis of qualitative data.

6.4.1.1 Pre test process

Two sub-factors of Social Skills Inventory as Emotional Sensitivity and Social Sensitivity are used to assess the sensitivity of the participants about social issues. As shown in Table 42, before the program, the Emotional Sensitivity was 54,93 while the Social Sensitivity was 42,33. Totally, these two sub-factors scored 97,27.

Table 42. Pre-Test Scores of Social and Emotional Sensitivity

	Emotional Sensitivity	Social Sensitivity	Total
Before	54,93	42,33	97,27

As seen in Table 42 above, Emotional Sensitivity was more than Social Sensitivity in the results of Social Skills Inventory of participants before the program.

6.4.1.2 Interviews.

In this part, the findings of the semi-structured interviews are presented under two categories of Emotional Sensitivity and Social Sensitivity. These two categories were

also included under the analyses of communication, but here, the emphasis is mainly on the issue to look for development of the senses of empathy and social understanding for leaders. There are five participants who generally indicated social sensitivity in its general understanding, while four of these participants added an empathy emphasis in their interviews.

Emotional Sensitivity

There are four participants who underlined emotional sensitivity towards others, especially empathy in their interviews before the program. For example, Participant 10, while explaining the needs of leaders in our time, underlined the need to understand feelings of others by building empathy while connecting this to social sensitivity to understanding the perspective of others:

During the pandemic period, I saw a group of people who isolated themselves at their homes and continue their lives likewise. Leaders should not be disconnected from the field and try to understand the conditions outside. They should also learn different perspectives as well as building empathy in order to feel what the others are experiencing. For example, there are some people in the pandemic caring about themselves by staying at home or keeping their distance in the public areas. However, a group of people are still trying to work in tough conditions: For example, deliverymen in cargo companies are working hard, and even harder in the fields. The leaders should also understand their team and their conditions through empathy.

Similarly, Participant 6 underlined the role of empathy especially in times of uncertainty:

I am putting myself in the shoes of the General Manager, and considering the situation accordingly. I try to understand how I would have felt if I were him/her.

Moreover, Participant 12 mentioned how she had been transformed into a more emotionally sensitive person in time:

In my younger periods, I was more result-oriented, stricter person as an administrator. However, now, I have turned out to be a person with more tolerance to others, considering the happiness of the personnel on priority. I have been becoming more human-oriented in time.

Similarly, Participant 2 underlined his search for the balance between logical and emotional sides of the issue while indicating the importance of empathy:

I have a long experience in administrative roles. There are cases in which I could sometimes become a leader or could not. Sometimes the emotional side of the issue takes you, or sometimes you become more logical. Life passes in moments, if you have a stomach ache that time you don't much care what happens. I am a person trying to find a balance. I try to find out the personal perceptions of the people as well as stopping myself to make urgent decisions. I am trying to look through empathy, and trying not to appear as the right side. Even sometimes I am beating myself instead of others. I was not like this before; I am now avoiding proving my correctness. I want to talk again if I am not right.

Social Sensitivity

During the interviews with the participants before the program, there were four participants mentioning the needs of leaders to understand the general social functioning around them. For example, Participant 12 defines her period of uncertainty as a challenge to understand herself and others:

I tried to understand others in a better way. I read books to understand the experiences of others, and try to improve myself by getting aware of the different views. Actually, it was my way to perpetuate the leadership of my own life.

Participant 5 indicated the importance of social sensitivity in our times, and emphasized the social decoding abilities of leaders through a requirement: “I should know and understand the people with whom I am working in an accurate way”. Similarly, Participant 9 underlined how important it is for leaders to understand the conditions to make the right decisions for themselves as well as their teams by being flexible and adaptable to the conditions around them, and, especially in times of crisis:

Good leaders transformed the crisis into advantage by acting responsibly to others and thus strengthened the bonds with their teams. They listened to the needs of their teams to understand them, get their ideas in decision making and created a humanist relationship with them. I applied the same attitude towards my team. It is very important for the leaders to understand the conditions, and keep their flexibility and adaptability to these requirements to survive together with their teams.

6.4.2 After the program

In this part, the findings from the post-test process and interviews after the program are presented. Firstly, the quantitative data are given through post-test results, and then, the findings of semi-structured interviews are presented as the qualitative data under the categories of Emotional Sensitivity and Social Sensitivity.

6.4.2.1 Post test process.

The sub-factors of Social Skills Inventory (Riggio, 1986) as Emotional Sensitivity and Social Sensitivity are evaluated in a separate way again after the program in order to understand the change in the decoding skills of participants to understand others as well as the general social functioning. As presented in Table 43 below, after the program, the emotional sensitivity was more than the social sensitivity scores just

like the case before the program. The score for Emotional Sensitivity was 56,33 and the one for Social Sensitivity was 41,60, which were both making a total score of 97,93.

Table 43. Post-Test Scores of Emotional and Social Sensitivity

	Emotional Sensitivity	Social Sensitivity	Total
Before	54,93	42,33	97,27
After	56,33	41,60	97,93
Change	2,55%	-1,73%	0,69%

When the scores before and after the program were compared with each other, there appeared a 0,69% change throughout the program. The change in Emotional Sensitivity is 2,55% while it is -1,73% in Social Sensitivity. Only the Social Sensitivity factor decreased among the findings of this study; an important point to be discussed in the discussions chapter.

6.4.2.2 Interviews

The findings of the interviews achieved after the program were presented through thematic analysis under the categories of Emotional Sensitivity and Social Sensitivity. There were 11 participants who mentioned understanding others and their social context.

6.4.2.2.a Emotional sensitivity.

Among 11 participants mentioned above, 10 of them underlined the emotional sensitivity in their interviews after the program, and all of them were mentioning how arts involvement affected them so. For example, Participant 6 stated how arts

involvement created an emotional sensitivity in the way to become a good person, and a just leader:

Role playing, it is important. You can not understand the way people are thinking without playing their roles or being in the shoes of them. I understood this fact in this training, and also, I realized that we have already been using this arts impact in our own lives. You go to a theatre, and you take something from that play to add to your own life. I noticed in this training that it is an important channel for us in our ways to become a better person. Becoming better... Becoming a better person. You can not see any people who involve in arts behaving against the universal values. We have values in ourselves which are approved by all to some level, and we try to reach these all-encompassing values. The artists give importance to these values, because they are aware of the emotions, and thus, importance of humankind and nature. When we look behind to 20-25 year-history of humankind, all the protesting activities begin with artists, who have always been trying you to direct us towards the good. In order to have more just leaders, arts are required. We are very sharp in our edges: more didactic, robotic, shallow and restricted in our perceptions. Arts are required to soften ourselves and our relations.

Participant 9 shared her experience about playing two scenarios for the same issue with a leader role with Fixed and then Growth Mindset (Dweck, 2006), in which the first leader becomes highly authoritative and second scenario indicated a leader-as-learner manner with a leader of the growth mindset:

We played the roles of leaders and followers in small groups. I truly understood how my feelings and ideas changed according to different types of the leader, and experienced how this could affect job performances.

This repeated scenario activity for two types of leadership was applied in order to make participants experience especially the feelings of oppressed within the rule of different type of managers: There were two types of managers, the first manager type in the first play was having a fixed mindset, who does not care about the ideas and feelings of others, while in the second one, the manager becomes more open to

communication and learn from others with a change of mindset towards the growth mindset. After experiencing the feelings of subordinates and the difference between two attitudes of leadership, participants shared their feelings and successfully began to build empathy with others.

6.4.2.2.b Social sensitivity

There were seven participants emphasizing the need for understanding the social phenomena around us after the program. For example, Participant 7 underlined the importance of developing both diversity and inclusion for leaders in our times, especially referring to the Post-Truth Era, by understanding and welcoming people:

The echo rooms and bubbles in new media were very attractive for me: I clearly understand that it becomes much more important to listen to the people with different viewpoints. I had an awareness about the algorithms working behind the media, and in order to prevent these blinding effects, it is crucial to develop both diversity and inclusion.

Participant 15 mentioned how storytelling awakened her in this chaotic environment in order to understand and support others:

There is a fake and ambiguous functioning outside, and as a leader, I try to break the echo chambers. In fact, I do not even position myself as a leader, I think leadership is situational or periodical. The emphasis in the program, to let others own periodical leadership without insisting on our egos, was actually very impressive for me. For example, I had already an idea about transformational cycle of the stories before, but in the program, I realized that this kind of cycles happen in our lives too. I got awakened much at that point. It was a very interesting point of view. There can be endings without rewards, or you can withdraw yourself from being a hero at the end in order to support another person. Just like what happened in the story of Hamlet.

On the other hand, participants also began to reflect their understandings about the social functioning within arts involvement in their class: For example, Participant 13 shared her observation on the equalizing role of arts involvement:

In the beginning, the introduction of ourselves through arts made everyone equal. In my experiences in other trainings, everyone came with his/her ego to say I am a doctor, engineer, manager etc. There was no room for any labels like those in the introduction part of this program, which actually function to create prejudices and egos; therefore, everyone was equal. I did not require to prove myself in this program. There was presence of persons, but not their titles. Especially in business life, there are always fights of ego, and even in a training like this, designed on leadership, there could have been many of these fights. The hearty effect of arts was strong.

6.4.3 During the program

During the online courses, participants were observed through mainly active and interactive arts-based tasks. Observation notes and sharing of the program participants during the modules are presented below.

While introducing themselves through their own drawings, there was a general emphasis on learning and being open to learning from others, which indicated a way of communication to understand others and have empathy. During the program, Participant 2 indicated how arts helped him on this way:

Arts reminded me to learn again. I began to involve arts after my corporate professional life. Before, I had been thinking that I were the man who knows everything best.

As he said, arts involvement was a good way to push down the ego of the leader and make them learning leaders. Arts helped them to reflect this during the courses; Participant 12 explained her attitude for leadership on her drawing in module 1:

As far as I know, migratory birds fly like this behind their leaders. However, the leader is not always the same bird. After my years of experience in management, I am feeling like this about leadership. If you asked me 15 years ago, I would have chosen an orchestra maestro to tell about leadership, but now birds, because, I believe now that the one who is the most energetic and welcoming should lead others. When we say leader, unfortunately, there appears a person with an ego, who knows everything best. However, birds do not have this ego. I am emphasizing empathy here, because birds, while changing the leadership between each other, builds empathy by learning both being on the side of the leadership as well as the followers.

During the program, most important exercises to develop this empathy were role-playing exercises; because, the participants both played the roles for leaders and followers, and had opportunity to observe the change in the attitude of others in different roles. For example, in the first course, there was a role-play activity in groups to reflect their imagination for an executive committee meeting in the year of 2100. After discussing in small groups and deciding about how and what to play together, the youngest member of each group was in the role of the president in their executive committees. The more experienced and senior participants could give up their leadership egos, and experienced to be a team member of their presidents. This was an important experience for both roles of president and team members in order to diminish the hierarchy between each other as well as creating a high level of empathy to understand and learn from being on the other side.

There was another crucial role-playing activity for empathy and social sensitivity in the third module: Fixed and Growth Mindsets of Leadership. In this activity, participants were divided into randomly selected groups through Zoom breakout rooms, and demanded to play a leadership case twice in different conditions of the “fixed” and then the “growth” mindsets for leaders (Dweck, 2006). They firstly played the case of a leader with fixed mindset, and they were all seeming unhappy and overwhelmed. For example, Participant 14 playing the leader with fixed

mindset was very uncomfortable and reflected her feelings after the play: “I got very bored and sweated while playing the fixed mindset, and realized how many of them are around us”. As the participant observer and also being an actress, I joined one of the groups and played the case for a mid-level manager with a fixed mindset in quite a serious way. Participant 9 playing the role of my team member was seeming unhappy in this role like the other participants watching with a similar look. Participant 15 stated that she remembered her experiences with a very similar manager and said “you were looking like her”. Many participants revealed that this exercise brought our bad memories with leaders. The cases for the growth mindset came afterwards on purpose to make them finish with a positive manner. They seemed to be experiencing and realizing the differences after being involved in a problematically communicating leadership case. As playing a team member role in both cases, Participant 4 explained that she became very happy after shifting to the growth mindset leadership case. During this arts involvement activity, they experienced the feelings of being follower and leader, and how it changes through the communication of the leader.

Other arts-based activities supported these experiences in different manners. Just after this experience, participants were aware of the importance of being open to the responses of others, and the need for leaders to improve their perspective by widening and changing where and how to look at the situation. For example, viewing an arts piece was very effective on them: as an activity chosen and adapted from the book, Visual Intelligence, of Herman (2016), they looked at a simple painting for a while, and tried to understand how detailed they had seen this art piece. This activity was very effective on them to understand what they saw and also could not see.

Participant 14 stated “I always thought that I was a detailer person, but I am now

shocked that I have not realized the details for extra bonus”. On the other hand, discussing about Hamlet was very reflective to build empathy for others and understand the social effects of leader behaviors.

6.5 Research Question Five: Has the developmental model in the program created transformative learning process for the participants in the long-run?

In this part, there is the analysis of transformative learning experiences of the participants through the stories. The method to collect this data was the storytelling stages of The Hero’s Journey Model of Campbell (1949) in its 12-staged version created by Vogler (2007). In order to explore the long term transformative effects, this intensive storytelling interview was achieved with five participants who accepted to join this evaluation in February 2021, eight months after the program.

Participants created their own stories following the 12-staged version of The Hero’s Journey Model, which was also a part of their training subjects as an art of storytelling for leaders in their communication. Therefore, they were familiar with the stages of this storytelling technique. The answers were telling their journey through their created characters. They also started by giving names to their stories and their heroes as well as defining the characteristics of their heroes.

The titles of the stories and names of heroes told by five participants can be seen in Table 44 below. The details about these created characters can be found in Appendix J.

Table 44. Findings of Storytelling Evaluation, Leader's Journey

		Storytelling: Leaders's Journey				
Story Number	1	2	3	4	5	
Participant	Participant 12	Participant 6	Participant 2	Participant 1	Participant 7	
Story Title	Leadership Journey of Ordinary Lady	To Know	I Refuse to Refuse	Leader's Art	Art of Leadership	
Name of Hero	Ordinary Lady	Juvenile	Mr. Repenter	Summer House Vacationist	Wise Person	

During the interviews of storytelling, the participants mentioned ABC Leadership Communication Program as an adventure, which takes them towards a transformational journey. When the stories and the heroes of the participants are concerned, there appeared different characteristics of heroes with their own stories, while similarities emerged throughout the steps of the storytelling framework defined as a transformational journey under three parts: (1) Departure, (2) Initiation, and (3) Return.

(1) Departure is the part, in which the Hero takes a call to adventure to start the transformational journey, which was taken as the training in this study. In Step 1, the participants defined the ordinary lives of their characters before the training, and four out of five participants mentioned a value given to the arts in their stories. This shows that four participants had already been interested in arts before joining the program. In Step 2, there were two participants who fictionally created an inviting situation for their training, which indicates creativity in storytelling. Step 3 underlined their hesitations to join this adventure, participation in the ABC Leadership Communication Program in this case, and three of the participants gave external reasons creating difficulties while other two indicated inner conflicts. In Step 4, the characters were directed towards the training with a support of a mentor,

who can be an external person as three of them indicated, or the participants themselves as two of them underlined. The last step of the first part, Step 5 implies a metaphor of crossing the threshold, which means the entrance of the characters into their transformational process; and two participants for each gave internal and external reasons to enter this process while one of them indicated both internal and external factors.

(2) Initiation is the second part of the stories, where transformation occurs and symbolized with an unknown world experience in Hero's Journey. This part is the process of training, in which participants experienced a transformative learning environment. During this process, participants encountered challenges as tests in Step 6, and the workload of the training was indicated as a challenge for four of the participants. In the next step, participants told their dilemmas and challenges while approaching the most difficult experience of their transformational journey. Step 8 indicated an encounter with this most challenging situation and symbolized with Ordeal as a life and death experience. This step is important, because as the darkest part of their caves, participants experienced a change or cut off situation which enables them to change their perception. Four of the participants indicated their experiences in arts involvement for their Ordeal part, which brings a transformative learning while coping with its challenges as the most difficult experience. The last step of the second part, the ninth step means a reward for beating the biggest dragon, and four of the participants implied learning and awareness as a reward.

(3) Return is the last part of transformational journey, in which the characters turn back to their daily and routine lives after experiencing their transformation. The differences appeared in the frames of references of the participants after the training was included in this part. This part begins with Step 10, in which participants

finished their training. This step is crucial to understand the outcomes of the transformative experience; and participants directly mentioned the findings of the four outcomes of the program: Creativity, communication, healing and social sensitivity. The next step, Resurrection indicates the changes that happened in the Hero's frames of reference, and in our case, participants stated changes in their perspectives about arts effects and leadership as the areas where transformation happens. Finally, the last step of the last part included the final changes in participants while they were returning to their normal lives. Participants believed that they changed their understanding about leadership and arts effects.

In the following titles, there is the detailed analysis of these steps in stories according to three acts defined by Campbell (1949) for transformational journey: (1) Departure, (2) Initiation, and (3) Return.

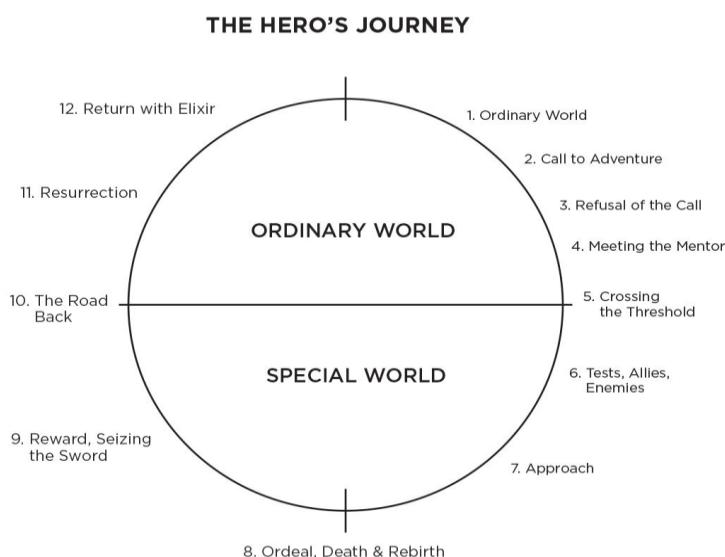


Figure 70. Steps of Hero's Journey Model

6.5.1 Departure: How did transformation start?

The first phase, Departure, begins with step 1 as the ordinary world of the Hero, and continues with a call to adventure, refusal of the call, meeting the mentor, and finishes through crossing the threshold. In this part, the hero while living in an ordinary world encounters a situation giving way to the starting point of a transformative journey.

Step 1. Ordinary World

In their ordinary worlds, four of these five participants stated how they appreciated the presence of arts in their lives. Participant 6 underlined her character's perception about arts and leadership in her ordinary life:

Juvenile has a very harsh and busy program. She always competes with time: she achieves various projects at the same time while having many responsibilities at home. She looks to the world in a positive frame. She believes that a leader should have high-level visual perceptions and aesthetic interpretations as well as holding a mindset drained through perspective of the arts. Juvenile, in fact, as a character who follows arts with interest and pleasure, has also a high-level of aesthetic perception, and sometimes, gets closer to the edges of the arts by presenting performances by herself. She believes that life is a stage: the roles you play by pretending to love somebody you do not like, or the songs you sing to your beloved ones and children, or the drawings you made during meetings and courses.

Only the character, Participant 1 as Summer House Vacationist, did not mention anything about arts in his ordinary life. Participant 2, for Mr. Repenter, stated that he wanted to include every type of arts in his life, and he added that communication was also the issue on which he thought most often while he took leadership as an exaggerated concept like a bubble blown up too much. Participant 12 for her

Ordinary Lady underlines the important relation of leadership, arts and communication while mentioning the stage of her ordinary world:

Even if she thinks that leadership, arts and communication are the areas which are indispensable for happiness and success in life, she has continued her life as a person who did not consider the collaboration of these three areas.

Step 2. A Call to Adventure

In the next step, there were replies for the call to an adventure in the stories of participants. Two of these stories were including an indirect way of telling as a creative manner and fictional story. For example, Participant 2 for Mr. Repenter created a fictional narrative for this part:

Once upon a time, while the hero wandering in the forest with his horse, he encounters a blonde woman. This blond woman says that her dog was stuck in the rocks there, and adds that, she has a gift for the hero if he rescues her dog. The hero rescues the dog, and suddenly the palace courtiers appear behind her (thus, we understand that she is the wife of the king) and read the edict of the good news about Hero's invitation to this training.

This example was creative and fictional in describing the call for an adventure, and reflected the idea that this training meant a precious gift for the hero. On the other hand, Participant 1 (Summer House Vacationist), introduces this call as something disturbing in his comfortable daily life in his fictional story:

One day, a phone call comes to Summer House Vacationist, who had already lit his barbecue with great pleasure. The voice in the call invites him to a journey together with a joyful group who loves to learn. This sours his pleasure.

Other participants told this part as an encounter of their heroes with a training which they got curious about. In the next step, the heroes try to find some ways to reject this adventure at first sight.

Step 3. Refusal of the Call

The step of refusal of the call reflects the hesitation and questioning of the hero about jumping into this (sometimes frightening) adventure, which has a potential of challenges and unknown experiences. There were two sources of conflicts to refuse the call: inner and external. Two participants presented inner conflicts for the reason of refusal, while three of them indicated the external reasons coming from outside. Participant 6 as Juvenile tells her inner conflict about participation in the training in this step of her story:

Juvenile, the Hero, questions whether this training program will actually be beneficial or not for her; and feels some anxiety about how interaction will happen between them together with the other participants and wonders who they will be, because, even though Juvenile seems extravert from outside; in fact, she experiences many feelings in herself alone and she is not the kind of person who likes to share these with others.

Participant 12 as Ordinary Lady, on the other hand, experienced anxiety about fulfilling the participation of the whole program in this part as an external source of refusal:

Ordinary Lady has not even had an idea to reject this attractive call. However, then, she questioned once whether she will be able to manage to attend all sessions without any hindrance.

This questioning period generally ends through involvement of a wiser person or a wiser decision of the Hero herself/himself, and the fourth step explains this encounter with the mentor.

Step 4. Meeting the Mentor

In this step, the mentor can be an external person as well as the Hero herself/himself.

Two of the participants indicated their inner voice as the mentor. For example,

Participant 2 (Mr. Repenter) confessed this through reflecting his inner conflicts:

The inner voice of the Hero never stops. He wants to beat it sometimes; but he knows that it appears always right at the end. Therefore, he can not do anything other than accept it.

On the other hand, others like Participant 7 (Wise Person), indicated the instructional designer as the mentor, she mentioned the characteristics of the instructional designer by giving a name of Banu to her, which means woman, queen, princess or bride in Turkish:

Wise Person gives much importance to youngsters. She takes them as the future of Turkey, even of the world. She thinks that it is a responsibility of humanity to support them and share experiences with them. In such an environment, she encounters a person whose existence is as if to scatter her sparkling energy around, namely Banu, who runs to help youngsters like herself. Banu studies for her doctorate degree at the university and mentions her action research study for her dissertation as an adult education training. Leadership is one of the areas, which Wise Person loves to be involved in, and joins this training without hesitation.

After meeting the mentor, the Hero comes to the threshold which opens the door for the transformative experience.

Step 5. Crossing the Threshold

This step explains how the Hero decides to go across the border towards an experience of transformation. This decision can originate from a personal consideration, or an external influence. Two participants gave a personal consideration, and other two indicated an external influence as the reason for their first steps as the beginning of their journey. And also, one participant presented both. For example, Participant 6 (Juvenile) shared her personal consideration for joining the training program as a transformational journey:

Juvenile says: “I will not be like anti-leaders around me, I will learn and observe what it should be ideally, because, the leadership should not and can not be the one which I am now experiencing and being exposed to.”

And she decides to join the program for a transformational journey. On the other hand, Participant 12, for Ordinary Lady, gave another reason which was externally influenced to cross the threshold:

However, as a final obstacle to cross the threshold, there was a problem about the preparation of the dinner on the days of the training. The beloved husband of Ordinary Lady ensured her about his support, and said “do not worry about it”. After these words of her husband, there stays no more obstacles for the participation of her to the training program.

Participant 2 for Mr. Repenter presented both personal and external reasons for crossing the threshold:

At that time, there was a monster in the forest, which is called Corona. Thus, being around too much was not a good choice. In fact, he was already staying at home, and also, he wondered what kind of adventures would appear while discussing leadership, which was a theme getting his dander up.

This step appears as the final point of the departure process from the ordinary world of the Hero. Afterwards, the Hero, as having crossed the threshold, enters a special and unknown world to get transformative learning experience.

6.5.2 Initiation: How did transformation occur?

In the transformational process of this unknown world, during the phase of Initiation, there appear difficulties as tests while the hero continues through the innermost cave, and then faces the biggest challenge at the step of the ordeal just before deserving her reward.

Step 6. Tests, Allies, Enemies

The first step in the unknown world introduces challenges and tests as well as the ones just for or against the Hero. Four participants indicated the workload of the program and time restrictions as the tests in their stories. For example, Participant 6 for Juvenile says:

During the sessions of the program, Juvenile faces difficulties in paying the attention she wanted to give to the content and also, finishing all the homework given. The only supporter and motivator of Juvenile during this journey was the love of learning and knowing inside her.

Mr. Repenter of Participant 2, as a character showing objection to everything and questioning, presented himself as the enemy and his friends as the allies:

The obstacle is the ones which the Hero rejects or, the way the Hero rejects them. Even if he explains what he rejects, he still can not explain why he rejects it. Maybe, the supporters are not aware of this fact, but, they are helping and supporting the Hero to understand through their participations and styles.

After facing challenges, and realizing the enemies and allies around; the transformational journey goes towards a deeper phase, which is symbolized with the innermost cave.

Step 7. Approach to the Innermost Cave

Participants described the dilemmas and conflicts of the Hero in this step. For example, Wise Person of Participant 7 wants to be involved in the program as much as possible, but the time restrictions and heavy workloads make it more challenging:

While being in a heavy working rush, Wise Woman gets anxious and curious about how she will be able to finalize the program because, she does not want to miss any session. On the other hand, many things to be done are waiting for her.

On the other hand, Juvenile of Participant 6 experienced an inner conflict:

Juvenile, in this new world she has just entered, experiences inner conflicts about whether she can tell herself the truth or not. Her biggest fear is to be misunderstood and misevaluated. She does not want other participants to quickly judge her. Sometimes this fear distracts her fluency in joining the issues and events. She thinks about what to do and looks for what the right thing is.

After facing these deeper challenges, the Hero goes onto the most important point of her/his transformational journey as a turning point, the Ordeal.

Step 8. The Ordeal: Death and Birth

In this step of the journey, the Hero encounters the most challenging experience. This biggest challenge brings transformative effects to Hero's life. Four of the participants

explained this challenge as an experience created by arts involvement. For example,

Participant 6 (Juvenile) described her ordeal through an exercise of the course:

During a part of the program, the participants are divided into groups to play a scene of Hamlet. At this point, the role of Hamlet is given to Juvenile. In fact, Juvenile is aware of quite a lot, because, she is in the leading role. She watches out for acting such a strong role as well as going out of her own world in which she has managed to stay relatively silent till now. However, she feels that she should act in this role as well as crossing the threshold, and taking out her inner energy. She finds this power again inside of her, and also gets it from the trainer, who managed to realize the energy inside of her and motivated her to act this role.

On the other hand, Participant 12 for Ordinary Lady explained this step as artistic experiences inviting her to question and wonder:

Ordinary Lady found it exciting and adventurous to bring artistic and colorful perspectives on serious issues. These artistic and colorful perspectives gave a chance to her to stop and think. She said “I wonder if”; she exchanged views; watched the movie recommended by the trainer with great pleasure.

Only Participant 1, for Summer House Vacationist, explained this step as an encounter with a trainer just like Hero’s encounter with the dragon at the innermost cave, and also indicated the deepest part of the cave with humor in his challenging experience:

At the beginning it seems very joyful. They laugh and enjoy themselves. However, the trainer shows her real face: She keeps giving homework. While being challenged with the workload, the cases and activities follow each other during the courses. Summer House Vacationist did not only miss his barbecue, but also had difficulty finding time even to drink a glass of water. However, this is not enough for the trainer. She has already added tests before and after the program, and thus, destroyed the future hopes of Summer House Vacationist. He feels himself as if at the deepest part of a cave. While trying to struggle, he feels as if falling down further.

After encountering with the biggest challenge coming from inside or outside, the Hero turns towards the real or ordinary life with a pleasure of overcoming this biggest wave, which is symbolized as Reward.

Step 9. Reward

This is the last step of Hero in unknown special world, in which she experiences the transformational change. Finalizing the biggest challenge becomes a reward for Hero before turning back to ordinary life, or sometimes a punishment if beaten. All the participants other than Participant 1 (Summer House Vacationist) mentioned their gains from the difficulties as a process of learning and awareness building. For example, Participant 2, for Mr. Repenter, explained his reward:

He applauded himself because, he gained awareness and rejected his rejection... The next target on this way is to create a question in the minds of the listeners asking “can it be the right thing which Mr. Repenter says?”

On the other hand, only, Participant 1, for Summer House Vacationist, took the issue in another way and indicated the arts intervention into the training, music, as a reward:

At that time of experiencing the deepest part of the cave, a voice of music comes from distance. Trainer says that this music is complementary part in this journey. That is the sentence which Summer House Vacationist has been looking for, because, music is also an important complementary element in the chats of barbecue tables. He accepts that the trainer has been saying the right thing since the beginning. Thus, he decides to go out of the cave, and the journey becomes much more enjoyable.

In the quote above, the participant gave a crucial message for the evaluation of the role of arts in learning: Resembling the artistic part, the music came as a reward

within his tiring learning experience and thus, transformed this learning experience into a joyful process.

6.5.3 Return: How did transformation end?

In the third phase, the Hero comes back to the known world after finalizing the process of transformation. While the Hero comes out from the unknown world, symbolized with a cave, there appear three more steps as the road back, resurrection, return with the elixir.

Step 10. The Road Back

This step underlines how the Hero is coming back to the normal, known world after the experiences in the transformational process. The outcomes of the transformational journey of participants on their road back indicated the objectives of the program: Creativity, communication, healing and social sensitivity. For example, Participant 7, for Wise Person, mentioned her return way as a meaningful and joyful experience of arts-based learning as healing effects and also creativity:

The encounter of science with the arts made the leadership journey more meaningful and joyful for Wise Person. The colorful wings of creativity accelerated the speed of her leadership journey.

This quotation reflects an important point which was presented in the ARTS Learning Model of this research: creativity gives an opportunity to leaders to accelerate the development of the leaders in their transformative learning circles. She experienced the assumption of the model which was presented in her own words

spontaneously. On the other hand, Mr. Repenter (Participant 2) questioned his own communication through arts in his road back:

The main part of my awareness comes from the examples related to the arts. The effects of these examples evolved in the process: Firstly, asking “how this guy said what he wanted to say”, and then asking “how much the drawings reflected what other participants tried to explain”, and finally, it turned towards me by asking “how much you can explain what you want to tell”.

Summer House Vacationist (Participant 1) defined this turning way as a pleasure gained from the arts-based learning after hearing the voice of the music: “Everyone gets out of the cave as having tasted the joy of learning”. On the other hand, Juvenile (Participant 6) also defined this step with an emphasis on her development of social sensitivity and self-awareness:

This process, for Juvenile, turned out to be a journey in which she accepts different ideas, shares more and brings more empathy through the unifying power of the arts as well as observing and experiencing the phenomenon of leadership while exploring herself.

This road back step also carries the changes in the frame of references of the Heroes, and in this journey, this change is symbolized as resurrection, in which the Hero turns out as a different person.

Step 11. Resurrection

The step of Resurrection includes the signs of changes in the Hero’s frames of reference. The Hero begins to look at the issues in a changed perspective after experiencing the transformation. Participants underlined their perspective changes in

the areas of leadership and arts. For example, Mr. Repenter (Participant 2) indicated how his attitude towards arts and leadership changed:

He realized that he began to listen to the songs in his choir rehearsals in a much more different way, and also, read the texts of the play in theatre rehearsals from different perspectives. He understood the uplifting effect of the arts when he turned back from this process, just after coloring the concept through arts, with a desire to disseminate instead of trying to explode the exaggerated balloon of the leadership.

On the other hand, Participant 12, for Ordinary Lady, underlined the motivating role of art in her professional decisions: “She gained motivation to turn back to the professional life”. Participant 6, for Juvenile, described this step as transformation towards a socially sensitive leader as taking differences positively through arts while also adding the softening effect of arts on the changes of their perspectives:

Juvenile turns from this journey as a leader who takes differences more positively, believes the appropriateness of the leadership competencies which she had in her mind and heart, and also experiencing how the arts softened the edges of our perspectives.

Participants mentioned the softening, uplifting and coloring effects of the arts in their lives to explain the changes they experienced as well as a change in their perspectives about leadership. In the final stage, the Hero turns to the ordinary world with an elixir, which resembles the things learned and gained from the transformational experiences.

Step 12. Return with Elixir

This is the final stage of the transformative circle, where the Hero comes back to the same starting point as a changed person. This change brings an elixir; through which

she/he finds the way to overcome challenges in her/his transformative journey.

Participant 1, for Summer House Vacationist, explained this last step of his journey as a gain of leadership capabilities through arts:

It has done good to everyone to see, learn and practice the achievements of the arts in leadership as well as in every area of our lives. Summer House Vacationist is a Summer House Vacationist Leader anymore, and lights his barbecue.

Participant 6 underlined the effects of the arts in her last step of the journey:

Juvenile has returned from her voyage of discovery with an elixir which improves the feeling of empathy, softens her sharp ideas and perspectives, displays the taming nature of the arts, and enables the acceptance of diversities and different ideas through sympathy.

As the elixir of her journey, she indicated the things she learned through an arts-based learning environment. On the other hand, Participant 12 (Ordinary Lady) mentioned the continuity of the transformational journey:

Ordinary Lady at the end of this program looked for new exploratory journeys as a person who gained awareness, welcomed the arts into her life again, and made great friends.

The emphasis of her on the search of new exploratory journeys as transformative experiences was supported the assumption of ARTS Learning Model of this research about the spiral continuity of transformative experiences for the participants after gained awareness and learned the transformative power of the arts.

CHAPTER 7

FINDINGS ON RELATED AREAS

While I was analyzing the data, in addition to my findings with relation to my research questions, two important areas emerged: One of them is arts-based learning, and the other one is the conceptualization of leadership. Even though they are not part of my research questions, I wanted to share these findings as they are relevant and related to my subject area. The themes under each area are constructed through inductive thematic analysis (Joffe & Yardley, 2004) based on the perceptions and experiences of the research participants.

7.1 Arts-based learning

In this part of the study, I wanted to add the important points about arts-based learning, which were the findings of the interviews gathered after the program with participants. After being involved in the arts-based learning, they shared their opinions and experiences together with its effects on themselves when they were discussing the method of the program in the interviews. There are three themes below: (1) the general opinions about Effects of Arts-Based Methods on Learning, (2) the reflections of participants about Arts-Based Methods in Leadership Development, and (3) the view of participants on The Role of the Trainer in Arts-Based Learning.

7.1.1 Effects of arts-based methods in learning

Under this theme, there are findings about the effects of arts-based learning from the interviews made with the participants after the program. The categories were created

from the statements of the participants about their experiences of arts-based learning.

Table 45 below presents these findings through categories and numbers of participants.

Table 45. Effects of Arts-Based Learning

Effects of Arts-Based Learning	Number of Participants
Increase communication	15
Make learning positive and enjoyable	14
Increase creativity	12
Make learning effective and permanent	11
Increase inclusion and diversity	10
Relaxed and comfortable learning environment	9
Increase motivation	9
Develop awareness	8
Increase interaction	8
Increase attention	7
Increase Internalization of information	5
Make learning beautiful and aesthetic	3

The table above indicates that all the participants mentioned the positive role of arts-based learning (ABL) on communication. Moreover, 14 participants mentioned its positive role on creativity, 12 participants on joyful learning, 11 participants on effective learning and 10 participants on both permanent learning and inclusive and diversified learning. Moreover, relaxed and comfortable learning environment, motivation, awareness, interaction, attention, internalization of the information, and beautiful and aesthetic learning were the other categories underlined by the participants.

Each participant mentioned several of these categories in their interviews, For example, Participant 4 as a teacher mentioned her experiences about ABL, and its effects on making learning permanent, developing awareness, increasing

communication within classroom, creating inclusive learning environment, increasing the attention, motivation, creativity of the learners:

I generally use arts in my classes, and this creates a comfortable environment for the students. Moreover, this makes all the information learned more permanent and interesting, and also develops awareness. I am a chemistry teacher, there is a curriculum for the classes: even if I can not include arts so much like yours, I use colors for chemicals and designs for perfumes etc. This strengthens communication within classroom, and holds connections as well as creating an inclusive environment by inviting different points of views. Therefore, I can catch the attention of the students, even the most uninterested ones. Motivation increases through arts involvement. Creativity and productivity develop among the students.

Similarly, Participant 3 underlined how learning had become permanent during his experiences about ABL, and also added, how enjoyable it had become throughout a relaxed and comfortable learning environment, how communication and interaction had increased, and how effective and positive learning had been achieved through arts:

I noticed how arts-based learning was effective. If we only read something, this information does not become permanent and effective for us. But, if we apply this information through theatrical methods, it becomes much more enjoyable and permanent. The role-playing activity, which we played as different types of mindsets, was very enjoyable. I felt myself very relaxed and comfortable, and thus, there appeared a sincere communication even with the people who I have never come together physically or virtually before. It was very interactive and this did really good to me. From now on, I will use arts in my learning as well as in my trainings to teach the issues effectively. I make speeches at universities, and now, began to think about using arts in these areas too, because, personally I experienced how effective it was. As a person, who has not come so close to artistic activities until now, I saw that arts influenced my learning positively.

Participant 6 indicated again how joyful and effective it had become for them to learn. Moreover, she added the learning-by-doing side of ABL to internalize the

information with an inner motivation through aesthetic and beautiful learning environment:

During this program, we found an opportunity to apply what we learned, and also we internalized this information. And also, this was a process which was originated from our inner self, and thus, it became a much more softened, aesthetic and beautiful. It was so much enjoyable that we accepted all the information with pleasure. We digested the content. I remember that the didactic methods can teach only 20% of the content, but arts-based learning helped here to increase this ratio and transforms learning into beauty by softening the edges... I was wondering what arts-based learning was like and how its collaboration with learning happens. When we heard about arts, we quickly interpreted it as a professional thing. But, after experiencing this, I saw how arts could come closer to us as much as how effective it was. Especially, I understood how arts enable children to develop and focus their attention as well as making their learning joyful. In fact, we turned back to those days, and became similar to children.

7.1.2 Arts-based methods in leadership development

Second theme under art-based learning part is arts-based methods in leadership development. During interviews conducted after the program, participants emphasized the effects of arts-based methods on especially leadership development in addition to the general effects of arts-based learning. Being based on their experiences during the program, they shared their opinions about the effective sides of arts-based methods on leaders. Table 46 below presents the number of participants mentioning the effects of arts-based methods especially for the leaders.

Table 46. Effects of Arts-Based Methods for Leaders

Effects of Arts-based Methods for Leaders	Number of Participant
Develop empathy for leaders	8
Develop diversity and inclusion for leaders	8
Improve leadership communication	7
Decrease the role of ego for leaders	7
Develop authenticity for leaders	6
Meaning making for leaders	5
Support the needs of leadership development in our age	4

As can be seen from the table above, there are eight participants who mentioned additionally the development of empathy and diversity and inclusion for leaders. There are seven participants each for improvement of leadership communication and decrease of the role of ego for leaders. Moreover, there are other participants underlying the positive effects of arts-based methods on authenticity, meaning making for leaders as well as satisfying the needs for leadership development in our age. The participants while mentioning the effects of arts-based learning, added these categories especially for leadership development. For example, Participant 12 mentioned how ABL had made the learning process joyful, effective, and efficient and also underlined how arts made the learning attractive and convenient for the requirement of the time for the leaders:

Maybe, it was the effect of arts in transforming this program into joyful, important and efficient process. I have joined many trainings on leadership in national and international platforms. However, none of them was achieved through arts like this program. I wondered why I had not involved in such a training before. Arts made the learning joyful and effective. If you try to teach something to children, it seems boring for them. But if you tell that information through painting and stories, the learning becomes very joyful and attractive. This program was an adult version of this kind of learning. I think our times require this kind of a learning, therefore it was very convenient for the requirements of our age. It was very efficient to have the content through arts; especially Hamlet was very attractive for leadership.

On the other hand, Participant 7, from her experiences about ABL, underlined the effects of arts involvement to increase awareness and attention; to widen perspectives to look details in different ways, to develop the sense of empathy, and authenticity for leaders in developing their own realities:

Arts involvement increased my level of awareness. The activity of looking at the painting to notice details was very good; increased my awareness,

attention and mindfulness. I began to look at things with more awareness; and this enabled me to take more accurate decisions by realizing the details which I had never paid attention and considered. We played roles, analyzed films and theatre plays, these were very beneficial. When we played the roles by ourselves, we could understand and feel how others get affected from your behaviors by putting yourself in the shoes of them. You experience and feel this by yourself, and during this process, you call another reality in your mind to that scene. You invite your own reality. If you are a good leader, there are many lessons to take from this kind of an experience.

7.1.3 The role of trainer in arts-based learning

Another theme that emerged from the interviews was the role of the trainer in ABL. After experiencing the nature of arts-based learning, 8 of the participants indicated that the characteristics of the trainer was important to welcome the artistic environment and esthetic elements into the learning process. For example, Participant 6 stated that the background and information of the trainer was important in ABL as an artistic personality:

We opened up through arts, and we trusted you because of your artistic personality: You were the person who opened these doors for us. Firstly, we trusted in you, and left ourselves to the hands of arts. If there had been another professional, there would have not been that much influence on us. We gave ourselves up to the calming arms of the arts, especially in Hamlet: We were all sincere and open. I have never seen that much candid environment in my educational life. Moreover, I thought about my own university life, and questioned why my instructors did not use this kind of methods in order to reach deeper in us and teach more effectively.

Moreover, there are four participants who added the importance of facilitation skills and positive energy of the trainer. For example, Participant 2 indicated how important for the trainer to have facilitation and moderation skills and positive energy:

You collected 15 people together for four weeks, each of whom is an authority in their areas. This was a challenging environment for the trainer, there could have appeared many conflicts or ego wars. However, you managed it very well through a good facilitation. Everyone became harmonized by your facilitation through arts. It was very difficult to keep the presence of these people during four weeks, and you did a good job, I mean, good moderation with positive energy.

7.2. Conceptualization of leadership

In this part, I discuss how leadership is described by the leaders themselves.

Description of leadership is collected via two vehicles. First, during the program, through arts-based methods, participants defined their conceptualization of leadership through arts-based reflections as drawings, theatre, storytelling, metaphors, and mind maps. Second, participants shared their understanding of leadership through their interviews. After the data collected is analyzed, three themes emerged: 1) Leader as a Guide for the Others, 2) Leadership depending on Functionality, and 3) Inclusive Leadership.

7.2.1 Leader as a guide for the others

In the definitions of the participants, six participants emphasized the guiding side of the leadership for the others. For example, Participant 6 defined leader as “a guiding spirit”:

Leader is a guiding spirit. ... Leader is a person who holds responsibility for the followers by guiding them towards the appropriate direction, cares for the welfare of them, and protects and defines them.

Just like Participant 6 and her emphasis on the guidance for the right direction, Participant 7 used a metaphor of lighthouse by underlining the leader’s role to guide others for the future:

My leader is like a lighthouse, and enlightens as far as possible. The conceptualization of the leader in my mind is related to the future. Leader is the person who sees, and enlightens the future, shapes it as desired.

Moreover, Participant 4 drew leader separately in the covey of the birds in order to indicate her guiding role which is different from the rest through creative and innovative viewpoint:

Leader guides her team, and shows them the right way and helps them. Leader is not among the others, because she has got some distinguishing features. Leader moves to the front with her features like innovation and creativity as well as farsightedness.

Participant 9 moved this view further by connecting this guidance to mentorship and training:

Leadership is related to mentorship and training. I think, the leader takes a chaotic situation, and links it to a target. Training is included.

7.2.2 Inclusive leadership

There are five participants who took the inclusive side of leaders in their focus of attention. For example, Participant 5 in her drawing emphasized inclusive character of the leaders as well as their respectful attitude towards differences:

Leader stands together with her team, knows that nobody is identical in her team, tries to make them all happy with their different personally types, creates synergy.

Participant 1 also underlined the inclusive leadership together with an instructive role, which is achieved through creating stories and including the others to these stories of leaders:

A leader should be inclusive and instructive. In order to achieve this, he should be ready for the experiences coming from outside. If the leader stays timid, his team becomes unprotected. Therefore, there should not be any question mark in the mind of the leader. A leader should not allow any problematic and complicated thing to happen.... Leader has a dream or story, and the followers come with him as much as he manages to make them a part of his story.

Moreover, Participant 14 usually underlined the importance of facilitative characteristics of leadership, in which the actors affected by the decisions are all included in the decision making process:

I think there should be a leadership in which everyone affected by the decision should be included in the process of decision making... There should be system in which the decision makers should get the opinions of everybody who have a possibility to be affected by that decision.

7.2.3 Periodical and Situational Leadership

During the discussions and reflections about the leadership, four participants also underlined a type of situation-based or periodical leadership which does not have a permanent usage of power. For example, Participant 2, who experienced leadership for more than 20 years, underlined the presence of situations requiring leadership as well as rejecting the permanent title of being “leader”:

I do not believe in any personality, character, or title as leader. I believe only that it is a situation. The definition of Warren Bennis, “leadership is like beauty, it is hard to define but you know when you see it”. I do believe, too, leadership does not belong to one person, but there are moments of the person who acts as leader. Therefore, when asked whether leader or manager, I usually say there is no leader, there is leadership to develop.

Participant 15 agreed and similarly added: “Leader is not a thing to become, but a thing to look for”. Participant 12, by using the metaphor of bird coveys, emphasized

the periodical change in the position of leadership which is also shared by people through empathy, joy and dynamism:

Leadership goes on according to the situation, through the person who is more prepared and energy for that situation. My experiences indicate ego when leadership is mentioned. As if he should know everything better with his ego. However, birds are not like this, and they do not have such an ego. When they take over leadership from another one alternately in their covey, there appears empathy. They can become the leader as well as the followers according to the situation. They can understand each other very well by experiencing both the position of leadership and followership. It is important to be participative and reconciliatory. When the leadership becomes periodical, nobody gets tired and it becomes joyful. Nobody sticks to the leadership chair. Periodical leadership is very good.

In the next part of this study, all these findings presented in Chapter 6 and C are discussed in a detailed way.

CHAPTER 8

DISCUSSION

This part consists of four main sections. In the first section, I discuss the findings of the program objectives of ABC Leadership Communication Program with relation to the literature review and conceptual framework. In the second section, I discuss and connect the findings of the program objectives to the elements of the ARTS Learning Model developed in the literature review of this study for leadership development in the Post-Truth Era. The third and fourth sections include the discussion of the findings in Chapter 7 on related areas under the titles of Arts-Based Learning, and Conceptualization of Leadership.

8.1 ABC Leadership Communication Program

In this study an arts-based leadership development program was designed for the leaders in the Post-Truth Era. I used ADDIE Framework for the instructional design of the program, as a comprehensive tool including the components of various instructional design models (Brown and Green, 2016).

Beginning with the first step of this instructional design process, I tried to focus on what leaders should and need to know in the Post-Truth Era as the needs of learners (Gagné, Briggs, Wager, Golas, & Keller, 2005). I interpreted the instructional design from a constructivist approach, and paid attention for an active, authentic and collaborative learning structure including multiple perspectives as Karagiorgi and Loizos (2005) mentioned. Moreover, androglogic design principles were also crucial to design my program for the needs of the leaders as adult learners in the definition of Knowles (2015, 1984). The most important ones of these

principles for leaders in the Post-Truth Era was to catch their attention by presenting how the content is related to their real-life challenges as well as keeping their intrinsic motivation high by connecting the issues with their own needs in real life (Holton et al., 2001; Knowles, Swanson, & Holton, 2015; Merriam, 2001). From the beginning of the process, I worked with a leadership association and lifelong learning center of the university to catch up with the real life needs of the leaders, and also made an introductory presentation of my program to the members of the leadership association in order to understand their reactions about the content. After this presentation, I got positive responses from the members of the leadership association which indicated the consent of the learners about the efficiency of the program which was found valuable to spend their limited time. The arts-based content of the program created attraction mostly as an interesting and new area for the leaders.

The approaches related to art-based learning as experiential learning (Kolb, 1984) and aesthetic knowing (Dewey, 1934, 1997) were the pillar of the design process. I invited the leaders to joyful learning-by-doing activities through a colorful aesthetic learning environment, which attracted their attention and most of the participants underlined this in their interviews before the program. Especially, I understood that the pandemic conditions added to the Post-Truth agenda during the announcement period of the program increased the expectations about the healing effects of arts and also, effects for creativity to find novel and useful solutions (Plucker, Beghetto, & Dow, 2004) to their increasing daily problems. I believe that the conditions of increasing complexity and ambiguity through the beginning of an undefined pandemic and information pollution about this process including fake and speculative news gave me opportunity to relate my content to the needs of the leaders through basically attractive arts-based methods. As Ladkin and Taylor (2010)

underlined, in this kind of complex periods, the aesthetic knowing experiences functioned to help participants to generate authentic and different response mechanisms through personal meaning making and active participation, where the lineer and analytical information becomes insufficient to give meaning to the chaotic environment. Therefore, after the announcement of the program through the network of the leadership association and lifelong learning center of the university, I had a high level of demand for the program. I selected the first 15 applicants who satisfied the application requirements, and finished the application process.

My participants were composed of leaders with high level of intellectual capacity, because the rate of graduates of master's degree was 60% while everyone has at least an undergraduate degree. They were coming mostly from Istanbul, which was a cosmopolitan and also chaotic mega city with its central role in the business and economy. The participant group was quite experienced in leadership and coming from 7 different sectors, in which the areas of education, training and consultancy made up 60% of the total. Therefore, they were also quite experienced in leadership development and training issues by having been at the both sides of trainer and learner. It was a high standard group of leaders with their theoretical and practical background. However, the results of the findings indicated that even this intellectually high-level group has been directed towards "horizontal leadership development" what Shavkun and Dybchinska (2020) defined as "obtaining new knowledge and developing functional skills by working at the same cognitive, emotional and social level" (p. 76). On the other hand, the "vertical leadership development", which was aimed in this study to be realized through arts-based learning, begins a transformation in the mindsets and especially emotional intelligence of the participants. The interviews conducted after the program indicated

that this arts-based learning experience created impact on the participants in their worldviews.

Three objectives of the program were defined in three areas: (1) Increasing creative communication skills of the participants, (2) Providing a healing effect for leaders in their self-recovery from the tiring Post-Truth agenda, (3) Cultivating an awareness to direct them to become more sensitive to social issues. For the first of these objectives, creative communication, I analyzed the findings under the areas of creativity and communication skills separately. The other two objectives were in the transformative process of the learning, which I designed as beginning from self-recovery of the participant through healing effect of arts and reaching to a social perspective through development of a sense of social sensitivity.

In the following parts of discussion, the findings of the research questions on creativity, communication skills, healing and social sensitivity are discussed to indicate the three objectives of the program as Creative Communication, Healing and Social Sensitivity.

8.1.1 Creative communication development through arts-based learning
Before the program in their interviews, participants generally referred to times of uncertainty and chaos as the conditions generating the requirement of creative communication skills for leaders, while the emphasis, in the post-interviews, moved towards the importance of emotionally effective and paradoxically creative communication skills after gaining awareness about the Post-Truth Era, where the facts are blurred, uncertainty and paradoxes increased (Corner, 2017). The participants learned and practiced how powerful is communication in our age, especially through emotionally effective tools like storytelling (Poletta & Callahan,

2017). They also discussed how complex agenda of the Post-Truth Era makes it chaotic, paradoxical and complicated to use these channels of communication in an efficient way (Conway, 2020). They experienced creative usage of communication from a paradoxical viewpoint to open the minds to welcome dilemmas, paradoxes and chaos as Lavine (2014) underlined in paradoxical leadership and also, generating original, efficient and novel contents for leadership communication through their artworks as underlined by Amabile (1983, 1988, 1996). Firstly, in this part of the creative communication skills, I want to discuss the findings on this different conceptualization of creativity, and then, move towards the communication skills in the second section.

8.1.1.1 Creativity based on a paradoxical viewpoint

Based on the findings of the study, it is possible to argue that paradoxical view of creativity was essential for the participants to understand the logic behind it and to apply this attitude in their practices. The questionnaire inspired by Competing Values Framework (Cameron, Quinn, DeGraff, & Thakor, 2007) was applied to evaluate the efficiency of leaders exceptionally. This framework has two axes creating an intersection of four quadrants: (1) Horizontal axis is a continuum from inward to outward orientation, (2) Vertical axis goes in-between flexible and control-based functioning. The quadrants appear as opposites of each other in pairs as collaboration versus competition on the one side, and creativity versus control on the other (Lavine, 2014). The pre-program findings (pre-tests, drawings and interviews) reflected that most of the participants were implementing the paradoxical view of collaboration versus competition, while the other duality of creativity and control was only discussed in the course together with the theoretical information of

Competing Values Framework (Cameron, Quinn, DeGraff, & Thakor, 2007). The creativity and control duality was understood better when discussed in the program, Participant 6 shared her experiences of being in a company functioning only on the side of creativity, and creating tiring effects for the personnel to adapt to this continuously changing environment.

The most important benefit of this tool to direct the participants to consider not only one side of the competing values, but having some from both sides. This is called both/and thinking used instead of either/or thinking (Miron-Spektor & Erez, 2017; Smith & Tushman, 2005). This way of thinking enables leaders not to look at the issues in the frames of possibilities or impossibilities; but, open their vision to include even the opposite sides of the issues together to create new and unusual solutions for the problems. The questionnaire in this study asked questions to understand the attitudes of the participants in the areas of competing values. In both pre and post tests, Clan culture based on collaboration was the highest score of the four areas, while its competing Market culture for competition was the lowest score. I think the participants were generally open-minded persons as learning-leaders with growth mindsets and thus, they emphasized the development of the culture for human resources. Moreover, another reason for this is the bias about the transactional roles of leaders, which is seen as a minor function compared to transformational roles representing the culture of flexibility in this framework (Belasen, 2000; Belasen & Frank, 2007). This is also reflected in the duality of manager versus leader conceptualizations, where purpose-driven leadership functions are appreciated more than objects-driven ones of managers (Antonakis and Cianciolo, 2004).

Similarly, flexibility oriented culture, Adhocracy was counted more than Hierarchy in both pre and post tests. As the innovation culture, Adhocracy had the

second highest change rate of 7%, while in the control side Hierarchy culture changed only 3% as one of the lowest change rate among all. The difference between Adhocracy and Hierarchy increased, because Adhocracy culture having already a higher value increased more by opening the gap between its opposing side. The emphasis on change in our time created this one-sided thinking by taking flexibility and change oriented roles of the leaders prior to the controlling and regulating roles (Bass 1990; Tonsberg and Henderson, 2016). It is observable in the results of the findings of competing areas, creativity and control, resembled the cultures of Adhocracy and Hierarchy respectively.

However, when we look at the change rates between the pre-program and after-program, the biggest change rate belonged to Market culture, the lowest of all at the beginning, with 8% improvement, while the scores for Clan culture changed 3%. After these change rates, it can be said that the Market culture developed most by getting closer to the score of its competing side, while having still the lowest score of all areas before and after the program. This is a beginning of the awareness to increase the weakest area in the framework, especially in Clan and Market duality. The participants supporting mostly the collaborative role of the leader, began to question their perspective and began to widen it towards including the other paradoxical side into attention. For example, Participant 14 in her interview after the program underlined this development process begining with the awareness gained in this program through accepting some level of competition in her role of leadership. After the program, six of the participants mentioned the paradoxical viewpoint of creativity while there was only one participant indirectly mentioning it. Participant 3 and Participant 5 related the issue to the contextual developments of our age and underlined the need of leaders to gain a paradoxical view of creativity.

This increase was observed in the findings of the drawings of the participants, there were two participants indirectly having paradoxical elements before the program, while this number increased to five in the drawings of the participants in post-test process. Before the program, there were only two participants including a paradoxical viewpoint in their drawings, while they were not aware of the importance of this creative paradoxical requirement of the twenty first century as mentioned by Miron-Spektor and Erez (2017). After the program, they began to intentionally include this viewpoint, and there were five participants emphasizing these paradoxical elements in their drawings to indicate this view. The images used in the drawings of the participants about the duality in paradoxical thinking reflected the ones presented during the course from different cultures like yin yang from eastern culture, and life tree from Turkish culture.

The changes in the perspectives of the participants indicated the efficiency of the content of the program, in which the Competing Values Framework (Cameron, Quinn, DeGraff, & Thakor, 2007) was discussed by the participants with its logical background including Janusian Thinking (Rothenberg, 1971) for flexible and creative thinking as well as its reflections in other cultures on the world. Consideration of the opposites in the same framework was also mentioned in other activities with reference to this theory during the program. Like Antonakis and Cianciolo (2004), Leader versus Manager dichotomy was criticized in order not to choose one side of these opposites, but to take the beneficial sides of both in the same time. During the program, in the exercise of collective storytelling, the participants reflected the paradoxical viewpoint by combining human resources and market cultures together in their created story. Especially, in the final activity, the

leadership analysis was done through an anti-leader character, Hamlet, to enable them to think about the opposites in the same issue.

Moreover, the creativity of the participants was also analyzed in other terms to see the change in their creativity through arts. The drawings and other arts involvement activities of the participants were analyzed in four categories as criteria for creative defined by Brookhart (2013). The depth and quality, variety of resources, organization of ideas were the categories developed much. The most difficult category was the criteria for the originality of the contribution, and they were also improved here. Moreover, the observation notes were supporting this result with their improvement in the creativity in role-playing.

As a conclusion, the participants appeared to improve in creativity, especially gained awareness to develop their lacking roles in the competing values framework as an improvement in paradoxical viewpoint.

8.1.1.2 Communication as social and emotional skills

The findings of the Social Skills Inventory (SSI) by Riggio (1986), which was designed to evaluate the communication skills especially in leadership, underlined that communication skills are composed of verbal and non-verbal elements and these elements are the indicators of social and emotional skills respectively. When applied in the study, the scale presented that the social skills as verbal communication elements appeared higher than the emotional skills of non-verbal communication in the findings both before and after the program. This seems reasonable in the point that the verbal communication as the direct way of transmitting the ideas and values is easier than the indirect way of communication in non-verbal manner, usually through the ways of intonation and body-language in a complex structure affected by

multiple varieties like background, culture, personal experiences and interpretations as mentioned by Johnson and Hackman (2018) about the constructivist approach in communication studies.

After the program, the emotional skills were increased more: the change rate of emotional skills was more than twice of the one of social skills with percentages of 2.01% and 0.63% respectively. The participants developed their emotional skills more than social skills during the program. The awareness about the emotional side of the communication was slightly more, while both increased at least twice of the previous values. The increase in the total communication skills are important for the leaders in general as also defined by Miller (2012); and also, the emotional side of this development is crucial in the Posth-Truth Era, the definition of which itself indicates the dominance of emotions and attitudes in determination of the public opinion (Crilley, 2018).

Moreover, I looked at the details of these two areas of nonverbal and verbal communication under three categories as defined by Riggio and Reichard (2008): (1) expressivity for encoding of the messages, (2) sensitivity for decoding the messages, and (3) control for the regulation of the flow of the communication. Findings in the nonverbal communication indicated that Emotional Control skills of the participants increased most with 3.48%, and then the changes in Emotional Sensitivity and Emotional Expression followed this value with the rates of 2.55% and 0.14% respectively. The findings from the interviews also indicated similar results: the number of participants mentioning Emotional Control increased from three to seven, and the changes in the numbers were four to 10 for Emotional Sensitivity and lastly, five to nine for Emotional Expressivity. I think, this is a good level of development in which lowest of these three in emotional skills, control skills, increased most in

both inventory scores and interview results as well as the others increased in both too. Participants, before the program, were aware of the emotional skills in communication, the importance of arts-based learning in emotional development with its humanizing effect (Mintzberg, 2005). During the program, they realized the importance of emotional skills in the functioning of the Post-Truth Era, and internalized these skills through arts involvement as well as making meanings by themselves as Taylor (2008) emphasized in arts-based leadership development. This process was reflected in the interviews of the participants after the program. For example, Participant 9 mentioned how authentic and original were the emotional expressions of the participants through arts-based activities, and underlined that everyone made the same thing in the class but the outcomes were all different by the various styles of the participants indicating their authenticity of communication. This is reflected also in the findings of this study in Chapter 7, about the effects of the arts-based methods in leadership development; six participants underlined how arts-based learning improved the authenticity of the leaders. In the conceptualization of the leadership in the literature review, this authenticity is emphasized as an indication of the growth mindset (Dweck, 2006) of the leaders who are open to growth and change by reflecting their inner values as well as building empathy and understanding of the feelings and attitudes of others.

On the other hand, the findings from the verbal communication indicated lower rates of change in these three sub-categories, and also the only negative change, or decrease, was observed in the score of social sensitivity with -1.73% change rate after the program. This was rather a surprising result when compared to the findings of interviews and observation notes. In the interviews, the number of participants emphasized social sensitivity increased from four to seven after the

program, which indicates a good level of increase while also a level of awareness available already before the program. In the interviews conducted after the program, participants emphasized how arts involvement improved their awareness about understanding the social issues in their contexts. For example, Participant 2 indicated how the analysis of the play, Hamlet, improved his perspective to look at the social happenings in their contexts by trying to understand the others with their own interpretations, which was also available in the findings of my observation notes. It was also the sub-category of the ethical view for the effects of arts defined by Belfiore (2011) in a historical context. I could not understand this decrease in social sensitivity scores of the participants, and searched for the reasons of this in my post-interviews. One of the participants indicated the increase in their awareness about the speculative and fake functioning in the context of the Post-Truth Era as the reason for this decrease about the scores of Social Sensitivity. It was understandable to take it as a side-effect of the awareness about the Post-Truth Era, which decreases the trust in social events. In the other sub-categories of the verbal communication skills, the biggest change appeared in Social Expressivity with a 2.98% change rate, while Social Control area develops slightly with 0.31% change rate after the program. In the findings of the interviews, both the results of Expressivity and Control appeared as more than doubled in their numbers of the participants indicating these areas. Social Expressivity increased from four to 10, and also Control from three to nine throughout pre and post interviews. The observation notes were also supporting this high level of developments: In Social Expressivity, eight participants mentioned the importance of verbal expression in inspirational communication, and increased their awareness about the functionality of stories throughout the arts-based activities of storytelling.

Moreover, the total change rate in both social and emotional skills indicating verbal and non-verbal communication appeared as 1.30%, which indicates the overall improvement in communication skills of the participants. In addition, the findings of the interviews before and after the program also indicated an increase in the attention towards communication skills: there were six participants mentioning communication skills while this number increased to 12 after the program. These results indicate an increase in the awareness of the participants about the importance of communication in the Post-Truth Era as clearly stated by Conway (2020) in her book, *The Art of Communication in a Polarized World*. Participants after the program mentioned the polarizing effects of algorithms through social media and fake news in the Post-Truth Era. For example, after being introduced with the concept and context of the Post-Truth Era, Participant 3 emphasized the importance to develop communication skills with agility for the leaders to disseminate the truth towards the others in an efficient way; while Participant 11 indicated the importance and effectiveness of storytelling in order to reach the hearts of the others to call them towards the ethical side.

This increase in awareness was also supported with the arts-based activities to develop the internalization of the information as aimed in arts-based leadership development stated also by Sutherland and Acord (2007). Moreover, the findings about the effects of arts-based learning in this study showed that the participants themselves found communication skills as the mostly increased area during their experiences of arts-based learning.

During the program, there were arts-based activities to develop the communication skills of the participants as well as contents about the theoretical and practical application of communication for leaders. The verbal communication of the

participants was already good at the beginning of the program as they were all experienced managers and administrators. In the activities of role-playing and storytelling, they improved this much as creating a mimesis by imitating real life (Baktir, 2003; Sezgin, 2015). And also, arts-based activity for the introduction of the participants themselves in their own drawings on the first day was supportive to open communication within the class.

In conclusion, I can say that there appeared a total development in communication skills of the participants, while the non-verbal communication of the participants as emotional skills developed more than the verbal communication skills. Because the participants were weaker in the muscle of non-verbal communication before the program, arts-based activities enabled them to improve especially this area by internalizing and understanding how the meaning changes through non-verbal communication elements, which are important parts of communication also underlined many researchers like Goleman (1995, 1998) and Bunesso et al. (2020).

Miller (2012) indicates that “leaders spend from around 75% to 90% of their time on communication activities” and I think, this ratio has also increased much for leaders through the developments of communication technologies (p. 19). While getting more and more important for the leaders as well as for the whole society in general in the Post-Truth Era, effective communication creates an authenticity and originality for leaders when applied in creative ways as a tool of inspiration. Therefore, creative communication skills of the leaders should be developed by arts-based methods, which open up the authenticity of leaders through the means of personal meaning making and internalization.

8.1.1.3 Creative communication development through arts

After discussing the findings above about the creative communication skills of leaders, I wanted to add a section to discuss in detail how the arts-based activities were included in the program in order to highlight arts-based leadership development process in a time orderly manner.

In the first day of the program, the introduction of the participants themselves through their own drawings was a beginning of the artistic creative communication (Ward and King, 2020), and many of them underlined how effective it was to communicate with each other in an efficient and sincere way to build bonds between each other. Many of the participants stated that through this method of introduction, they left their titles, and so leadership egos outside, and joined this comfortable and friendly learning environment. The same day also included a small role-play activity to open up their non-verbal communication as well as the verbal communication area, which was already quite developed before the program as shown in the findings of verbal communication. Some of the participants were timid to join the role-play activities in the first day, but after witnessing how enjoyable and effective it was, they joined the other activities with high motivation and joy. During these role-play activities, there were no script given to them beforehand, and improvisation was important for them to develop their own creative communication as Darso (2004) underlines in arts-based leadership development.

Second module, as the next course, included a creative activity as Leader's Metaphor, in which the participants, in one minute, found an object to use as a metaphor to define their leadership. In this activity, it was important for creativity to find metaphors and generate links on them in an agile manner as the presentation of the metaphors included the communication skills to express and understand the

messages as leaders (Mio, Riggio, Levin, Reese, 2005). After this activity, there was an intonation exercise, YES, in which I pushed their limits in non-verbal communication while creating contrasting cases for them to express paradoxical feelings in the same sentences. This was also a challenging but beneficial practice for them to express and control their non-verbal messages through their communication in a paradoxically creative way (Smith and Tushman, 2005). The final activity of the second module was a collective storytelling exercise by using the Hero's Journey Model of Campbell (1949), in which without any pre-defined order, one-by-one they created a story for a company facing the rapid needs of digitalization through the Covid-19 pandemic. They practiced the communication process with each other, especially listening to others was important as an indicator of social and emotional sensitivity, and their additions to each other were paradoxically creative which included both collaboration within the company and competition outside in digitalizing market as Lavine (2014) defined so for paradoxical leaders.

In the third module, the participants presented their own drawings on leadership and spontaneously connected these artworks to their previous drawings which had been used to introduce themselves in the first course. This was a difficult practice to express the concept of leadership in their eyes as well as quickly generating a link between this drawing and the previous one to build a quick connection between their conceptualizations of leadership and their own leadership styles. As Taylor and Ladkin (2009) defined, in the arts-based leadership development, holding connections become important to develop a process for the illustration of essence. Moreover, the participants were successful to creatively communicate on both themselves and the conceptualization of leadership by referring to their drawings. Later in the same course, there was another activity, in

which participants repeated to play the same case twice in different types of leadership manners to experience the differences between fixed and growth mindsets of leaders which was a role-playing activity related to the theory of Dweck (2006) about Fixed and Growth Mindsets. There was again no script to follow, in three groups, they extemporarily played the same situation twice with firstly fixed and then growth mindsets. The dialogues between the players were very creative and natural, and also, successful to express the situation to others by creating the differences in attitudes in each case of mindsets.

The last module started with an expressionist art activity (Lai, 2018), in which the participants communicate with firstly themselves, and express their feelings to others creatively through their drawings, and also listened to each other carefully to understand the feelings of others. This was an important practice specially to develop emotional skills as well as practicing to socially express their feelings among others, through an aesthetic awareness (Adler, 2006). They also applied mind maps as a creative method to express their leadership communication. Finally, there was the most challenging exercise in which participants in three groups played a scene of Hamlet by adapting it into our culture after discussing the story, context and characters of the play. There appeared creative works; and their communication in verbal and non-verbal manners was successful. This last exercise became a good indicator to see how they were developed their communication skills in a creative manner through arts during the four-week period of the program.

8.1.2 Transformative effects of arts

After discussing the findings for creative communication skills, the remaining two objectives of the program are discussed as the transformative effects of arts in personal and social contexts under the titles of Healing and Social Sensitivity respectively. These transformational effects of arts help leaders in the Post-Truth Era to strengthen their inner worlds through healing, as well as improve their sense of empathy and justice through social sensitivity in a way of understanding the feelings and experiences of others (Belfiore, 2011).

In the following parts, I discuss how the healing and social sensitivity creating effects of arts functioned in our study. I was strongly aware of the limited time period of the program as only a four-week period, which was not a long enough period to create a total change in the perspectives or attitudes of the people. However, I took the transformative effects of arts as the beginning call of their transformative journey, which brings a critical awareness and thus, an unconformity about the inner and outer worlds of the leaders to transform themselves to change (Antonacopoulou and Bento, 2018).

8.1.2.1 Healing as a beginning of transformation

As mentioned above, because of the limited time period of the program and the complexity in the contextual functioning, this study could quantitatively assess only the short-term healing effects of arts on the participants. Affect Grid developed by Russell, Weiss, & Mendelsohn (1989) was applied to the participants to understand the change in their moods with the indicators of emotions and arousal levels just before and just after each course in order to evaluate the effect of arts involvement

that exceptionally happened during the courses. Moreover, the interviews and observation notes supported this information collected from the participants.

When the results of Affect Grid (Russell et al., 1989) were taken into account, the mean of the change in the feelings of participants was 25%, and the one of their arousal level was 29% after the courses. Even if, there were not too much lower scores before the courses, it can be easily claimed that the level of feelings and arousal increased much during the courses. The feelings moved from unpleasant to pleasant, and the arousal shifted from sleepiness to high arousal, while getting closer towards the excitement corner of the grid. Moreover, when analyzed on a daily base, the biggest change in both areas of feelings and arousal was recorded in the last class with 38% and 39%, respectively, in which the class lasted longer than usual due to the challenging performance of Hamlet. The participants by themselves wanted to continue longer to make the last role-playing exercise of Our Hamlet.

Before the program, seven participants in the interviews mentioned their experiences about the healing effects of arts as “strengthening of our mental conditions” (Participant 6), taking us “through the flow of being at that time” (Participant 7), a joyful process to ignore the difficulties (Participant 15), “therapeutic” (Participant 4), and “nurturing our spirit” (Participant 5). While being aware of the healing effects of arts before the program, the participants experienced the effects during this arts-based leadership development program, and all of them shared this in their post-interviews. Participants after the program underlined the healing effect of arts as joyful, energetic, freshening and positive experience as positive and candid communication also appeared between the participants, creating strong bonds among them. This is what Stevenson and Deasy (2005) mentioned as third space in which participants experience the disappearance of me and others

dichotomy in arts involvement by creating positive communication to share their feelings comfortably. This comfortable environment was very important to enable the participation of these busy people in the course through their intrinsic motivation. Participant 2 stated that he cancelled two other important programs overlapping with the dates of the course with a motivation not to miss any of these joyful learning environments and added that arts also neutralized the tiring effects of digital learning by breaking the ice between people.

Healing appeared as having the highest change rate in post-tests within the findings of the study on the outcomes of the program. The most important reason for this result was the appearance of stress creating conditions of the Covid-19 pandemic in addition to the general tiring functioning of the Post-Truth Era. Being locked down at homes and also feeling anxiety about our health and that of our loved ones created traumatic feelings for the society. According to the interviews of many participants, arts involvement helped them much as Moreno (1975) emphasized so. For example, Participant 12 stated “learning something in such a happy environment nurtured my [her] self-confidence and helped much psychologically” by underlining how she had been affected negatively during the lock down by being isolated from her social and professional environment.

It is especially important for the leaders to get resilient and mindful through these aesthetic experiences. The positive effects of healing on leaders can be disseminated towards their social impact as the Romanowska (2014) found the positive effects of arts on the health of both leaders and their followers in her research. Moreover, leaders within their busy schedule need to stop for a while to rest mentally through the mood of idleness as defined by Morris in 1886 as one of

the purposes of arts (Belfiore and Bennett, 2008, p. 96). And Participant 14 highlighted what I tried to express through the healing effect of arts for leaders:

Actually, leaders need much to get slowed down. We are in a flow, but this flow is like rafting, it is completely too much tiring. However, in order to take right decisions, it is required to stop and think a little bit. On this side, I felt the healing effect of arts very well.

This release of emotions by becoming mindful in the flow of arts also defined by Csikszentmihalyi (2004) as a state of the secret to happiness. Especially during expressive arts experience, the participants explained that they let themselves rest in the flow of the arts and drew the things as the messages coming from their inner selves. For example, in her post-program interview, Participant 8 stated that she explored her deep inner self through expressionist arts activity and realized how she had ignored herself in the shallow rush of daily life.

Throughout the program, the participants involved in the arts-based activities, which enabled them to go out of their routine to create joyful internal journeys. Especially role playing and storytelling activities appeared as the cheering up and energetic activities during the program. Participant 9 revealed that learning became joyful through arts for the participants by making them childishly happy just like what happens to her children in arts involvement.

On the other hand, they experienced a role playing activity which was not joyful at the beginning. It was designed with an inspiration from the book, The Theatre of Oppressed by Boal (1979), in which participants played the same case twice in the lead of two types of mindsets, firstly fixed and then growth mindsets as defined by Dweck (2006). In three groups, most of the participants experienced the followership in both cases, and felt how the others are getting affected by the leader's

attitude in different mindsets, especially how it turned out to be negative and depressive in the case of fixed mindset. This was an important activity in order to build empathy towards followers, but also, crucial as a healing mechanism through an experience of the catharsis effect of arts for therapeutic means. During the case of fixed mindset, both the role-players of leader and followers got stressed and bored by releasing their emotions in a safe environment of arts involvement as Winner (2019) in her book, How Art Works: A Psychological Exploration, mentioned as a catharsis effect with reference to Aristotle and Freud. While applying this healing effect for also negative feelings, I intentionally designed this activity by finishing it with the positive case in order not to leave the activity with a negative mood.

The healing effects of arts were important for the participants even before the program, who were experiencing the negative effects of the pandemic in their personal and professional environments through both its economic and social problems in addition to the tiring functioning of the Post-Truth Era. The participants personally got influenced by the healing side of the arts during the program and also they started to become more involved in arts in their own lives. In the wider perspective, these positive healing effects on the participants will be disseminated towards the outer circles through their positive moods and also, their role-modeling for the others as artful leaders.

8.1.2.2 Social sensitivity to transform others

Encountering arts also enables the people to understand the feelings and perspectives of others, and thus, builds empathy to other people and sensitivity towards the social issues. Therefore, while designing the program for leaders in Post-Truth conditions, which restricts the perspective of people through algorithms of artificial intelligence

by directing them to encounter the people with similar interests and views in its overdeveloped communication network, I wanted to analyze the effects of arts on leaders for developing a sense of empathy to the others and social sensitivity to look deeper into the social functioning. Mentioned by Dewey (1934, 1997) in his book, Arts as Experience, and emphasized by Belfiore (2016) in the transformative effects of arts as “a commitment to social inclusion and an ethics of social justice” (p. 11), social sensitivity appears as an important requirement for the leaders in the Post-Truth Era. Therefore, in the program, while giving also contextual information about Post-Truth functioning, I designed many encountering arts activities to develop social sensitivity of the participants as the leaders within this social environment. Especially the role-playing activities improved their vision to realize the emotions of others and understand the social norms as well as the visual analysis of paintings and drawings widened their perspectives.

In order to evaluate their change in the area of social sensitivity, I used the combination of two sub-factors of Social Skills Inventory (Riggio, 1986), which are named as Emotional Sensitivity and Social Sensitivity. Emotional Sensitivity factor reflected the capacity of the participant to understand the emotions, which enables to build empathy towards others. On the other hand, Social Sensitivity factor was crucial to understand the capacity of the participants to realize and understand the general functioning of social issues and norms. The scores of Emotional Sensitivity factor were much higher than the ones of Social Sensitivity factor in both pre and posttests. Moreover, as I mentioned in also previous sections, the findings of the post test were surprising for me in which Social Sensitivity was not increased, even decreased as the only minus change within all the factors of the inventory. The change in Emotional Sensitivity was 2.55%, while it was -1.73% in Social Sensitivity

after the program. The total change of these two sub-factors was still positive, but very low with a percentage of 0.69 in quantitative data.

However, the qualitative data collected from interviews and observation notes indicated a high level of awareness and improvement about social sensitivity. The number of participants emphasizing the importance of social sensitivity in their interviews changed from five to 11 after the program. For example, Participant 7 mentioned, in her post-program interview, how the effects of new media in the Post-Truth Era are attracted her attention during the program by increasing her awareness about functioning algorithms behind, and thus she realized how important it became to listen and understand others in our age. Participant 6 stated how role playing enabled her to understand other people's perspective while being in the shoes of them. Moreover, participants told how other arts activities also improved them in this area. Participant 15 revealed that the story of Hamlet and the storytelling exercise on this play opened a new perspective for her to understand social issues, and to realize especially the fact that leaders can sacrifice their egos to reach to their ideal social functioning, like what Hamlet did in the play. The observation notes indicated the similar results about the improvement of participants in this area.

In her final interview, one of the participants commented on this unexpected decreasing change in the Social Sensitivity factor of the inventory. She stated that already before the program they had been facing fake news and malfunctioning social structure, however, after gaining awareness about the context, they much more easily realized that social functioning is chaotic, illogical and ambiguous in the Post-Truth Era and thus, decreased their expectations to understand this social complexity. The participants improved their sense of empathy towards others through arts, but also decreased their expectations about understanding the general social functioning

in our conditions of fake news, ambiguity, chaos and complexity. This result in the decrease of social sensitivity in itself can be a research subject for the future to understand the effects of the Post-Truth Era on people and their attitudes towards the social phenomena.

8.1.3 Transformative learning through ABC Leadership Communication Program

After having experienced and observed the impact of arts in my artistic life as well as other spheres of life, mainly in education, and leadership; I designed the instruction of ABC Leadership Communication Program, while applying this program to analyze its expected outcomes. Actually, as an action researcher, I was holding my own hypothesis to use the transformative effects of arts to develop leaders as persons with high social impact to transform the society in the very long run. During my literature review, I encountered with the article of Belfiore (2011), The ‘transformative power’ of the arts: history of an idea published in The Routledge International Handbook of Creative Learning, which showed me that I am standing on the side of the tradition for the positive effects of arts originating from Plato in the fourth century. Belfiore (2011) presented the interpretations of these positive effects in three categories with a focus on intellectual, emotional, and ethical side of the process of arts involvement. The expected outcomes of my program reflect these three categories of the positive tradition about the transformative power of arts:

(1) Intellectual view indicates arts involvement as a cognitive process which has formative and knowledge-building effects (p. 31). The first objective of the program reflected this view by giving information on the importance of communication for leaders in the Post-Truth Era. This view also reflects the logic behind arts-based learning, which applies arts-based methods in education.

(2) Emotional view emphasized the healing effect for both body and mind by interpreting arts involvement as a process of emotional release (p. 31). The second objective of my program, healing effects of arts, reflected this view for the personal recovery of the leader in the tiring effects of the Post-Truth Era.

(3) Ethical view emphasized the moral dimension of arts involvement with “a humanising, moralising and ultimately civilising effect” (p. 32). The third objective of the program, developing social sensitivity of leaders underlined these effects of arts to improve empathy and social sensitivity of the leaders in order to disseminate these effects through their social impacts.

After the pre and post test process to understand the short-term effects of the program, I wanted to see the longer-term effects of the program. After eight months, I applied an extra arts-based method of storytelling interview with five of the participants accepting my invitation. This arts-based method of storytelling was using Hero’s Journey Model of Campbell (1949), which the participants had already learned and practiced within the content of the program. The findings of this program are valuable to see the long-term transformational process of the participants beginning through their encounter with the program symbolized as a call to begin a transformational adventure in Hero’s Journey Model.

This transformational process is presented under the parts of Departure, Initiation, and Return to define the beginning, development, and ending processes of transformation in three levels like McWhinney and Markos (2003), Lewin (1946), and Toffler (1970). According to the findings of this storytelling interview, almost all of the participants indicated that they faced their most challenging experiences bringing them to change through arts involvement in the part of Initiation. This indicates the transformative role of arts in this process. Moreover, the findings of the

first part, Departure, also showed that the most of the participants had been giving importance to the arts in their previous lives, which created a motivation to join the program, and also, there existed both external and internal reasons which enabled them to start this program as a transformational process. Finally, in the beginning of their last part, Return, which reflects a return from transformational journey towards the normal life again, participants underlined the four outcomes of the program in their stories as the things which they brought from this transformative learning experience: creativity, communication, healing and social sensitivity. This indicates that the objectives of the program have been achieved and also, lasted long in the memories and experiences of the participants. Therefore, the positive effects of arts indicated in intellectual, emotional and ethical traditions (Befiore, 2011) have also been presented in the long-term effects of ABC Leadership Communication Program.

Moreover, the objectives of the program indicated a special learning model for leaders in chaotic and paradoxical times like the Post-Truth Era: ARTS Learning Model. The next section of the discussion part covers this learning model in detail throughout the findings of the program.

8.2 ARTS Learning Model (Artistic Recreative Transformational Spiral Learning Model)

The expected outcomes in the instructional design of ABC (Arts-Based Creative) Leadership Communication Program resulted in the development of a learning model for leadership in paradoxical and chaotic times, especially in the Post-Truth Era. This model includes all the objectives of ABC Leadership Communication Program in order to create a cyclic transformational journey for the leaders which re-creates

itself continuously in a spiral way. In this part, I discuss the findings of ABC Leadership Communication Program in relation to the scope of ARTS (Artistic Recreative Transformational Spiral) Learning Model.

8.2.1 Leadership development as a transformative process

ARTS Learning Model created in this study has this transformative axis for the participants to support their transformational process, which makes a continuum between emotional and social spheres of transformation. As Participant 8 mentioned after the program, the leaders in the chaotic daily flow of Post-Truth Era forgot to look at their inner world, and improve resilience towards the daily problematic areas without any intensive or projective analysis about their own functioning. The transformative learning, as Mezirow (1997) mentions, requires a change in the frames of references of the person, and can only be achieved through looking at and questioning our own inner world and then the social environment around us. Arts involvement in this transformative process puts a mirror for the inner worlds of the people to start questioning themselves, as well as reflects the perspectives and emotions of others to understand their concerns and problems in the social context. Questioning the inner selves and the outer world through arts brings the feel of unconformity to change our perspectives and standings, or put it in the words of Mezirow (1997), our frames of references.

As mentioned above, ARTS Learning Model leans on a leadership development process as a transformational journey beginning from inside to outside. Scouller (2011) in his book, The three levels of leadership: How to develop your leadership presence, knowhow, and skill, defines a similar process for leadership development in three levels: Personal, Private and Public. The inner level called

Personal Level is the basic one as the source of other two outer levels, and indicates a level of self-awareness of leaders including the personal progress and connection with the others (Scouller, 2011). In the outer levels, the Private Level indicates leader's one-to-one communication and Public Level includes a communication with more than two people as the inspirational capacity of the leader.

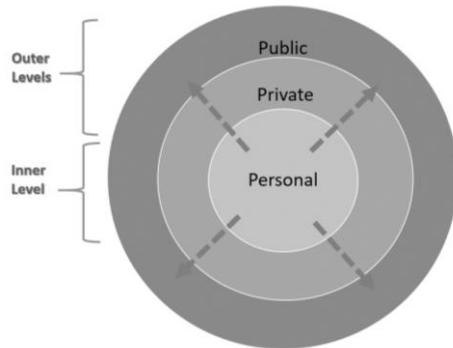


Figure 71. Scouller's Three Levels of Leadership Model

Just like the three levels of Scouller (2011) categorized in inner and outer levels, ARTS Learning Model defines inner and outer scopes for leadership development, and similarly, takes the inner side in the first attention to begin transformative development of the leader. The inner transformative journey of the leaders requires the development of inward communication to create a self-awareness through emotional skills.

Therefore, communication of leadership stands at the core of ARTS Learning Model as a factor to begin and develop the transformative learning process. In the area of leadership communication, Miller (2012) also defines a three level development which begins with Core Communication Skills at the center including non-verbal communication, active listening, emotional intelligence, giving and receiving feedback. The other two levels of Miller (2012), as Team Communication

Skills, and Strategic and External Communication Skills, similarly indicate what Scouller (2011) means as the outer levels just like the outward communication level generated in the ARTS Learning Model.

The findings for the outcomes of ABC Leadership Communication Program became the base of ARTS Learning Model. The first objective of the program, Creative Communication Skills, generated Creative Communication Axis of the model: Two sides of communication skills as non-verbal and verbal gave way to the inward and outward levels of the axis in the model, while the paradoxical creativity became an accelerating factor to interconnect both opposing levels in the continuity of spiral movements. Moreover, other two transformative objectives of the program, Healing and Social Sensitivity, built the inward and outward levels of Transformative Axis of the model respectively. Figure 72 below presents the interrelation of the program and learning model.

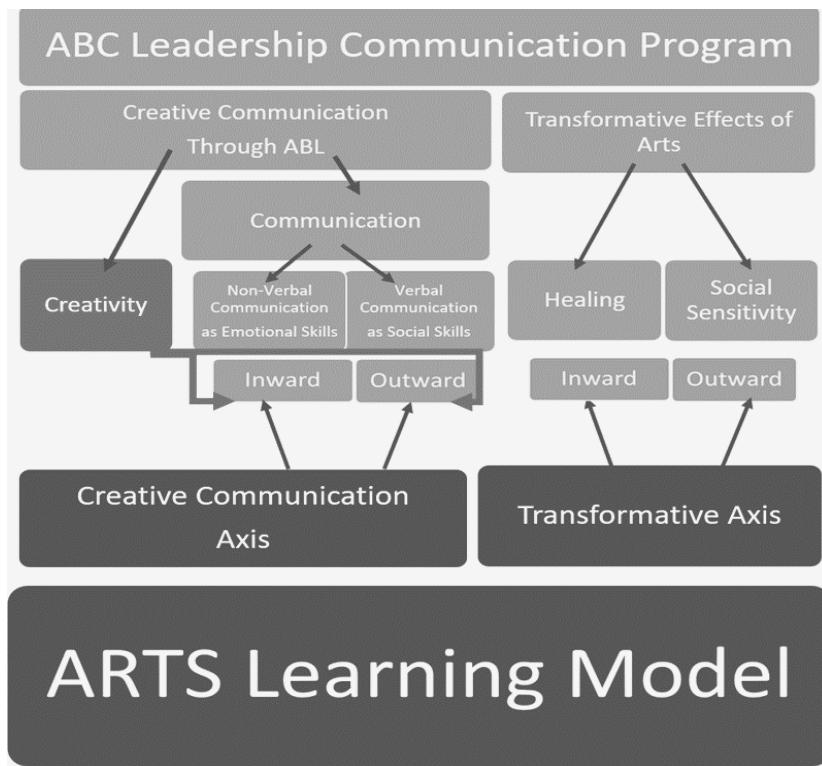


Figure 72. Interrelation of the program and its learning model

Therefore, the outcomes of ABC Leadership Communication Program indicated inner and outer levels in Creative Communication and Transformative areas, while only the first objective of the program, creativity, functioned to build the connection between inner and outer levels. Table 47 below presents these inner and outer levels through program outcomes.

Table 47. Development Areas of ARTS Learning Model

ARTS Learning Model		Levels	
Development Areas		Inner	Outer
Creative Communication Area		Emotional Skills	Social Skills
Transformative Area		Healing	Social Sensitivity

8.2.1.1 Horizontal axis of ARTS Learning Model: Creative communication skills ARTS Learning Model accepts emotional and social skills as inward and outward communication areas, respectively, throughout its communicative axis. The first part of the objectives in ABC Leadership Communication Program, Creative Communication Skills creates the main axis of the learning model. The creativity level in the communication determines how fast the development proceeds. The importance of paradoxical viewpoint in creativity is here to accept both/and thinking (Lewis, 2000; Smith and Tushman, 2005) to take paradoxical points together as a connection of both inward and outward communication. Paradoxical viewpoint, like Rothenberg (1971) defining in his Janusian Thinking, enables the leaders to look both inside and outside while ensuring the continuity of development in inner to outer communication and vice versa.

8.2.1.2 Vertical axis of ARTS Learning Model: Transformative effects

The second part of the objectives of ABC Leadership Communication Program, namely Transformative Effects of arts, includes two sides as inward and outward transformative effects. Inward transformative effect for the leaders was healing, while the outward one is social sensitivity. ARTS Learning Model takes these transformative effects as the two sides of its transformative axis, which vertically intersects with communicative axis. In the model, after opening the inner communication of leaders to develop self-awareness, the healing effect of arts enables important conditions for the beginning of transformational journey of leaders in coping with the tiring effects of the Post-Truth Era by strengthening them mentally and psychologically. This healing effect is a way to take the leaders from their rushing and tough agenda, which disables them to think about their self-transformation.

8.2.2 Process of leadership development in ARTS Learning Model

ARTS Learning Model depends on a transformative leadership development process, which begins with the emotional side of communication to look inward and opens up towards the outside through social level of communication. Transformative axis helps leaders to get awareness about their development inside and outside.

The findings of ABC Leadership Communication Program indicated that all the levels of ARTS Learning Model had an improvement at the end of the training. According to the findings of ABC Leadership Communication Development Program, the change rates in quantitative data appears in each of these elements:

Table 48. Findings of ABC Leadership Communication Program as Inner and Outer Changes

Inner Change Rates	Outer Change Rates
Emotional Skills: 5,67%	Social Skills: 2,55%
Healing: 25%	Social Sensitivity: 0,69%

These elements generated a spiral development path continuing on two axes, which starts with inner communication as emotional intelligence, and follows the path through healing, social skills and social sensitivity and turns back to the beginning with a wider circle each time.

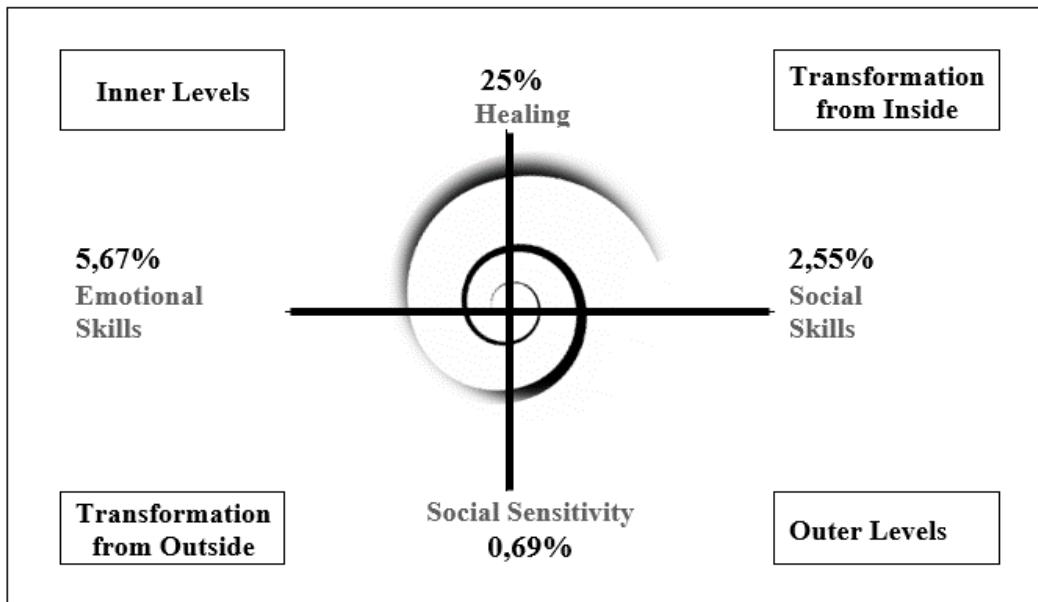


Figure 73. Findings reflected in ARTS Learning Model

When the findings of quantitative data were analyzed, the inner levels of communication and transformation increased more than the outer levels. Especially the healing effect of arts had the highest change rate after the program. The outer levels, Social Skills and Social Sensitivity changed less, especially on the transformative axis of the model the change in Social Sensitivity was quite smaller. The creativity maps of the participants indicated that they developed their areas of

paradoxical thinking, and this also enables them look at both inner and outer side of the issue, just like the statute of the Roman God, Janus, looking both inside and outside of the temple at the same time.

On the other hand, the qualitative data was collected from interviews, observation notes and arts-based methods of drawing and storytelling. The findings of these qualitative data also indicates an improvement in all areas of expected outcomes. While in the quantitative data, the highest rate of change is in healing effects of arts with 25%, the qualitative data had its lowest change rate in this outcome. However, the thematic analysis in interviews indicated that this result comes from the awareness of participants about the healing effects of arts: Even before the program they had mentioned much about this outcome, and the rate of change decreased while all of the participants mentioned this effect after the program. The number of participants mentioning social sensitivity was doubled after the program.

The transformative learning happens on spiral movements, and this continuum of the developing cycles are important and available through arts. When participants got awareness about the effects of arts in communication and transformative process, they were supposed to continue to use this effective tool. The final research question, which was included in the study after the program as a way to look for this transformational process of the participants in the long run. These interviews were achieved through the storytelling technique which had been already covered in the program, namely the model of Hero's Journey created by Campbell (1949). The stories of the participants indicated the continuous structure of arts involvement together with its transformational effects. For example, the words for the character Ordinary Lady summarized how the effects of arts became attractive

for the participants in order for them to continue their involvement in arts to follow their transformational journey:

Ordinary Lady at the end of this program looked for new exploratory journeys as a person who gained awareness, welcomed the arts into her life again, and made great friends.

Welcoming the arts into the lives of participants afterwards was crucial for the continuity of spiral flow of transformational journey. Participants experienced the effectiveness of arts involvement decided to take arts into their lives to have them in their further transformational processes. Many of the participants mentioned this also in their interviews after the program, in which they explained how they became interested in arts and how they welcomed the arts in their lives anymore. Moreover, the interview of Wise Person indicated how creativity helped to accelerate the phase of the journey for the participants: “The colorful wings of creativity accelerated the speed of her leadership journey”. Moreover, the paradoxical view of creativity works for the connection of opposite sides as defined by Rothenberg (1971) as Janusian Thinking, in which an image of a Roman God, Janus looking both inside and outside of his temple is used as a metaphor for this paradoxical perspective. During my research about this paradoxical thinking, I realized that this perspective has been symbolized in different cultures in the world. For example, the Chinese image of Yin Yang (Fang, 2012) is used to define “possessing inherently paradoxical value orientations” (p. 25) as well as the Manichaism with its image of a tree with two roots connecting both the underground and sky (Ögel, 1971, p. 422) by reflecting the duality in Turkish culture. While thinking of other possible examples, I got inspiration fby the music I was listening, which took my tiredness with its soft

melody coming from inside out like the spiral flow of ARTS Model: It was the music for Whirling Dervishes, which created many connections in my mind as a metaphor of my learning model. In the next section, I want to discuss the logic of ARTS Learning Model through a Whirling Dervish metaphor with its symbolization of the paradoxical viewpoint of artful creativity.

8.2.3 Whirling dervish metaphor for ARTS Learning Model

In order to summarize the basic characteristics of ARTS Learning Model, I would like to use a metaphor of Whirling Dervish in this arts-based study. Erzen (2008) introduces The Dervishes Dance as The Sacred Ritual of Love, which originated from Turkey as an arts-based movement of the Mevlevi Order:

Many Sufis of the Mevlevi Order were great artists, either in music, in calligraphy or in miniature painting. In fact, in the Ottoman court where the Mevlevi Order was highly venerated, artists were often Sufis. Although the center of the Mevlevi Order was in Konya, there were many Sufis in Istanbul and Edirne and they were very famous for their different, out-of-this-world behavior. (Conclusion section, para. 4)

Actually the roots of this order date back to the thirteenth century as a movement of Sufism founded by “poet and philosopher Jalal DIN Rûmî” (Selkani, 2018, p. 70). In this part of the study, I want to share the quotes of Rumi as the indicators of the philosophy behind whirling dervishes.

Rumi invites people to their journeys into themselves just like the transformational journey in ARTS Learning Model starting with an inward communication: “And you? When will you begin that long journey into yourself?” (Akşapâda, 2019, p. 29). Rumi also indicates that everyone has a potential for arts in themselves: “Inside you there’s an artist you don’t know about” (Akşapâda, 2019, p.

10). ARTS Learning Model reflects this attitude by opening up this artistic potential of the participants to move into a transformational journey: “Let go of your mind and then be mindful. Close your ears and listen!” (Rumi, 2019, p. 45). He states that poems as art pieces reflects us: “Poems are rough notations for the music we are” (Baker, 2011, p. 9). Moreover, he also emphasizes the importance of an arts-based method in leadership communication, storytelling: “Don’t be satisfied with stories, how things have gone with others. Unfold your own myth” (Akşapāda, 2019, p. 18). Rumi has important quotations about non-verbal communication: “There is a voice that doesn’t use words, listen” (Schrooten, 2021, p. 23) and “Words are a pretext. It is the inner bond that draws one person to another, not words” (Akşapāda, 2019, p. 30). He indicates also the importance of the verbal communication: “Raise your words not your voice. It is rain that grows flowers not thunder” (Akşapāda, 2019, p. 35). Rumi describes the healing effect of the arts which brings joy and happiness through emotions in the soul of a person: “When you do things from the soul, you feel a river moving in you, a joy” (Akşapāda, 2019, p. 27). Moreover, Rumi has important quotes for leadership and welcoming change and transformation, which are crucial points for the leaders in our age of uncertainty and rapid change. He advises not to resist changes and welcome them with new hopes (Shafak, 2010):

Try not to resist the changes that come your way. Instead let life live through you. And do not worry that your life is turning upside down. How do you know that the side you are used to is better than the one to come? (p. 105)

After having known about the philosophy behind, it is now time to build the connection between the Whirling Dervishes and the ARTS Learning Model (APPENDIX K). The learning process in ARTS (Artistic Recreative

Transformational Spiral) Learning Model is similar to Whirling Dervish performance, because it is also an (1) Artistic, (2) Recreative, (3) Transformational, and (4) Spiral process in the following terms:

(1) Artistic: The performance happens through dance and music as the mediums of arts. Erzen (2008) mentions these artistic characteristics of Whirling Dervish:

The Sama, the name given to the ritual, actually means to listen to music. At the beginning the Dervishes listen only to the music and the dance then becomes an instrument in giving one's whole being away to the music. (The Dance section, para. 3)

As mentioned above, the performance happens through arts, just like the learning process of ARTS Model.

(2) Recreative: The creative part of it is repetitive, because the dervishes turn continuously. This creative process is also paradoxical by including two opposite sides together by opening their arms towards both sky and ground to indicate both upward and downward. Selkani (2018) defines this rotating, paradoxical and flexible movement of the dance of whirling dervishes:

The whirling dervish performs a dance following a traditional music while turning on himself. The Mevlevi unfold his arms to then raise them to the sky. Deploying the palm of the left hand towards the sky and the palm of the right hand towards the ground. The Mevlevi rotate on themselves by leaning on the left foot and the right foot is used to rotate. Hence, flexibility is recommended, the eyes remain wide open without fixating anything to prevent the sight from becoming blurred. (p. 70)

This movement of rotation appears as a paradoxical creative process which regenerates itself in spiral rounds. This is the creative dimension defined in the ARTS Learning Model.

(3) Transformational: The dance of whirling dervishes, also called Samâ, means hearing (Erzen, 2008, Introduction section, para. 1). This hearing, which opens up the communication of the dervishes, starts with the rotation on themselves. Crow (2012) mentions this transformative process:

...the music appeals to our emotions and operates a certain re-arrangement, displacement, or alchemy within our inner person. Of course, everyone perceives the dramatic effects music operates for our inner perceptions – usually for the worse, sometimes for the better. If you listened and actively contemplated some of the greatest musical performances by traditional musicians in Muslim societies, you would discover they are elaborative, sophisticated, attention-focusing, and may operate a subtle change in your consciousness. (p. 67)

As mentioned above, arts bring a transformational process just like what happens in ARTS Learning Model. The “subtle change in [one’s] consciousness” (Crow, 2012, p. 67) here indicates a change in frame of references (Mezirow, 1997).

(4) Spiral: The rotation of the dervishes on themselves is spiral by beginning from inside towards outside, and the special skirt of the dervish opens more in each round. Erzen (2008) mentions this spiral process which goes from center out:

This order, or the interpretation of the temporal and spatial realm in which the Islamic individual and culture find themselves, relates to their complete harmony with and dependence on nature. Whereas with the Renaissance and the independence of humans from nature, through scientific discoveries and empirical approaches, Western peoples created their own order that was

practical, measurable, and limited, and that they could manipulate. This is the linear order with which Renaissance people begin to see and interpret the world. In the Islamic world, for a long time still, humans' movement, the way they understand the process of time and space, depends on nature and parallels the cosmic order and the basic underlying forms that are found in nature. They are not only circular, which means they revolve and repeat, but rather spiral. They grow and expand in a way that radiates from the center out. (Introduction section, para. 5)

Vicente (2007) also underlines the reflection of the dual worldview in Muslim culture and spiral movements in Sufi ritual practices:

Muslim culture is ultimately an amalgam of multiple worldviews—ancient Greek and Persian, Byzantine and Jewish, Turkic and Indian—and reflects a dual worldview that can be geometrically represented by both linear and circular models, or perhaps most appropriately by a spiral, which depicts the linear motion of a circle. Sufi beliefs and musical and ritual practices, which bear some Hindu-Buddhist influences, are particularly well characterized by circles and spirals. . . (p. 49)

In similar ways, ARTS Learning Model leans on a spiral development which begins with looking inside as a start of a transformational journey; and continues paradoxically both inside and outside through joyful flow of the arts.

8.3 Arts -based learning

In this part of the study, the findings of the interviews conducted after the program are discussed on the base of arts-based learning. The experiences and views of the participants after involving in arts-based learning are valuable. Therefore, I discuss three important areas of my findings through their connections to the theoretical framework: (1) Effects of Arts-Based Learning, (2) Arts-Based Leadership Development, and (3) Role of the Trainer in Arts-Based Learning.

8.3.1 Effects of arts-based learning

In the interviews before the program, every participant had mentioned their excitement and curiosity about arts-based side of the program, which sounded interesting for them. After the program, all the participants were experienced enough to talk about the methodology of arts-based learning, to which they were exposed during the program.

The interviews after the program indicated that arts-based methods mostly increased communication within the class as stated by Simons and Hicks (2006). As many of the participants underlined in their interviews, they left their egos outside and joined the program through introducing themselves via their own drawings. This sincerity of sharing emotions and experiences created an open and candid communication between the participants from the beginning of the program as also indicated by Davis (2008). Therefore, all of the participants mentioned how surprisingly effective was the communication between each other in this program. This communication, almost a year after the program, still continues functioning as a community of learning in the social media channels, especially the WhatsApp group created before the program for information.

Actually, the second highest rate in the effects of arts-based methods is also related to this with its role of generating positive and enjoyable learning experiences for all of the participants (Deasy, 2002; Eisner, 2002a). The participants were mentioning how joyful was the program for them, and also, three participants stated that it was not a training-like program, but a joyful learning process. Training was having a negative reputation in the minds of many participants, and the arts-based methods changed it positively. In the storytelling interview conducted after eight months, Participant 1 defined the training workload and homework as the biggest

challenge in his story about the program, but music as an arts involvement came and saved them from the darkest side of this story. Arts were symbolized with positivity and happiness even before the program in the interviews of participants as a good mechanism to get cheered up, which indicated also the healing effect of arts.

The third highest rate was for the effects of arts-based methods to increase creativity just like stated by Cote (2010) and Blumenfeld-Jones (2010). The active involvement of the participants and also interactive activities all achieved through arts-based methods increased their creativity by widening their perspectives through paradoxical viewpoint. Moreover, these arts-based activities full of joy, creativity and interaction increase the effectiveness and permanence of the learning, which was the fourth highest effect in analysis. Learning becomes permanent by making it easier to recall the information as stated by Reingold (2018).

On the other hand, the highest fifth category about the effects of arts-based learning was on its positive influence on inclusion and diversity in classroom as stated by Zyngier (2008). Similarly, Stevenson and Deasy (2005) underlined that arts-based activities creates a third space, where participants can learn outside the barriers created by themselves or others. Participants realized that everyone was joining to the activities in an inclusive manner together with diversity coming from their own ideas, experiences and feelings.

These leading four categories as the findings of the interviews conducted after the program indicated the three objectives of Arts-Based Creative (ABC) Leadership Communication Program. The first one was communication and, together with the second one, creativity, they indicated first objective of the program, creative communication skills. The third category was about how joyful and positive was arts-based learning for the participants, and indicated the healing effect of arts

involvement as the second objective of the program. Finally, the fourth category underlining the inclusion and diversity was highly related to the third objective of the program, social sensitivity, which means trying to understand and accept the others in their social context.

Actually the other categories about the effects of the arts-based methods other than the ones above were all positive and related to each other and also defined by the other researchers as indicated in literature review: relaxed and comfortable learning environment, increase in motivation (Darby & Catterall, 1994; Deasy, 2002; Eisner, 2002a, 2003; Barone & Eisner, 2012), awareness (Wallace, 2007), interaction, attention and mindfulness (Csikszentmihalyi, 2004; Posner, Rothbart, Sheese, & Kieras, 2008), internalization of information (Sezgin, 2015; Taylor, 2008), and beautiful and aesthetic learning experiences (Romanowska, 2014).

After analyzing the effects of arts-based learning, I also find out the ones related to the area of leadership. In the next section, I will discuss the findings about the effects of arts-based methods specifically in leadership development.

8.3.2 Arts-based methods in leadership development

Apart from the general effects of arts-based learning stated above, participants also indicated the effects of arts-based methods related to the area of leadership. The highest two categories indicated were the improvement of empathy, and the sense of diversity and inclusion for leaders, which enables them to become sensitive to others and social issues, covered in this study as social sensitivity, as also implied by Dewey (1997, 1934) in his book Art as Experience.

The second highest categories were the effects of arts-based methods to improve leadership communication and to decrease the role of ego for leaders, which both

indicate a leadership communication through a growth mindset as Carol Dweck (2006) stated in order to define openness to communication with others and to learn from others without any egocentric act of superiority towards others. It is important in the Post-Truth Era for leaders, because they should be open to communication and learn from others in order to understand the complex reality from different sides although fake news and algorithms in social media channels manipulate the truth (Peters, 2018).

Other categories for the effects of arts-based methods were about the development of authenticity and meaning-making for leaders as stated by Taylor (2008) as the effects of arts-based leadership development. Finally, the last category, which was especially emphasized by four participants, was about the overall effectiveness of arts-based methods for leadership development in order to satisfy the requirements of our age. This is an issue recently realized among the areas of leadership and management as the complexity to cope with increases in our age (Adler, 2006; Darso, 2004; Nissley, 2010; Springborg, 2010; Sutherland and Purg, 2010; Taylor and Ladkin, 2009).

8.3.3 Role of the trainer in arts-based learning

Participants underlined that the background and information of the trainer was important in ABL as an artistic personality, which indicates one of the elements in art of communication in the words of Aristoteles, the Ethos of the trainer as the charisma and knowledge of the communicator (Lawson-Tancred, 1991). Moreover, Boal (1979) in his book, The Theatre of the Oppressed, mentions a role of Joker for the facilitator of the role-playing performances. Just like the functioning of Joker within playing cards as a multifunctional element, this role becomes crucial in drama

processes (Bagley, 2009). It is important for the trainer to join the participants in role-playing activities, open the dialogue and interaction if required, and direct the dialogue towards the context. As Marín (2007) mentioned in her study, being as the arts-based researcher, I asked “probing questions, in role as the Joker, during the facilitation” in this study (p. 87). Marín (2007, p. 86) gives the definition of the Joker of Santos (2002, p. 227):

. . . an artist with pedagogic and political functions who helps people to understand themselves better, express their ideas and emotions, analyze their problems and seek their own alternatives to change or solve them. The joker doesn't need to have answers but should be able to formulate questions that stimulate the suggestion of alternatives to each question presented during a Forum Theatre play.

This role of the trainer is emphasized by Willingham (2009) as the importance of affective or motivational elements in learning environments, created by the facilitation of the trainer as rapport, implying the bond held emotionally between learners and educators.

8.4 Conceptualization of leadership

In this part, the findings about the conceptualization of leadership of the participants are discussed in their connection to the theoretical framework of this study. As mentioned above, there appeared three categories for the conceptualization of leadership: (1) Leader as a Guide for the Other, (2) Inclusive Leadership, and (3) Periodical and Situational Leadership. Actually, these categories for the definitions of the participants were presented in Chapter 7. In this part of the study, I discuss their relations to the literature of this study, and build a connection between the practical and theoretical information in leadership: Practical information comes from

the definitions of the participants as the leaders themselves, while the theoretical side underlines the literature review of this study. I discuss the findings of these three categories appeared from practical information of the participants under two basic titles: (1) Creative Leadership Communication as a way of Inspiration, and (2) Perspective of Leader-as-Learner.

8.4.1 Creative leadership communication as a way of inspiration.

The first category of leadership definition was about the guiding role of the leader for the others, which reflects the main pillar of this study as the effective creative leadership communication to inspire the others towards the undiscovered novel and efficient (Amabile, 1983, 1988, 1996) directions. Almost half of the participants emphasized the role of the leader as a guide to the others with the highest score within the three categories of participant definitions. In fact, it is an important point in the societies of our time, where the Post-Truth Era conditions create challenges, uncertainties and paradoxes. Therefore, the guiding role of the leaders are crucial in order to inspire others through paradoxically creative responses for these challenges together with a capacity of authenticity and meaning making developed through arts-based methods as Taylor (2008) indicates. Communication was defined as one of the most important tools of the leaders as explained by Miller (2012), and increased its role together with the advancement of the technology (Conway, 2020). On that point, perceptions of some participants indicated a requirement for a new leadership conceptualization where manageriality decreases and leadership appears as a new power. These participants particularly emphasized the fact that this new leadership style should focus more on the development of “our other muscles and get rid of the dust on us through arts. Art helps us to communicate effectively and makes us open to

development” (Participant 11). One could argue that this reality indicates how Daniel Pink (2007) questioned why creative-minded right-brainers will rule the future. This creativity in the Post-Truth Era was through paradoxical frames (Miron-Spektor & Erez, 2017), which also bring us to the concept of paradoxical leadership (Lavine, 2014).

As well as the creativity of leaders, the authenticity and meaning making are important to communicate effectively, and arts involvement is the best channel to develop these capacities (Taylor, 2008; Gardner et al., 2011) because of the role of emotions. Similarly, several participants mentioned the role of emotions in leadership to inspire others where analytical intelligence is not enough for effective leadership. In other words, “a leader should inspire the others by appealing to the emotions” (Participant 13) and have a balance between logic and feelings while leading.

As I explained in Chapter 4 in this study, the first module of the ABC Leadership Communication Program under the title, Communication & Arts: Appealing to Emotions, presented exactly what Participant 13 highlighted above. Moreover, for the implication of this act of appealing to emotions, participants as the leaders brought a popular term, inspiration, which I began to use much throughout the program. Based on the perceptions of participants, particularly in times of uncertainty and chaos, this inspirational communicative ability of leaders to motivate others becomes so critical to successfully lead.

Moreover, the findings about the effects of arts-based methods in leadership development in Chapter 7 indicated the importance of the role of arts to build this perspective. There were categories in the list of findings about the improvement of leadership communication, authenticity and meaning making for leaders, which directly function for creative communication leadership perspective as a way of

inspiration. Similarly, Nissley (2002), the Executive Director of the Banff Centre, indicated the importance of arts-based leadership development as the mechanism to respond the requirements of complex economies by its alternative developmental methods for leaders in communication, personal knowledge creation, and making meanings from complexity.

To sum up, I brought the creative leadership communication issue through an arts-based perspective to the attention of the participants during the program, and as a good example of adult education, we created the meanings together in the program. Leaders, in arts-based activities, developed their own meanings through their authentic styles, and shared the outcomes to find a mutual meaning together in the program. While trying to reach this end, the participants improved their creative communication skills through arts involvement during the program as a means to inspire others.

8.4.2 Perspective of leader-as-learner

Perspective of Leader-as-Learner reflects other two categories about the conceptualization of participants on leadership because, leader-as-learner model depends on leader's communication and attitude, which is both inclusive to understand and learn from others as being function-based by having a capacity to sacrifice the ego of leadership through accepting the more accurate decisions of others.

Participants as managers with more than five year of experience, before having any courses or information of literature review about communication and leadership, indicated the perspective of leader-as-learner, which originates from growth mindset (Dweck, 2006) by implying to be open to communication in order to understand others and learn from experiences (Antonacopoulou and Bento, 2018). In

this part, the views of the participants in the remaining two categories are covered and discussed. There were five participants underlining the inclusive leadership, and four indicating a leadership based on functionality as mentioned in Chapter 7. The number of participants highlighting inclusive leadership is slightly more than the other, and they are grouped together under the category of leader-as-learner perspective (Antonacopoulou and Bento, 2018).

In this perspective, it is important to be open to learning from conditions as well as the people by using communication effectively in an inclusive manner. It became much more visible in the attitudes of leaders during the pandemic period with the increase of uncertainties. For example, they shared their opinions about how important for leaders to communicate in a proper way during the times of uncertainties and mentioned examples from the successful leaders who reacted to the pandemic crisis while staying patient to understand the conditions as well as keeping close contact with their teams to find the most suitable solutions to the problems together in a mutual way. These leaders in the account of the participants turned this crisis into an advantage to strengthen the bonds with their teams and create efficient working conditions.

This emphasis on growth mindset (Dweck, 2006) was reflected in the experiences of the participants. Some participants compared their attitudes before and after the program and their perceptions highlighted a growth mindset thanks to the leadership development program, more specifically arts experience. I think this growth is particularly attributed to the fact that the activities triggered an environment to learn from experiences together, raised curiosity to learn from each other, and developed sensitivity towards the views of others. The importance of growth mindset is also indicated in the accounts of the participants as a perspective

for being open to communicate with others as well as its importance for a leader to be open to the ideas of others by giving up any egocentric attitudes. For example, Participant 4 looked at the concept of leadership from the counter side in the shoes of the followers, and mentioned the managers she worked with before in order to imply how important for a leader to leave egocentric attitude to understand others:

“Unfortunately, I could only work with managers, not any leaders. They tried to create authority and hierarchy on us without trying to understand others and explain themselves”.

Participants underlined the importance of leaving the egocentric attitude, which was related with heroic perspective (Collinson and Tourish, 2015) in leadership. Participants also appreciated the role of arts in humanizing the role of leadership as welcoming an ethical view through arts for social sensitivity (Belfiore, 2011). The findings about the effects of arts-based methods on leadership in Chapter 7 indicated clearly this role of arts from the experiences of the participants themselves. For example, three of the highest four scores in the list about the effects of arts-based methods in leadership were related to the development of social sensitivity of the leaders: development of empathy, increase in the sense of diversity and inclusion, and decrease in the role of ego for leaders. The first two as the increase in empathy and diversity and inclusion are all the effects of arts for an inclusive leadership, while the third one, decrease in the ego, works for periodical and situational leadership: leader-as-learner perspective appears as the total of these two leadership definition.

Actually, there appeared an internal validation within the findings of the data in Chapter 7, which are documented directly from experiences and expressions of the participants about the two pillars of this study, arts-based learning and leadership

conceptualization. The defined effects of arts-based methods on leadership development were all functional in the development of the defined leadership perspectives of the participants. Moreover, the research data becomes also supportive for the participant-oriented data collected during the program.

In Table 49 below, I want to discuss how findings of the data from the literature and findings of the data based on the accounts of participants became meaningful when related to each other in two basic areas of Leadership and Arts-based Learning. The data based on the accounts of participants is important to reflect the findings coming from the leaders themselves through inductive thematic analysis. On the other hand, the data from the literature is also important to indicate the theoretical framework of this study as the findings achieved through deductive thematic analysis. Therefore, findings of the data from the literature represent the theoretical side, while the data based on the accounts of participants represents the practical information appeared directly from the field. In Table 49 below, I wanted to present how the findings coming from theory and practice are validated between each other in this study.

Table 49. Interrelation of the Findings Coming from Theory and Practice

Leadership		Arts-Based Learning	
Conceptualization of Leadership <i>Data based on the Accounts of the Participants (based on practice)</i>	Leadership Perspectives <i>Data from the Literature (based on theory)</i>	Effects of Arts-based Methods on Leadership <i>Data based on the Accounts of the Participants (based on practice)</i>	ABC Leadership Communication Program Objectives <i>Data from the Literature (based on theory)</i>
Leader as a Guide for the Others	Creative Leadership Communication as a way of Inspiration	Improve leadership communication Develop authenticity for leaders	Creative Communication Skills
Inclusive Leadership Periodical and Situational Leadership	Leader-as-Learner Perspective	Meaning making for leaders Develop empathy for leaders Develop diversity and inclusion for leaders Decrease the role of ego for leaders	Transformative Effects of Arts

In Table 49 above, findings on the conceptualization of leadership as the data based on the accounts of participants created a meaningful relation with the data from the literature in the scope of leadership; on the other hand, findings on the effects of arts-based methods on leadership development appeared as in line with the objectives of the program designed in this study in the scope of Arts-Based Learning. Moreover, the connection of these two main areas of the study is confirmed: the conceptualization of the leaders on one side, and the effects of arts-based methods functioning exactly on these indicated leadership requirements on the other side.

This validation of the findings in themselves highlighted an important result about this study: the deductive thematic analysis applied in the study in order to find out the effectiveness of the objectives of an arts-based leadership development program appeared as confirmed through the inductive thematic analysis of the data collected from participants directly. The validation of these two types of findings achieved through deductive and inductive thematic analysis proves the success of the program as a theoretically developed and practically functional result of this study.

8.5 Digital transformation experience through the Covid-19 pandemic

I would like to mention the period of digital transformation coming with the sudden appearance of the Covid-19 pandemic, which gave way to a world-wide lockdown and social isolation during my action research. The pandemic “initiated an extensive, sudden and dramatic digital transformation in the society” (Iivari, Sharma, & Ventä-Olkonen, 2020, p. 5), and thus, I was affected by these conditions during my instructional design process, and changed my design according to these sudden and newly appearing conditions. My experiences during research about the pandemic actually indicated a reflection of this world-wide process, which created challenges in

especially educational areas. Jimola and Ofodu (2021) defined this pandemic as a seismic shift giving way to a requirement for flexible learning planning in their article:

Several diseases have pervaded the globe in the time past, but Coronavirus disease is one of the worst-hit pandemic ever witnessed globally. COVID-19, an acronym for Coronavirus Disease 2019, is a deadly contagious disease that surfaced in Wuhan, China, in 2019. (p. 14)

During the Design and Develop phases of my instructional design, I closely exposed its devastating effects in social, educational, economic and professional areas together with a rapid digitalization. The venue of the program was moved from physical class to online learning platform, the content of the program was adapted to online pedagogy. In the following parts, I explain how the conditions changed through Covid-19 pandemic with its digital transformation.

Based on my experiences and findings, I would like to present the effects of the pandemic in two main areas on the world as (1) social and educational areas, and (2) economic and professional areas; and finally, discuss the implications of the pandemic for my research under the title, (3) implications of the pandemic in this research.

8.5.1 Effects of the Covid-19 pandemic on social and educational areas

Within the social context, the Covid-19 pandemic increased the effects of post-truth conditions. The most important reason for this was the digital transformation as a requirement to get over the challenges of physical isolation and lockdown. The social media, which disseminates the fake news and deceptions in a quick and easy way in the Post-Truth Era, increased its role in social life for physically isolated people by opening up socialization areas for them. Moreover, speculations appeared especially from the political actors in order to attract emotionally sensitive people by indicating

the effects of the pandemic. Shelton (2020) mentioned this in an article titled A post-truth pandemic?, and underlined how the Post-Truth Era became deepened through social media:

Though the role of government officials in deliberately misleading the public is perhaps the single most important way the response to COVID-19 has been bungled, a more diffuse responsibility lays at the feet of those who have used social media (or other means of mass communication) to spread misinformation and conspiracy theories about the pandemic. (p. 3)

Therefore, the paradoxical, chaotic and ambiguous conditions of the Post-Truth Era increased and became more complicated through the Covid-19 pandemic. This pandemic that appeared in the post-truth context created devastating confusion and skepticism within the society, when compared to other pandemics in history. Parmet and Paul (2020) explained this in their article, COVID-19: the first posttruth pandemic:

Of course, COVID-19 is not the first epidemic to generate rumors and lies. Throughout history, demagogues and snake oil salesmen have exploited plagues to spread falsehoods, maintain power, or make money. What seems different today is that we confront not simply deceptions and erroneous statements but rather a deep skepticism about the very idea that truth exists. In our posttruth world, the line between fact and opinion fades. (p. 945)

These complex pandemic conditions also affected the context of learning within the society as Bennett and McWhorter (2021) indicated with a concept of learning agility:

. . . learning agility should include the ability to switch learning modes adeptly and to use intuition, metacognition, and creativity to adapt to new conditions, solve problems, as well as further develop learning capacity and learning how to learn. An interesting aspect of learning agility is that it is not easy to predict what needs to be learned in advance and so people need to be learning-ready. (p. 15)

Many participants mentioned the requirement of this learning agility in their experiences. On the other hand, conditions of social isolation forced all the actors in educational areas to move towards distance and online learning platforms. Digital transformation and online education went hand in hand in the process of the Covid-19 pandemic. Instructors tried to make rapid improvements, arrangements in order to adapt their contents into remote and online platforms as Kaiser and McKenna (2021) mention: “One of the most obvious and immediate impacts of the COVID-19 crisis on education was the rapid shift from in-person to remote instruction” (p. 1). In online education, instructors searched for the ways to increase interactivity. Paudel (2021) underlined this in analyzing the conditions in Covid-19 period: “Online teaching and learning becomes effective and successful when teachers and learners engage in meaningful interaction” (p. 72). In my instructional design process, I worked hard to find the most interactive activities for my arts-based development program by attending other online trainings, facilitations as well as searching the related literature. I encountered with other adult educators trying to transform themselves like me. Kaiser and McKenna (2021) indicated that this process increased the role and importance of adult educators:

The shift to remote education created a “need to know” about how to teach and learn at a distance, which translates to educators seeking new teaching approaches. This presents a unique opportunity to recognize adult educators as exemplars and leaders in both online and in-person education, including sharing our wealth of teaching knowledge with people and organizations, many of whom do not realize the expertise adult education practitioners and researchers have to offer. (p. 1)

Moreover, the reshaping of the professional and social life through the Covid-19 pandemic increased the role of adult education, especially its non-formal learning

opportunities for reskilling and upskilling of people. In the following section, I will also discuss this together with effects of the pandemic on economic and professional areas.

8.5.2 Effects of the Covid-19 pandemic on economic and professional areas

The unexpected appearance of the pandemic all over the world created uncertainties in economies and affected many sectors dramatically. Bennett and McWhorter (2021) explained this process together with digital transformation:

As many as half the jobs known today are going away, some due to the already extant technology revolution and others due to the pandemic fundamentally reshaping the economy and how work is done. For example, supply chains were significantly disrupted during the pandemic, which increased prices and required significant re-routing of goods and services. . . The need for social isolation required greater use of technology and with it, new skills. (p. 8)

These changes in economy and its actors during the rapid dissemination of the pandemic conditions affected the functioning of professional life. Especially digital transformation increased the role of non-formal education in order to support professionals through interventions for “reskilling—that is, to prepare employees for new jobs and career changes” and “upskilling—that is, to prepare employees for advancing within their current career tracks” (Bennett & McWhorter, 2021, p. 6).

Moreover, this complexity in professional life increased the role of leaders as important actors for influencing others. The uncertainty and chaos during the pandemic changed the roles of leaders by giving way to emergent leaders, who have a natural influential impact on others even if they are not holding formal leadership roles (Northouse, 2019, pp. 47-48). Most of the participants of the program in this study underlined their ideas about how emergent leaders have appeared during the pandemic

while many formal leaders have failed to manage change and their teams. Especially indicating the importance of creative communication for leaders, they mentioned how problematic the attitudes of many managers were towards their teams by failing to have an open, candid, supportive communication with their teams. As Participant 1 underlined during the program in many times, the real leaders emerged during the pandemic while many managers failed to get over the challenges during this period. Pascaris et al. (2021) underlined the appearance of emergent leaders during the pandemic period.

The paradoxical creativity was also underlined by the researchers for the conditions of the Covid-19 pandemic for leaders. For example, Gedro, Allain, De-Souza, Dodson and Mawn (2020) in their article emphasized the need of the leaders to have paradoxical attitudes in the time of crises:

. . . leadership during crisis necessitates a sense of timing and the ability to toggle among a range of directive/agentic and collaborative/nurturing styles. This article highlights the unpredictability of our current times, and the necessity for agility and synthesis of the feminine as well as the masculine. (p. 404)

In this article, masculinity and femininity indicated directive and collaborative roles respectively, which reflects the competing values of collaboration and competition quadrants of Competing Values Framework (Cameron et al, 2007). Through the crisis of Pandemic, the participants of the program in this study witnessed and observed how important it is to have a paradoxical viewpoint in times of complexity, uncertainty and ambiguity, which are the conditions of the Post-Truth Era. Times of uncertainty and chaos before the Post-Truth Era were different; because, the possibilities for the solutions of the problems could be sorted out via logical means,

while this linear logical reasoning disappears in the paradoxical and unpredictable functioning of the Post-Truth Era. In order to consider the most unrelated conditions in the same issue, leaders should shift their mindsets from either/or thinking towards both/and thinking by welcoming all contrasting elements at the same time.

8.5.3 Implications of the pandemic on this study

Actually having appeared as a great challenge at the beginning of the research process, pandemic conditions raised the value of ABC Leadership Communication Program by increasing the requirements for the program objectives. Moreover, the challenges that appeared because of the emergence of the Covid-19 pandemic created an important transformative learning experience for me by changing my frame of reference about online education.

Firstly, even though the adaptation process of the program according to online learning conditions was a challenging period for me during the instructional design, the outcome appeared as an innovative and creative application of interactive, experiential and learning centered arts-based methods in online platforms. This innovative and pioneer role in arts-based leadership development area increased the value of the program as an instructional design process. Moreover, I applied the paradoxical viewpoint in my action research by applying arts-based methods in a virtual class which appeared contrasting before the pandemic period. I personally managed to use my paradoxical creativity to overcome the challenges as the leader of my own study.

Secondly, the Covid-19 pandemic gave way to dramatic deepening of the Post-Truth Era conditions through its speculative and paradoxical functioning, and this helped me a lot to explain and validate the underlying contextual issues during my

action research by increasing the value of the program with its highly up-to-date content. Most of the participants were introduced for the first time with the concept of post-truth during this study, but the conditions helped me much to explain the general functioning mechanism of the things which were currently being experienced by the participants in a clear way. The technological background of the Post-Truth Era was discussed as a mechanism giving way to the rapid digital transformation which was just experienced during the pandemic.

Thirdly, these developments in the general world agenda increased the value of the three objectives of the program: (1) Creative communication skills for leaders gained much more importance in social isolation and the pandemic crisis, and also, rapid digitalization increased the impact and influence of communication. Paradoxical viewpoint of creativity was also crucial to make meaning in the illogical, speculative and deceptive functioning of this post-truth pandemic. (2) Healing effects of arts became more attractive for the leaders as a mechanism to create resilience for the rapidly changing and stress creating conditions in the pandemic process and also, to cope with the tiring effects of the deepened Post-Truth Era. All the participants underlined this healing effect of arts before, during, and after the program for many times. (3) Effects of arts for social sensitivity gained importance for leaders in order to build empathy to understand the conditions of the others in harsh pandemic conditions. The role of the leaders in social responsibility became crucial to decrease the problematic and negative effects of this post-truth pandemic within the society.

Finally, all the people around the world experienced a mutual transformative process throughout the Covid-19 pandemic, in which the three parts of Hero's Journey Model became much more visible and understandable through the experiences of the participants during the process. These conditions supported the transformative

learning experiences of the participants during the program as well by creating seismic effects on their frames of references. Many things, which had been appearing as unchangeable before, were transformed in our new normal lives. The journey of heroes all over the world began with a call to adventure, coming from Wuhan, opened up our perspectives through new normal conditions. This process underlined the importance of transformative learning experiences to adapt our perceptions to new conditions by overthrowing the restrictions and limitations in our minds.

CHAPTER 9

CONCLUSION

In this study, I designed an arts-based leadership development program for the conditions of high complexity, ambiguity, uncertainty and paradox, which have especially been increased in the Post-Truth Era. As an action researcher, with an educational background of political science, media and cultural studies, and educational sciences, and also with an artistic background of being a theatre performer; I wanted to reflect my knowledge and experience in these areas to create an impact within the society to cope with the malfunctioning of the Post-Truth Era with its fake news, restricting algorithms, and information pollution within the society. Firstly, as a political scientist, I wanted to reach the leaders as the agents with high social impact. Secondly, as a media and cultural studies specialist, I realized the importance of creative communication within the paradoxical functioning and tiring effects of the Post-Truth Era originated from new media and communication technologies. Thirdly, as an educational scientist, I wanted to design an instruction for the leaders to develop their creative communication skills as well as supporting them to cope with this chaotic environment personally and to disseminate their positive effects towards their outer circles as a starting point of a possible social impact. Finally, as an artist, I personally wanted to apply the transformative effects of arts in my research, which I had been experiencing for years in my own life and observing from the people experiencing arts involvement in my adult education trainings.

There appeared Arts-Based Creative (ABC) Leadership Communication Program in the instructional design process as an arts-based intervention to discuss

the ABC, I mean alphabet, of leadership in the Post-Truth Era with mainly three objectives: (1) Developing Creative Communication Skills through Arts-Based Learning, (2) Increasing Healing Effects of Arts, (3) Increasing Social Sensitivity through Arts. In order to analyze the expected outcomes of this program, I defined four research questions to understand the changes in creativity, communication skills, healing and social sensitivity of the participants.

For the first research question, I looked at the concept of creativity in a paradoxical frame in order to develop the participants to realize the competing or paradoxical sides of the issues together at the same time. This paradoxical view of creativity was chosen to support them to find solutions or create new perspectives from the most unrelated sides of the issues in the Post-Truth Era conditions, in which, paradoxical issues can appear at the same time because of the lack of reasoning and logic. The participants gained much awareness about this way of thinking through the related content of the program and also applied and reflected it in their arts-based activities.

Second research question is about the development of communication skills of the participants. The conceptualization of the communication skills for leaders was based on the definition of Riggio (1986) about communication skills as the total of social and emotional intelligence, resembling the verbal and non-verbal elements. Participants were successful in their verbal communication from the beginning as social skills, and their emotional skills as non-verbal communication elements developed much through the program while remaining again behind their social skills. Arts-based methods were very effective for the development of the participants in communication skills, especially in improvement of their emotional skills.

The third research question is about the healing effect of arts involvement during the program. Even before the program, participants were aware of this effect and revealed their expectations in their interviews. I applied Affect Grid developed by Russell, Weiss, & Mendelsohn (1989) just before and after each class in order to understand the change in their mood throughout arts involvement. The highest score of change appeared in this area in the results of this quantitative data. Moreover, in the interviews all of the participants stated the positive effect of arts in their mental and psychological situation. The effect of the Covid-19 pandemic also intervened in this process as a stress creating factor, and the participants explained the relief they experienced during their arts involvement.

The fourth research question is about the development of social sensitivity of the participants through arts involvement by increasing their sense of empathy towards others as well as the sensitivity of the participants towards their social environment. The Emotional Sensitivity and Social Sensitivity factors of Social Skills Inventory (Riggio, 1986) were also taken together to understand the quantitative change in the scores of the participants. There appeared a surprising result in the factor of Social Sensitivity with its negative change rate indicating a decrease in this factor. During the interviews after the program, I also tried to find out the reason of this decrease, and understood that the contextual information given in the content of the program about the Post-Truth Era created an awareness about fake news and speculative effects of the algorithms in new media while this awareness decreased their belief in social issues and made them more suspicious about social functioning. However, during the program, they discussed empathy for others as well as analyzing the contextual issues in films and theatre plays, and developed their social sensitivity through arts-based activities. The number of

participants underlying this effect changed from five to 11 after the program, which reflects how much they were developed in this area.

In the beginning, I had four research questions, but I decided to add another one after I had developed a transformational learning model from the expected outcomes of this program: Artistic Recreative Transformational Spiral (ARTS) Learning Model. The fifth research question was generated together with the addition of this model in the literature review in order to search for the transformative effects of the program in the long run. I prepared an arts-based tool to collect data, get its permission from the Ethics Committee of the university to add this approval to the ones of my other research tools achieved at the beginning of the study. Thus, I conducted storytelling interviews with five of the participants accepting my call eight months after the program. In this analysis, I wanted to have the outcomes of the program as the developmental areas of the participants in their own words as well as understanding the long-term transformational process which was designed to re-create itself in a spiral structure. The result of these interviews indicated the efficiency of arts-based learning to create transformational experiences for the learners: four of these five participants revealed that their most challenging encounter giving way to a change in their frames of references (Mezirow, 1997) happened during their arts involvement. The other one participant defined arts as a reward coming to end his challenging experiences, which indicated also the healing effects of arts to strengthen the resilience of the participant.

After having the results from this transformative model even better than the expected rates, I explained ARTS Learning Model in detail in the discussion part together with its relation to the outcomes of ABC Leadership Communication Program. This model has two intersecting axes: creative communication axis is the

horizontal one while transformative axis is vertical. There appear four quadrants divided by four developmental steps:

- (1) The transformational development process of the leader starts from inward communication area locating at the left side of the horizontal axis as the outcome of emotional skills in the program. The leader learns about the inner elements of the communication while turning inward and also develop understanding for the emotions in communication.
- (2) The second step of the development passes from the step of inward transformative area in the upper side of the vertical axis as the outcome of healing effects of the program. The leaders gain strength to cope with the conditions of the Post-Truth Era after her development in emotional skills, and thus, she starts a transformation beginning from her inside to reach the outer world.
- (3) The spiral transformational development process reaches the outward communication area at the right end of the horizontal axis as the reflection of social skills in the outcomes of the program. The leader beginning her transformation journey with an inner motivation turns towards the outer world to verbally communicate in an effective way in order to understand others, express herself to them and regulate her relations with others.
- (4) The last step in a cycle of spiral development is the outward transformative area at the bottom of the vertical axis as the social sensitivity outcome of the program. The improvement of the leader's communication and interaction with the outer world enables her to question and try to understand the feelings of others and social motives while taking her towards a transformation originating from outer world towards inward again.

At the end of every cycle, leader turns back again towards her inner area to decide the next beginning of the change in her spiral transformative journey. In this model, the paradoxical creativity of the leader enables her to link the inward and outward communication areas to each other by taking the opposites together at the same time. The arts involvement is important in this model by creating and developing the pillars of the model in its areas of four steps as well as the paradoxical creativity to take them together in and out.

After analyzing the findings of my research question, I found it crucial to share my findings in two more areas, which are highly related to the scope of the study and also valuable as the data generated from the experiences and views of learners themselves: Arts-Based Learning and Conceptualization of Leadership.

For Arts-Based Learning, I applied content analysis to the findings of interviews conducted after the program about the explanations of the participants for their learning experiences. The mostly mentioned effects of arts involvement were communication, positive and joyful learning, creativity as well as the diversity and inclusion in the class: These were all reflecting my objectives in the beginning as communication, healing, creativity and social sensitivity respectively. Other effects following these indicated how effective, interactive, motivating, and permanent was the learning through arts-based methods. Moreover, the participants underlined how effective and appropriate to use arts-based methods in leadership development in our period. They emphasized also the importance of the role of the trainer for the effectiveness of arts-based learning.

Finally, for Conceptualization of Leadership, I analyzed the conceptualization of the participants about leadership as being the leaders themselves in order to get their experiences, views and feelings about this issue. I used the findings from their

own reflections in arts-based activities during the program. Three categories of conceptualization appeared within these findings: (1) Leader as a Guide for the Other, (2) Inclusive Leadership, (3) Periodical and Situational Leadership. These three categories reflected two related areas in my literature review: (1) Creative Leadership Communication as a way of Inspiration, and (2) Perspective of Leader-as-Learner.

In Chapter 8, in Table 49, I made an overall analysis of the findings appeared from my research questions in Chapter 6 as well as the findings of additional data collected from the expressions and experiences of the participants themselves in Chapter 7. The overall picture of the findings was presented in a cumulative manner in one table, which proved the results of the study appeared from the evaluations of an arts-based leadership development program, are highly in line with the requirements of the leaders in the Post-Truth Era. Therefore, it appeared that Arts-Based Creative (ABC) Leadership Communication Program and its learning model, The Artistic Recreative Transformational Spiral (ARTS) Learning Model are both functional for the leaders in the Post-Truth Era, even in its deepened effects through the Covid-19 pandemic crisis.

To sum up, arts-based leadership development program is apparently crucial for leaders, because they developed their communication skills to inspire others to create social impact, improved their resilience through the healing effects of arts to cope with tiring effects of the Post-Truth Era, and also, built empathy and social sensitivity to become just and inclusive leaders respecting diversity.

The main objectives of the program are defined in two dimensions as to (1) develop the creative communication skills of leaders and also (2) increase the transformative effects of arts in order to create a continuing spiral transformative

learning process, which functions from inside to outside to reach towards the wider circles in the society. These transformational circles become wider just like the skirts of whirling dervishes opening up through the power of arts involvement of music with their spiral movements flowing from inside to outside by connecting the paradoxical directions of ground and sky through their arms.

9.1 Contribution of the study

This study makes an important contribution to the area of arts-based leadership development with its characteristics:

- (1) The effects of leadership development were discussed in a wider context in this study than many of the previous studies achieved in this area with its innovative arts-based content having a vertical developmental perspective (Shavkun and Dybchinska, 2020) for leaders by including transformative effects of arts.
- (2) The program and its learning model created in this study can contribute to the other action researchers and program developers working in the areas of leadership, communication and arts-based learning as a sample case or a model to adapt to their studies.
- (3) Through a mutual meaning making process, its arts-based character enabled the collection of data from the reflections of the participants as leaders themselves about their own specialties in the Post-Truth Era.
- (4) The arts-based program designed in this study had a pioneer role in the area of leadership development in Turkey with its arts-based activities through various combinations of the mediums of arts like storytelling, role-playing, drawing, rhetoric, theatre, music, art, dance.

(5) The innovative and interdisciplinary characteristics of the study generated results for the further studies in many different areas of arts-based learning, educational sciences, management and leadership studies, leadership development programs, instructional design and program development, communication and media studies, communication technologies and digitalization, and also social, political and administrative sciences.

(6) Lastly, the activities for arts involvement were transformed into the digital and online platforms after appearance of a pandemic in the early stages of the instructional design of the arts-based leadership development program, which also gave way to innovative implementations in the area of arts-based leadership development.

9.2 Limitations of the study

The study included also limitations, which were basically resulted from the unexpected appearance of the pandemic, which suddenly created physical distancing and lock down regulations by giving way to a requirement for the quick transformation of the designed instruction into the digital platforms: This situation decreased the effects of face-to-face instruction, which is important in the experiential and aesthetic learning process of arts-based programs. I tried to involve as many practices as I can to become more eligible in the application of digital tools and online learning environments in a limited time period left before the beginning of the program, but then I had not been much experienced in the usage of technology and digital platforms as an instructional designer and this created limitations in the applications of arts-based activities.

Moreover, the implementation of the program was achieved with only a limited number of participants limiting this study also in terms of the personal and

professional background of the participants. For example, there were only middle and high level professionals, and also, there were some sectors not represented in the demographics of the participants. Moreover, another limitation about the characteristics of participants appeared from their artistic background: 33% of the participants had arts experiences or trainings in their background, and this could have created an interrupting influence on the effects of this arts-based leadership program.

Finally, the program as the main concern of this study carries its own limitations within the scope of the needs of the participants. It has been designed and developed for the specialties of the participants as leaders in the Post-Truth Era within their specific conditions. The content and activities should be reconsidered for the needs of the participants in their context for the future implementations of the program.

9.3 Recommendations for further study

Researchers can conduct further studies in the related areas:

- (1) The transformative effects of the program can be analyzed in also longer time periods to find out the continuing spiral development for leadership.
- (2) The social impact of the program can be studied through further analyses of the people around the participants such as their followers, teams, colleagues, and administrators.
- (3) The program can be applied to different level of professionals like entry level managers, C-level managers, field leaders.
- (4) The effects of the program can be analyzed in different sectors.
- (5) Comparative analyses can be conducted through the effects of this program for the leaders in different countries.

9.4 Reflections on the study

This thesis study became an important learning journey of for me. I want to reflect this process through Hero's Journey Model as an arts-based method suitable for the spirit of this study. I present my reflection in the shoes of my character: The name of my character in this study is Arts-based-living Person, who loves all mediums of arts, and in her ordinary life, tries to include arts in her daily routine at least through listening to a nice music. She knows how arts do good for people in especially stressful and chaotic times, and so, tries to disseminate this perspective to the others through her arts performances as well as projects, trainings and seminars. While living so, she encounters a doctorate degree program on adult education in the university which she was working for. She firstly wants to continue her education in this area, in which she has already many experiences in practice. However, she does not find herself sufficient to apply to this program, and continues her practical works in trainings, projects in the university. One day, she involves an international project, and meets valuable people, one of which is the instructor of this doctorate program. This instructor motivates her to apply to this doctorate program in their university, and thus, she decides to begin this adventurous journey. She encounters a process of written and verbal examinations to be accepted to the program, which seems unrelated to her educational background. She works hard, and passes the entrance examinations as well as the other challenges during the program like difficult exams, heavy workload, crashing program schedules, together with tiring homework and projects. After having passed all these challenges, she realizes the biggest challenge comes after the courses as a thesis study. The doctorate thesis process becomes the Ordeal of her journey just like a stage for her death and birth struggle, she experiences conflicts with herself, the others, and also the

ongoing conditions. The appearance of the pandemic becomes the peak of the challenges in this step, but she does not give up and tries to realize to finish this work as a masterpiece of her life in an intersection of all areas in her interdisciplinary background. From the beginning of her thesis process, she faces highly complex and uncertain conditions distracting her attention and decreasing her motivation, but she does not give up, and finishes this challenging process. She adapts her action research to the pandemic conditions in a creative way. In the end of this process, she waits to turn back to a new normal life with an official start of her academic career. During this transformational process, she learns much from the challenges, becomes stronger and more creative to find solutions, understands the discipline and difficulty of conducting an academic research, even on a subject in which she is already highly experienced. And also, she learns how important is the function of thesis advisors in this process in the realization of her life-purpose in her masterpiece as her doctorate thesis. In her new normal life, she continues to study hard to become a good academician just like her advisors.

APPENDIX A

PARTICIPANT PROFILES

Participant 1: He is now working as a trainer in the areas of marketing and sales. Moreover, he is one of the partners of his own training company together with his wife. He believes that he appears as a participatory and creative leader in his business by creating new projects and organizing people around them as shareholders. He has 6-year international corporate work life experience beginning from the field and ending at the managing level. After his corporate life, he has two failed entrepreneurship tryings. He defines himself as a paradoxical leader who trusts everybody while he should not by experience.

Participant 2: He is now the representative manager of an international company and also managerial advisor to a company with personnel capacity of about 90 people. He has 20-year experience in international companies working in managerial positions. He says that he could sometimes become leader, and sometimes a manager. He defines himself as a person looking for the balance, especially between the logic and emotions. He has worked as a general manager of an international company leading 150 people for 14 years. He explains himself as a disciplinarian leader in his previous general managerial position, however, after facing himself, he has turned out as a more empathetic leader in his last 3-4 years of general managerial position. He is now also playing in a theatre group and singing in a choir.

Participant 3: He is a project manager in one of the biggest aviation company in Turkey. He has different project groups to lead which are generally composed of 4-10 people. He has six years of experience in mid-level management positions. He

gives communication much importance in his teams, and especially in the verbal communication, he believes that arts support him to create more effective communication with his teams.

Participant 4: She is working as a digital and technology head in an educational institution. She has management experiences in accreditation committees, digital coordination councils before. She gives also trainings to 60 teachers and administrators as well as continuing to be a teacher for the students. She works in also non-governmental organizations in managerial levels as well as giving trainings on digitalization and digital arts.

Participant 5: She is now an adult educator in the areas of communication, customer relations, stress and anger management, time management, and quality processes. She has worked with various managers in low, middle and high levels of corporate companies. Before, she was working in the banking sector as a Project manager in many different leading projects like quality assurance systems development, organizational development and re-organization. She was leading to a group of 70-75 people in her banking sector experience. She is known to be a smiling manager with a positive energy. She is interested in focusing on the solutions instead of problems in her leading style. Both the subordinates and her administrators are happily work with her and thus, care for her ideas and suggestions.

Participant 6: She defines herself as a leader without team. She is a mid-level manager in a leading international electronics and communication company. She reports to the general manager directly, but nobody reports her except for the specific reporting periods. She is responsible for the management of investments of the

company in Turkey. She says that her company like many other international companies has a vertical organizational structuring as matrix organizations. Therefore, the managers are usually having no teams under their lead, but they are the responsible of managing in their own areas reporting to the general manager as well as the global head of the company.

Participant 7: She worked in banking sector for 13 years, and now is an adult educator working with mainly management positions. She has worked as an appointed manager in the corporate academy of a well-known national bank leading to a top-level team of 25 people. She believes that the most important thing is the respect to people. Companies have requirements but if they are clearly explained to the people in an open communicative style, there stays no problem in the work place. She also states that the experience is very important, and adds that she would have been much better if she had her current mind in her previous positions. Therefore, she is now working with the managing people to train and support them to become leaders who transforms the work places into a kind of heaven.

Participant 8: She works as a midlevel manager in a nongovernmental organization. She has worked in 4 other organizations and worked with teams of 5 to eight people. Her current team is composed of eight people. She underlines that she learned much as being the biggest sister of 5 siblings, especially staying as a role-model for the younger family members. Looking for solutions in her family added much to her problem-solving and stress management abilities; she can stay calm and find solutions in chaotic situations at work. She is known as a smiling and positive leader who enjoys to help and support others.

Participant 9: She has her own company functioning in human resources, training and consultancy areas with 10 personnel. They give inhouse human resources consultancy to about 10 companies ranging capacity of 100-200 people. She worked as human resources director at a hospital with 3.000 personnel. She also gives trainings to the companies mostly in health sector. She tries to be a learning leader, who looks for the new opportunities and alternatives to become more beneficial for both herself and her team.

Participant 10: He works as a consultant for managerial teams on basically procurement. He became a manager after 5 years of entering the work life, and stayed so for a long time in a leading telecommunication company. He experienced to lead very challenging and chaotic teams; he was appointed as a manager of team of 12 people who had high tensions inside and already stopped communication with each other. He indicates communication as an important part of leading by trying to understand the others and becoming a role-model for them. He underlines that he moved to the other side of the table by becoming a consultant. While giving advises to the managers today, he also questions himself and understands his mistakes as a leader in the past. He gives importance to learning and finds it valuable for everybody to evaluate themselves in order to look inside and get lessons learned.

Participant 11: She is working as a mid-level manager in automotive sector, and responsible for the health and safety and environmental management. She has a core group of 10 people working directly with her in the company, but also, she manages 1.000 personnel about her specialization areas. She gives importance to convincing people about the regulations and rules in health and safety and environmental issues, which are under the responsibility of her management. She is responsible for the

management of these areas in 4 different plants in various locations inside and outside the city.

Participant 12: She is now a manager in a training institution. She has many experiences in different managing roles in various national and international companies. She has led many teams ranging from 2 to 100 people in her management experiences. She states that she always gives importance to the participatory side of management in which manager listens to the different sides of the issue and makes decisions altogether. She defines herself as a “kind but firm” leader who works friendly with her team as well as being result-oriented. She also defines her change in the process of Professional experience: she was more result-oriented in her younger ages while becomes more tolerated and people-oriented in her later periods. She worked in one of the leading international pharmacies company as a Project manager, and then had many experiences in supply chain management and sales management positions.

Participant 13: She works as a consultant after her manager’al experiences in two leading telecommunication companies and an international electronics company. She stayed in managerial positions of teams with more than 50 people in national companies and had responsibly of procurement, supply chain management and governance. In the international company, she was leading a team of 10 people and had a global role in procurement. She is now making consultancy to the managers of various companies about basically the processes and procedures of procurement.

Participant 14: She has her own training and consultancy company. She states that as a management engineer, she had wide range of opportunities to work and has

managerial experiences in three different sectors. Firstly, she was appointed as vice general manager responsible for the production in a press company, and worked with a team of 12 blue-collar administrators, who were much more experienced and elder than her. Afterwards, she took the responsibility of leading sales and marketing teams of a company in pharmaceutical industry. As the third sector, she worked as a vice general manager in an advertisement company responsible for the planning processes. She is now also the chairman of the Turkish Chamber of International Association for Facilitators. She believes in a leading style of facilitative leadership, which depends on an administrative way including all the shareholders' representation. She describes her mission as a leader trying to direct others away from parent-children type of authoritarian relationships.

Participant 15: She works as a leader of a team of nine people in a data analytics company. She was working as a manager in a big national bank, and directed more than 5 departments with more than 30 people. She likes challenges and difficult projects, and thus, she has been appointed to solve many problematic projects since her young ages. She became a manager at 30, and was given responsibility of many challenging operations. She likes to learn new things, to get feedback and to question the functioning of her business. She indicates that she does not work if the reason behind that position is not logical and reasonable for her, she not only questions her subordinates but also the executives to understand the reasons. She states that she likes managing and directing the others by dedicating herself to her work and team.

APPENDIX B

QUESTIONNAIRE FOR PARADOXICAL VIEW

REKABETÇİ DEĞERLER LİDERLİĞİ İLE PARADOKSAL BAKIŞ AÇISI ANKETİ **(QUESTIONNAIRE FOR PARADOXICAL VIEW WITH COMPETING VALUES LEADERSHIP)**

Aşağıdaki soruları dikkatlice okuyunuz ve kendinize uygunluk derecesine göre 1-5 arasında puanlandırınız.

(Please read the questions below carefully and score each of them within 1 to 5 according to their appropriateness to yourself.)

Puanlama: 1 puan en az uygun olan, 5 puan ise en çok uygun olacak şekilde puanlama yapınız.

(Scoring: Please achieve the scoring of each question by giving 1 for the least appropriate one, while scoring 5 for the most appropriate.)

- (1) Bana hiç uygun değil / It is totally not convenient for me
- (2) Bana biraz uygun olabilir / It can be slightly convenient for me
- (3) Bana uygun / It is convenient for me
- (4) Bana gayet uygun / It is quite convenient for me
- (5) Bana kesinlikle çok uygun / It is certainly convenient for me

1. Uyumlu ve etkili çalışan ekipler oluşturabilirim.
(I can create teams working effectively and harmoniously)
2. Yeni fikirleri cesaretlendiririm.
(I encourage new ideas.)
3. Rekabetçiliği ve ekonomik alanda kazanmayı teşvik ederim.
(I encourage competitiveness and gain in economic terms.)
4. Ortaya çıkan problemlerde sistematiske analiz ve verilere dayalı çözümleri teşvik ederim.
(About problems, I encourage solutions based on data and systematical analyses.)
5. Liderlikte iletişimin ve kardeşlik dinlemenin önemli olduğunu düşünürüm.
(I think communication and listening to others are important in leadership.)
6. İletişim ve vizyon oluşturma becerim sayesinde net bir vizyon ortaya koyabiliyorum.
(I can create a clear vision statement with communication and vision-setting skills.)
7. Müşteri odaklıım ve müşteri hizmetleri konusuna önem veririm.
(I am customer oriented and give importance to customer relations.)
8. Hedefler, bekleniler ve kurum içi konularda rahatlıkla destek verebilirim.
(I can comfortably give support about targets, expectations and in-house issues.)
9. Diğerlerine yardım ederek performans ve yetenek gelişimi sağlıyorum.
(I promote performance and competence development by helping others.)
10. Girişimleri ve gelişmeye yönelik yaklaşımları desteklerim.
(I support initiatives and approaches towards development.)
11. Zamanlama ile ilgili konularda hızlı olmayı teşvik ederim.
(I encourage promptness in the issues about timing.)
12. İşlerin doğru, hatasız ve itinayla yapıldığından emin olmak isterim.
(I want to be sure that tasks are achieved in a correct, indefectable and careful way.)
13. Katılımcılığı ve yetkilendirmeyi teşvik ederim ve böylece birlik duygusu oluştururum.
(I create a feeling of unity by encouraging participativeness and delegation.)
14. Kendimde ve diğerlerinde yaratıcılığın ortaya çıkışmasını sağlıyorum.
(I encourage to flourish creativity for myself and others.)
15. Yoğunlukta ve zor iş ortamında bile başarı odaklılığı teşvik ederim.
(I encourage success-orientation even in difficult business cases and intensive tempo.)
16. Süreç akışının sonuçları tutarlı ve düzgün olduğundan emin olmak isterim.
(I want to be sure that the process flow is consistent with the results and neat.)
17. Diğerlerini önemserim ve onları destekleyici ortam yaratmaya çalışıyorum.
(I pay attention for others and try to create supportive conditions for them.)
18. Hızlı değişimlere çabuk uyum sağlayabilirim.
(I can quickly get adapted to fast changes.)
19. Performansın ve rekabet gücünün artırılması için üst düzey hedeflere dikkat çekerim.
(I emphasize high-level targets in order to increase performance and competition.)
20. Örgütün nasıl işlediği ve personel performansları hakkında kayıt tutar, ölçümler yaparım.
(I make assessments, and keep records about the functioning of the organization and personnel performances.)

APPENDIX C

SOCIAL SKILLS INVENTORY

<p>KENDİNİ TANIMLAMA ENVANTERİ (SOCIAL SKILLS INVENTORY - SOSYAL BECERİ ENVANTERİ)</p> <p>Riggio (1986) Social Skills Inventory (Sosyal Beceri Envanteri)</p> <p>Aşağıdaki soruları dikkatlice okuyunuz ve kendinize uygunluk derecesine göre 1-5 arasında puanlandırınız.</p> <p>(Please read the questions below carefully and score each of them within 1 to 5 according to their appropriateness to yourself.)</p> <p>Puanlama: 1 puan en az uygun olan, 5 puan ise en çok uygun olacak şekilde puanlama yapınız.</p> <p>(Scoring: Please achieve the scoring of each question by giving 1 for the least appropriate one, while scoring 5 for the most appropriate.)</p> <p>(1) Bana hiç uygun değil / It is totally not convenient for me (2) Bana biraz uygun olabilir / It can be slightly convenient for me (3) Bana uygun / It is convenient for me (4) Bana gayet uygun / It is quite convenient for me (5) Bana kesinlikle çok uygun / It is certainly convenient for me</p>

S.N.	SORULAR	CEVAP
1	Üzüntülü ve mutsuz olduğum zaman başkalarının bunu anlaması zordur. (It is difficult for others to know when I am sad or depressed.)	
2	İnsanlar konuşurken onların hareketlerini izlemeye de onları dinlediğim kadar zaman ayıririm. (When people are speaking, I spend as much time watching their movements as I do listening to them.)	
3	Sevmedığım insanlara karşı olan duygularımı ne kadar saklamaya çalışsam da onlar sevmemiğini anlarılar. (People can always tell when I dislike them, no matter how hard I try to hide my feelings.)	
4	Arkadaşların bir araya geldiği eğlençe toplantıları düzenlemekten hoşlanırıam. (I enjoy giving parties.)	
5	Başkaların tarafından eleştirilmek veya azarlanmak beni pek rahatsız etmez. (Criticism or scolding rarely makes me feel uncomfortable.	
6	Genc- yaşılı, zengin ve yoksul her türlü insanla birlikte kendimi rahat hissederim. (I can be comfortable with all types of people - young and old, rich and poor.)	
7	Pek çok insandan daha hızlı konuşurum. (I talk faster than most people.)	
8	Çok az insan benim kadar duyarlı ve anlayışlıdır. (Few people are as sensitive and understanding as I am.)	
9	Komik bir hikâye anlattığında ya da şaka yaptığımda çoğunuyla kendimi gülmekten alıkoyamam. (It is often hard for me to keep a "straight face" when telling a joke or humorous story.)	
10	İnsanların beni iyice tanımlamaları çok zaman alır. (It takes people quite a while to get to know me well.)	
11	Benim zevk ve üzüntümün en büyük kaynağı diğer insanlardır. (My greatest source of pleasure and pain is other people.)	
12	Bir grup arkadaşımla birlikte olduğum zaman genellikle grubun sözcüsü olurum. (When I'm with a group of friends, I am often the spokesperson for the group.)	
13	Mutsuz olduğum zaman çevremdekileri de mutsuz yapma eğilimim vardır. (When depressed, I tend to make those around me depressed also.)	
14	Toplantılarda herhangi birisi bana ilgi duyduğu zaman bunu hemen fark edebilirim. (At parties, I can immediately tell when someone is interested in me.)	
15	İnsanlar sıklığından yüz ifadelerinden her zaman fark edebilirler.	

	(People can always tell when I am embarrassed by the expression on my face.)	
16	Sosyal olmaktan hoşlanırm. (I love to socialize.)	
17	Politik bir tartışmada, tartışan kişileri gözlemek ve görüşlerini analiz etmekten ziyade tartışmada bizzat yer almayı tercih ederim. (I would much rather take part in a political discussion than to observe and analyze what the participants are saying.)	
18	Kişisel bir şey hakkında konuşurken karşısındaki herkesin üzerine bakmakta zorluk çekirim. (Sometimes I find it difficult to look at others when I am talking about something personal.)	
19	Bakışlarımın anlamlı olduğu söyleyen. (I have been told that I have expressive eyes.)	
20	İnsan davranışlarının nedenlerini öğrenmek ilgimi çeker. (I am interested in knowing what makes people tick.)	
21	Duygularımın kontrol etmede çok başarılıyılmam. (I am not skilled in controlling my emotions.)	
22	Çok sayıda insanla bir arada çalışmayı gerektiren işleri tercih ederim. (I prefer jobs that require working with a large number of people.)	
23	Çevremdeki insanların psikolojik durumundan büyük ölçüde etkilendirim. (I am greatly influenced by the moods of those around me.)	
24	Önceden hazırlanmış bir konuşmayı yapmakta pek başarılı değilim. (I am not good at making prepared speeches.)	
25	Başka insanlara dokunmaktan genellikle rahatsız olurum. (I usually feel uncomfortable touching other people.)	
26	Başkalarıyla olan ilişkilerini izleyerek birinin karakterini kolayca anlayabilirim. (I can easily tell what a person's character is by watching his or her interactions with others.)	
27	Güçlü hislerimi hemen hemen herkesten gizleyebilirim. (I am able to conceal my true feelings from just about anyone.)	
28	Arkadaşların bir araya geldiği eğlençe toplantılarına her zaman katılırlım. (I always mingle at parties.)	
29	Bazı ortamlarda doğru şeyler yaptığımdan veya söylediğimden endişe ederim. (There are certain situations in which I find myself worrying about whether I am doing or saying the right things.)	
30	Kalabalık bir insan grubu önünde konuşmak benim için çok zordur.	

	(I find it very difficult to speak in front of a large group of people.)	
31	Sık sık yüksek sesle gülerim. (I often laugh out loud.)	
32	Ne kadar saklamaya çalışsalar da, insanların gerçek düşüncelerini genellikle bilirim. (I always seem to know what people's' true feelings are no matter how hard they try to conceal them.)	
33	Arkadaşlarımlı beni güldürmeye veya gülmüşsetmeye çalışsalar bile ciddiyetimi koruyabilirim. (I can keep a straight face even when 48. friends try to make me laugh or smile.)	
34	Kendimi yabancılarla tanıtırken genellikle ilk adımı ben atarım. (I usually take the initiative to introduce myself to strangers.)	
35	Bazen başkalarının bana söylediklerini sanki çok kişisel olarak alıyorum. (Sometimes I think that I take things other people say to me too personally.)	
36	Bir grup içinde olduğum zaman konuşacağım doğru şeylerı seçmede güçlük çekiyorum. (When in a group or people, I have trouble thinking of the right things to talk about.)	
37	Arkadaşlarımı ve aileme onları ben nasıl kızdırıldıkları veya üzüklerini anlatmakta bazen güçlük çekiyorum. (Sometimes I have trouble making my friends and family realize just how angry or upset I am with them.)	
38	Bir insanla ilk karşılaşmadan sonra onun karakterini tam olarak anlayabiliyorum. (I can accurately tell what a person's character is upon first meeting him or her.)	
39	Duygularımı kontrol etmek benim için oldukça zordur. (It is very hard for me to control my emotions.)	
40	Karşılıklı konuşmalarda genellikle ilk adımı ben atarım. (I am usually the one to initiate conversations.)	
41	Hareketlerim hakkında başkalarının ne düşündükleri benim için çok fazla önem taşımaz. (What others think about my actions is of little or no consequence to me.)	
42	Grup tartışmalarını yönetmede genellikle çok başarılıyım. (I am usually very good at leading group discussions.)	
43	Yüz ifadem genellikle tarafsızdır. (My facial expression is generally neutral.)	
44	Hayatındaki en büyük zevklerimden biri, diğer insanlarla birlikte olmaktır. (One of my greatest pleasures in life is being with other people.)	
45	Üzgün olsam bile soğukkanlılığını korumakta oldukça başarılıyım. (I am very good at maintaining a calm exterior even if I am upset.)	
46	Bir hikâye anlatırken konunun anlaşılmasına için genellikle pek çok el-kol hareketi yaparım.	

	(When telling a story, I usually use a lot of gestures to help get the point across.)	
47	Genellikle insanlara söylediğimizin yanlış anlaşılığından kaygılanırım. (I often worry that people will misinterpret something I have said to them.)	
48	Genellikle sosyal düzeyi benimkinden farklı olan insanlarla birlikte bulunmaktan rahatsız olurum. (I am often uncomfortable around people whose social class is different from mine.)	
49	Kızgınlığımı çok seyrek gösteririm. (I rarely show my anger.)	
50	Kendilerini olduğundan farklı gösterenleri, karşılaştığım ilk andan itibaren hemen tespit edebilirim. (I can instantly spot a "phony" the minute meet him or her.)	
51	Grupla birlikteken genellikle davranışlarını ve fikirlerimi grub'a adapte ederim. (I usually adapt my ideas and behavior to the group I happen to be with at the time.)	
52	Tartışmalarda konuşmaların büyük bir kısmını ben üstlenirim. (When in discussions, I find myself doing a large share of talking.)	
53	Büyürken aileme daima iyi davranışlarını önemini vurgulamıştır. (While growing up, my parents were always stressing the importance of good manners.)	
54	Arkadaşların bir araya geldiği eğlence toplantılarında başkalarıyla kaynaşmakta pek başarılı değilim. (I am not very good at mixing at parties.)	
55	Arkadaşlarla konuşurken onları sık sık dokunurum. (I often touch my friends when talking to them.)	
56	Başka insanların sorunlarını bana anlatmalarından nefret ederim. (I dislike it when other people tell me their problems.)	
57	Sınırlı olduğum zaman bu durumumu başkalardan çok iyi bir şekilde saklayabilirim. (While I may be nervous on the inside, I can disguise it very well from others.)	
58	Toplantılarda çok çeşitli insanla konuşmaktan hoşlanırı. (At parties I enjoy talking to a lot of different people.)	
59	Herhangi birinin bana gülümsemesinden veya surat asmasından çok etkilendirim. (I can be strongly affected by someone smiling or frowning at me.)	
60	Birçok önemli kişinin katıldığı toplantılarında kendimi dışlanmış hissederim. (I would feel out of place at a party attended by a lot of very important people.)	
61	Durgun geçen bir toplantıya neşelendirebilirim. (I am able to liven up a dull party.)	
62	Üzüntülü filmlerde bazen ağlarım.	

	(I sometimes cry at sad movies.)	
63	Sosyal etkinliklerde hiç eğlenmesem bile kendimi çok iyi vakit geçiriyormuş gibi gösterebilirim. (I can make myself look as if I'm having a good time at a social function even if I'm not really enjoying myself at all.)	
64	Kendimi yalnız biri olarak görüyorum. (I consider myself loner.)	
65	Eleştiriye karşı çok duyarlıyım. (I am very sensitive of criticism.)	
66	Farklı öz geçmişi sahip insanların çevremde rahatsız olduklarını ara sıra fark etmişimdir. (Occasionally I've noticed that people from different backgrounds seem to feel uncomfortable around me.)	
67	İlgî odağı olmaktan nefret ederim. (I dislike being the center of attention.)	
68	Üzüntülü bir insanı, rahatlatmak için kolaylıkla dokunup kucaklayabilirim. (I am easily able to give a comforting hug or touch someone who is distressed.)	
69	Güçlü bir duygumu, pek saklayamam. (I am rarely able to hide a strong emotion.)	
70	Kalabalık toplantılarla katılmaktan ve yeni insanlarla tanışmaktan zevk alıyorum. (I enjoy going to large parties and meeting new people.)	
71	Başka insanların beni sevmesine çok önem veririm. (It is very important that other people like me.)	
72	Bir yabancı ile konuşmaya başlarken bazen yanlış şeyler söyleyirim. (I sometimes say the wrong thing when starting a conversation with a stranger.)	
73	Duygu ve heyecanları çok seyrek gösteririm. (I rarely show my feelings or emotions.)	
74	Başka insanları seydertmek için saatler harcarım. (I can spend hours just watching other people.)	
75	Gerçekten kendimi mutlu hissediyorken bile kolaylıkla üzgündüm gibi gösterebilirim. (I can easily pretend to be sad even when I am really feeling happy.)	
76	Tanımadığım birileri benimle konuşmadıkça onlarla konuşmam mümkün değildir. (I am unlikely to speak to strangers until they speak to me.)	
77	Eğer bir başkasının bana baktığı düşüncesine kapılırsam huzursuz olurum. (I get nervous if I think someone is watching me.)	
78	Gruplarda genellikle lider olarak seçilirim.	

	(I am often chosen to be the leader of a group.)	
79	Arkadaşlarım bazen bana çok konuştuğumu söylerler. (Friends have sometimes told me that I talk too much.)	
80	Çoğunlukla duyarlı ve anlayışlı bir insan olduğum söylenilir. (I am often told that I am a sensitive, understanding person.)	
81	Duygularımı saklamaya çalışsam bile insanlar bunu her zaman anlayabilirler. (People can always "read" my feelings even when I'm trying to hide them.)	
82	Arkadaşların bir araya geldiği eğlence toplantılarında toplantıının yıldızı olma eğilimindeyim. (I tend to be the "life of the party".)	
83	Başkalarının üzerinde bıraktığım etki ile genellikle mesgul olurum. (I'm generally concerned about the impression I'm making on others.)	
84	Sosyal ortamlarda genellikle kendimi beceriksiz bulurum. (I often find myself in awkward social situations.)	
85	Kızın olduğum zaman asla bağıriп çağırıman. (I never shout or scream when angry.)	
86	Arkadaşlarını kızın ve sinirliliği zaman onları sakinleştirmem için beni ararlar. (When my friends are angry or upset, they seek me out to help calm them down.)	
87	Bir önceki dakika mutlu ve bir sonraki dakika üzgün görünüme kolaylıkla başarabilirim. (I am easily able to make myself look happy one minute and sad the next.)	
88	Herhangi bir konu üzerinde saatlerce konuşabilirim. (I could talk for hours on just about any subject.)	
89	Sık sık başkalarının benim hakkında ne düşündükleriyle mesgul olurum. (I am often concerned with what others are thinking of me.)	
90	Her türlü sosyal ortama kolayca uyum sağlayabilirim. (I can easily adjust to being in just about any social situation.)	

APPENDIX D

AFFECT GRID

DUYGU KAFESİ (AFFECT GRID) ÖLÇÜMLEMESİ:

Değerli katılımcımız, lütfen, şu an hissettiğiniz duygunuzun türü ve derecesini belirtmek için aşağıdaki duygu kafesini kullanarak, matrisin herhangi bir yerine X işaretini koyun.

Açıklama: Kafesin sağ yarısı hoş/olumlu duyguları ifade eder. Sağa doğru gittikçe hoşluk hissi artar. Kafesin sol yarısı, hoş olmayan duyguları ifade eder. Sola doğru gittikçe hoş olmayan hissin yoğunluğu artar. Kafesin dikey boyutu uyarılma derecesini temsil eder. Uyarılma, bir kişinin ne kadar uyanık, etrafın farkında ya da hareketlenmiş olduğunuyla ilgilidir. Hissin pozitif ya da negatif olmasından bağımsızdır. Üst yarı, uyarılma açısından ortalamanın üstü duygular içindir. Alt yarı, uyarılma açısından ortalamanın altı duygular içindir. En alttaki hücreler uyku temsil eder. Yukarı çıktıktan sonra, kişi daha uyanık hissediyordur. Dolayısıyla en alttan bir üstteki sıra, yarı uyur yarı uyanıkluktur. Karenin en üstü fazla uyarılmışlıktır. Eğer çığırınca heyecan diyeboleceğimiz bir durum hayal edecek olursanız, o duygu kafesin en üstünü tanımlar (Aydın, Araz & Asan, 2011; Russell et al., 1989).

		STRES	YÜKSEK UYARILMA				HEYECAN	
HOŞ OLMAYAN DUYGULAR								
DEPRESYON								
UYUMA								
RAHATLAMA								
HOŞ DUYGULAR								

Affect Grid. Affect Grid is a single-item scale developed to assess affect (Russell, Weiss, & Mendelsohn 1989). It's a 9x9 two dimensional grid. The dimensions of pleasure and arousal, which are taken to be orthogonal, are measured simultaneously. Arousal refers to how much the individual is awake, active and aware of his/her surroundings. The degree of arousal is represented by the vertical dimension of the grid. Along the vertical dimension, the topmost cell corresponds to the highest arousal, and the bottom cell corresponds to the state of sleep. The horizontal dimension represents pleasure. The right half of the grid reflects pleasant/positive feelings, the left half reflects the unpleasant feelings. Participants evaluate their emotions and arousals by marking a single cell of a 9-by-9 grid with an X (Aydın, Araz & Asan, 2011).

APPENDIX E

INTERVIEW PROTOCOL

MÜLAKAT SORULARI /INTERVIEW QUESTIONS (ÖN TEST/PRE TEST):

1. Günümüz dünyasında ihtiyaçlarınız nelerdir? (What are your needs in our current time?)
2. Bu ihtiyaçlarınızı nasıl karşıladığınızı düşünüyorsunuz ya da karşılamak için hangi araçları/yöntemleri kullanıyorsunuz? (How do you think you satisfy your these needs? Or which means/methods are you using to meet your needs?)
3. Eğitimin, ihtiyaçlarınızı nasıl karşılayacağını düşünüyorsunuz? (How do you think this training will satisfy your needs?)
4. Uygulanacak eğitim yöntemi hakkında düşünceleriniz nedir? (What is our opinion about the method used in this training?)
5. Daha önce sanatla ilgili bir eğitim aldınız mı ya da sanatla ilgilendiniz mi? Açıklar misiniz? (Have you ever had a training/education on arts, or had been interested in the arts? Could you explain?)
6. Kendinizi bir çizimle (ve kullanmak isterseniz kavramlarla destekleyerek) anlatır misiniz? (Could you explain yourself through a drawing? You can use concepts together with images if you want.)
7. Liderlik kavramını bir çizimle (ve kullanmak isterseniz kavramlarla destekleyerek) anlatır misiniz? (Could you explain the conceptualization of leadership through drawing? You can also use concepts if you want.)

MÜLAKAT SORULARI /INTERVIEW QUESTIONS (SON TEST/POST TEST):

1. Günümüz dünyasında ihtiyaçlarınız nelerdir? (What are your needs in our current time?)
2. Bu ihtiyaçlarınızı nasıl karşıladığınızı düşünüyorsunuz ya da karşılamak için hangi araçları/yöntemleri kullanıyorsunuz? (How do you think you satisfy your these needs? Or which means/methods are you using to meet your needs?)
3. Eğitimin, ihtiyaçlarınızı nasıl karşıladığıni düşünüyorsunuz? (How do you think this training satisfied your needs?)
4. Uygulanmış olan eğitim yöntemi hakkında düşünceleriniz nedir? (What is our opinion about the method used in this training?)
5. Daha önce sanatla ilgili bir eğitim aldınız mı ya da sanatla ilgilendiniz mi? Açıklar misiniz? (Have you ever had a training/education on arts, or had been interested in the arts? Could you explain?)
6. Kendinizi bir çizimle (ve kullanmak isterseniz kavramlarla destekleyerek) anlatır misiniz? (Could you explain yourself through a drawing? You can use concepts together with images if you want.)
7. Liderlik kavramını bir çizimle (ve kullanmak isterseniz kavramlarla destekleyerek) anlatır misiniz? (Could you explain the conceptualization of leadership through drawing? You can also use concepts if you want.)

APPENDIX F

OBSERVATION FORM

<p><u>ABC Leadership Communication Program</u></p> <p><u>OBSERVATION FORM</u></p> <p>Date: / / 2020</p> <p>Place: Zoom Platform</p> <p>Participants:</p> <hr/>	
<p>1. Creativity</p> <p>1.1 Paradoxical</p> <p>1.2 Originality of Contribution</p> <p>1.3 Organization and Combination of ideas</p> <p>1.4 Variety of Resources</p> <p>1.5 Depth and Quality of Ideas</p> <p>2. Communication Skills</p> <p>2.1 Non-verbal (Emotional)</p> <p>2.1.1 Emotional Expressivity</p> <p>2.1.2 Emotional Sensitivity</p> <p>2.1.3 Emotional Control</p> <p>2.2 Verbal (Social)</p> <p>2.2.1 Social Expressivity</p> <p>2.2.2 Social Sensitivity</p> <p>2.2.3 Social Control</p>	<p>3. Healing</p> <p>3.1 Feelings</p> <p>3.2 Arousal</p> <p>4. Social Sensitivity</p> <p>4.1 Emotional Sensitivity</p> <p>4.2 Social Sensitivity</p> <p>5. Transformative Learning</p> <p>5.1 Arts-Based Learning</p> <p>5.2 Leadership</p> <hr/> <p>Notes:</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>

APPENDIX G

STORYTELLING: ETHICS COMMITTEE APPLICATION

Burcu Ertürk Kılıç

24.12.2020

"Program Development for the Leaders in the Post-Truth Era: Arts-Based Creative Leadership Communication Program"
Educational Sciences PhD Program, Boğaziçi University

ADDITION REQUEST TO THE METHODOLOGY PART OF APPLICATION FORM:

Storytelling as a Narrative Inquiry in Arts-based Research Methodology

During my data analysis process, I have realized the potential of the program for a long-term transformational effect on the participants. I am on the way of designing a model for leadership development as a reflection of the findings during my action research study. Through the lens of transformational learning theory (Mezirow, 1997) as a reflection of changes in participants' frames of references, I want to analyze the long-term transformational effect of the program. Applying storytelling as a narrative inquiry of arts-based research method (Leavy, 2017), I plan to conduct online semi-structured in-depth interviews in January-February 2021 with the voluntary participants, who attended the program during 6-30 June 2020. The participants will be invited by e-mail to achieve a final interview with an additional participant consent and information form explaining them the storytelling steps of the content, which they had already experienced in their arts-based learning activities during the program.

In these one-on-one in-depth interviews, research participants will be motivated to tell their stories of participating the Arts-Based Creative Leadership Communication Program through the stages of the Hero's Journey Model of Joseph Campbell (1993) (Efthimiou & Franco, 2017). In its application, storytelling on this transformational journey through the basic steps of Hero's Journey model helps the participants to tell the process in the shoes of a fictional character, created in their minds, in order to witness their own meaning-making process in that challenging experience while explaining it (Williams, 2019).

Interviews are expected to take 30-40 minutes, and will be achieved online through Zoom platform. The interviews will be recorded as only audio files if the participant approves the recording, otherwise there will be only notes taken by the researchers during the interviews. Data will be analyzed using deductive thematic analysis (Terry, Hayfield, Clarke & Braun, 2017) to highlight the perceptions of the participants about the learning process itself through the stages of Hero's Journey Method.

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Hikaye Anlatımı Yoluyla Mülakat İçin Katılımcı Bilgi ve Onam Formu

Değerli katılımcı, öncelikle "Program Development for the Leaders in the Post-Truth Era: Arts-Based Creative Leadership Communication Program" başlıklı araştırmada yer almayı kabul ettiğiniz için teşekkür ederiz. Araştırmaya program katılımcısı olarak katkı sağlayarak süreçteki desteğinizi tamamlamış bulunmaktasınız.

Bu aşamada, araştırmada ortaya çıkan bulgulardan yararlanılarak hikaye anlatımı yoluyla yapılması planlanan son bir mülakat daha yonterme ilave etmek istenmektedir. Bu mülakata katılım da diğer tüm aşamalarda olduğu gibi tamamen sizin isteğinize bağlı olarak yapılacaktır ve yine istediğiniz zaman vazgeçme hakkınız saklı tutulacaktır. Mülakatın 30-40 dakika arasında süresmesi planlanmaktadır. Ayrıca, teknik olarak Sanatla Yaratıcı Liderlik İletişimi Programı'nda deneyimlediğiniz Kahramanın Yolculuğu (Hero's Journey) metodu üzerinden hikaye anlatımı gerçekleştirilecektir.

Bu araştırmaya katılmak tamamen isteğe bağlıdır. Katıldığınız takdirde çalışmanın herhangi bir aşamasında herhangi bir sebep göstermeden onayınızı çekmek hakkına da sahipsiniz. Bu formu onaylamadan önce, çalışmaya ilgili sorularınız varsa lütfen sorun. Daha sonra sorunuz olursa da, proje yürütücüsüne (Ofis Telefonu: +90 212 3594613) sorabilirsiniz. Araştırmaya ilgili haklarınız konusunda Boğaziçi Üniversitesi Sosyal ve Beşeri Bilimler Yüksek Lisans ve Doktora Tezleri Etik İnceleme Komisyonu'na (SOBETİK) danışabilirsiniz.

Eğer bu araştırma projesine katılmayı kabul ediyorsanız, lütfen kişisel e-posta adresinize yolladığımız bu formu kendi bilgileriniz ile doldurup onaylayarak bize yanıtla seçeneği ile geri yollayınız. Araştırma projesine katılım gönüllülük esasına göre yürütülmektedir, katılımınız karşılığında size herhangi bir ödeme yapılmayacaktır.

Ben, (katılımcının adı) yukarıdaki metni okudum ve katılmam istenen çalışmanın kapsamını ve amacını, gönüllü olarak üzerime düşen sorumlulukları tamamen anladım. Çalışma hakkında soru sorma imkanı buldum. Bu çalışmayı istediğim zaman ve herhangi bir neden belirtmek zorunda kalmadan bırakabileceğimi ve birliğiğim takdirde herhangi bir ters tutum/olumsuzluk ile karşılaşmayacağımı anladım.

Bu koşullarda söz konusu araştırmaya kendi isteğimle, hiçbir baskı ve zorlama olmaksızın katılmayı kabul ediyorum/kabul etmiyorum.

HİKAYE ANLATIMI YÖNTEMİYLE MÜLAKAT İÇERİĞİ

Değerli Katılımcı,

Bu mülakatta sizden, 6-30 Haziran 2020 tarihleri arasında Sanatla Yaratıcı Liderlik İletişimi Programı'nda deneyimlediğiniz öğrenme sürecini Campbell(1993) Kahramanın Yolculuğu Modeli'nden esinlenerek oluşturulan 12 aşamalı hikaye döngüsünde anlatmanızı rica edeceğiz. Bu Model, programda da üzerinden geçtiğimiz üzere, Kahramanın Yolculuğu metafora üzerinden dönüşümsel öğrenme ve keşif yolculuğunun aktarıldığı bir hikaye anlatım tekniği olarak kullanılmaktadır.

Sizden, öncelikle hayalinizden bir kahraman yaratmanızı ve hikayeyi bu kahraman üzerinden anlatmanızı rica ederim. Size yol göstermesi amacıyla hikayenin ana başlığı ve baş kahramanı ile ilgili konuşmaya başlayıp sonrasında ise hikaye anlatımının döngüsel süreçlerinden bahsedilecektir.

Görüşme sırasında istediğiniz soruyu ya da bölümü atlama ya da cevaplamayı reddetme hakkınız her zaman saklıdır.



Lütfen aşağıdaki soruları, Sanatla Yaratıcı Liderlik İletiği Programı'na katılım süreciniz üzerinden yanıtlayınız.

1. Bu süreci bir hikaye olarak anlatsaydınız, hikayenin başlığını ne koyardınız?
2. Süreci yaşayan baş kahramanı hayalinizde canlandırıp bu Baş Kahramana bir isim verir misiniz?
3. Baş Kahramanı biraz anlatabilir misiniz? Mesela nasıl bir kişilik? En önemli değerleri neler? Hayattaki amacı nedir? Nelerden hoşlanır/hoşlanmaz? İnsanlar onu nasıl tanırlar? En kötü deneyimi? Nerede yaşıyor? Başka anlatmak istediğiniz özellikleri?
4. Şimdi bu kahramanın hikayesini Campbell(1993) Kahramanın Yolculuğu Modeli'ndeki 12 aşamalı Hikaye Döngüsü üzerinden anlatmanızı rica ederim, sizlere her aşama için bir giriş sorusu yönlendireceğim:

- 4.1. **Gündelik Dünya:** Programdan önce kahramanın gündelik yaşantısı ve dünyaya bakışı, özellikle de liderlik, sanat ve iletişim algısı nasıldır?
 - 4.2. **Serüvene Çağrı:** Sanatla Yaratıcı Liderlik İletişimi Programı'nın duyurusu kahramanın karşısına çıktığında nasıl etkilenir?
 - 4.3. **Çağrının Reddi:** Kahraman ilk etapta bu programa katılmaktan uzak durmasına veya başvuruyu reddetmesine yola açabilecek bir çelişki yaşamış olabilir mi?
 - 4.4. **Akıl Hocası:** Bir akıl hocası gibi, onu programa katılmaya yönlendirecek bir durum, bir kişi ya da kahramanın kendi iç sesi karşısına çıkışmış mıdır?
 - 4.5. **Eşiği Aşma:** Sonunda kahraman programa nasıl katılma kararı alır?
 - 4.6. **Sınavlar, Dostlar, Düşmanlar:** Yeni dünyada kahramanın karşısına çıkan zorluklar, engeller ya da kendisine destek olan kişi ve durumlar nelerdir?
 - 4.7. **Mağaraya Doğru:** İçine girdiği bu yeni dünyada kahramanın yüzleştiği ya da karşısına çıkan en büyük çelişki/zorluk ne olmuştur?
 - 4.8. **Ateşten Gömlek:** Kahramanın yaşadığı bu en zorlu çelişkisi ile mücadeleşi nasıl gerçekleşmiştir?
 - 4.9. **Ödülü/Ceza:** Kahraman bu süreçte alkış/beğeni ya da eleştiri/cezalar ile karşılaşmış mıdır?
 - 4.10. **Dönüş Yolu:** Kahraman süreçteki yorumları nasıl değerlendirir ve kendi deneyimlerini nasıl ölçer?
 - 4.11. **Diriliş:** Programdan sonra yine yönetici rolüne nasıl geri dönmüştür?
 - 4.12. **İksirle Dönüş:** Yaşadığı bu deneyimin onda bıraktıkları, ortaya çıkardığı duygular, anımlar ve çıkarımlar kahramanda kalır ve gündelik hayatına geri döner. İksir burada kahramanın elde ettiği değişimleri/öğrendiklerini ifade eder. Keşif yolculuğunda kahraman nasıl bir iksirle dönüş yapar?
5. Sizce kahraman, elde ettiği bu iksiri bundan sonraki hayatında da kullanabilecek midir?
 6. Kahramanınızın, bu süreçte karşılaştığı unsurları (eğitmeni, eğitimi ve ortamı) nasıl değerlendireceksiniz?

APPENDIX H

PARTICIPANT INFORMATION AND APPROVAL FORM

<p style="text-align: center;">KATILIMCI BİLGİ ve ONAM FORMU</p> <p>Araştırmayı destekleyen kurum: Boğaziçi Üniversitesi Araştırmacı adı: Program Development for the Leaders in the Post-Truth Era: Arts-Based Creative Leadership Communication Program (Post-Truth Dönemde Liderler için Program Geliştirilmesi: Sanatla Yaratıcı Liderlik İletişimi Programı) Proje Yöneticisi: Prof. Dr. Fatma Nevra Seçigie E-mail adresi: nevra.secigie@boun.edu.tr Telefonu: +90-212-3594613 Araştırmacı adı: Burcu Ertürk Küçük E-mail adresi: burcu.erturkklueci@boun.edu.tr Telefonu: +90-212-3594646</p> <p>Proje konusu: Karmasılık ve belirsizliklerde dolu, ekonomik eşitsizliğin ve kültürel eşitsizliğin ön plana çıktıığını post-modern çağda, iletişim kanallarının şekil değiştirmesi ve hayatın moderni yerinin artması ile toplumlarda yeni gelişmeler ortaya çıkmaktadır. Özellikle 2016'da gerçekleşen Amerika Başkanlık Seçimleri ve Brexit oylamalarının ardından, halkın hayatının önemlilikini ve yaşamın değerlerini kayıtlaması ifade eden <i>Post-truth</i> kavramı popülerlik kazanmış ve yeni bir dönemin habercisi olmuştur. Bu dönemde, etkili ve karmaşık iletişim kanallarından sunulan mesajları halklar, rasyonel ve mantıksal bakış açısından zayıf, daha duygusal dillerdeki teklileri ve eğlenceli表述ler göstermektedir. Bu nedenle, günümüzde iletişimdeki etkili ve karmaşık iletişim teknolojileri kullanılarak, halkın yaşamın değerlerini ile öztelliği dayanarak hedeflenmektedir. Poetik ve sosyal hâsiyet taşıyan bakış açısından yapılmış liderlerde ıhtiyaç duyulmaktadır. Bu çalışmada, toplumdaki ıhtiyaçlar göz önünde bulundurulmakta; liderlerin sanatla öğrenme metodunu ve etkili iletişim becerilerini kazanacağı, daha olumlu duyu duurumlarını deneyimleyeceğini ve sosyal adet kavramını sanat deneyimle hissedebileceğini bir eğitim programı tasarlanmıştır. Programın çevrimiçi (online) olarak verilecek eğitimler ve sonrasında pekişirme amacıyla yapılacak projelerle her hafta bir seans olmak üzere, arkadaş olarak dört hafta sırnamesi planlanmaktadır. Katılımcılar, 35 yaş üstündeki yöneticiler, firma sahipleri, girişimciler ya da freelance olarak danışmanlık vermek isteyen profesyoneller olmak gerekiktir. Programa %80 oranında katılım gösteren gerekliklerini yerine getiren katılımcılara, Boğaziçi Üniversitesi Yaşamboyu Eğitim Merkezi (BUYEM) tarafından katılım belgesi verilecektir.</p> <p>Onam: Bu eğitime katılımcı olarak yer almak üzere sizin davet ediyoruz. Bu çalışma kapsamında, tasarımlan Eğitim amacına doğrulusunda açıkacak soruları ölçümlemeye ve analiz etmeye planlıyoruz.</p> <p>Araştırmayı katılanın kabul ettiğinde talipte sizden, online olarak gerçekleştirilecek eğitimimize katılım ve "Boğaziçi Üniversitesi Yaratıcı Liderlik İletişimi Programı Katılımcı Başvurusu" formuna taka belirtilen görevlilikler ve yerine getirilmesi deneyimlerinin başında paylaşılmasız,瞭解並me yapmak için testlerini yüzülmamızı rica ediyoruz. Ayrıca yaptığımız söylemlerden doğrultusunda, sizinle konuşacağımız kişiler profesyonel hayatınızda kullanabileceğiniz ve kişisel gelişimizi sağlayacak alamlar ile ilgili bireysel değerlendirmeleri görüşmeleri de gerçekleştirilecektir. İsmizim ve sizinle ilgili bilgiler tamamen gizli tutulacaktır.</p> <p>Çalışmaya katılmamanız tamamen isteğe bağlıdır. Sizden tıret talep etmiyoruz ve size herhangi bir ödeme yapmayı vägiz.</p> <p>İstediğiniz zaman çalışmaya katılmaktan vazgeçebilirsiniz. Bu durumda sizden almış olduğumuz bilgilerimizne dair eklecektir.</p> <p>Yapmak istedigimiz araştırmamıza risk etmemeye beklenebiliriz.</p> <p>Bu formu imzalamadan önce, çalışmaya ilgili sorularınız varsa lütfen sorun. Daha sonra sorumuz olursa da, projenin yönetimine (Ofis Telefonu: +90 212 3594613) sorabilirsiniz. Araştırmaya ilgili haklarımız konusunda Boğaziçi Üniversitesi Sosyal ve Beşeri Bilimler Yüksek Lisans ve Doktora Tezleri Etik İnceleme Komisyonu'na (SOBETİK) dânsabılırız.</p> <p style="text-align: center;">Adres ve telefon numaranız değişirse, bize haber vermeyi rica ederiz.</p>	<p>Bana anıtlarımları, yukarıda ve ekte yer alan "Sanatla Yaratıcı Liderlik İletişimi Programı Katılımcı Bilgilendirme Formu"nda yazılanları anıtlım. Bu formun bir örneğini almak / almam istemiyorum (bu durumda arastırmacı bu kopşayı saklar).</p> <p>Çalışmaya katılmayı kabul ediyorum.</p> <p>Katılımcı Adı-Soyadı:.....</p> <p>İmzası:.....</p> <p>Tarih (gün/ay/ yıl):...../...../.....</p>
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EK: SANATLA YARATICI LİDERLİK İLETİŞİMİ PROGRAMI KATILIMCI BİLGİLENDİRME FORMU

1. GENEL BİLGİ:

Sanatla Yaratıcı Liderlik Programı, Boğaziçi Üniversitesi Eğitim Bilimleri Yetkinlik Eğitimi Doktora Program'ında Bursa Ertük Külgü tarafından yürütülen bir tez çalışması kapsamında tasarlanmıştır. Bu programın amacı sanatla yaratıcı liderlik iletişimini alanında katılımcıların kendilerini geliştirmek, insanları etrafındaki etkinliklere ve teknolojiye karşı duygusal açıdan hazırlamaktır. Program tasarımda, öğrenen-merkezi bir bakış açısından benimsenmiş, böylece, deneyimle öğrenme, estetik öğrenme, yetkinlik eğitimi yaklaşımının, dijital ve sanata dayalı öğrenme aracılığıyle eğitime adaptasyonu planlanmıştır. Bu nedenle, konu anlatımlarının yanında bireylerin aktif katılım ve yaratıcı katılım içeren online interaktif bir öğrenme alanı oluşturulmuştur.

Program sırasında gerçekleştirilecek etkinliklere ve görüşmelerde katılım tamamcısı steg'e bağlıdır. Ayrıca, katılımcıların kendilerini ifade ederken rahat hissetmesi açısından program boyunca hiçbir ses ya da video kaydı gerçekleştirilemeyecekdir.

Kişisel paylaşımlar ve kimlik bilgisi tamamen gizli tutulacak ve doktoru çalışmamasını tamamlamasına tekabül edilecektir.

2. PROGRAMIN SÜRESİ:

Program, birebir takip eden haftalarda aynı gün ve saatte gerçekleştirilecek 4 modülden oluşmaktadır. Modüllerde, canlı ders anlatımları, online dersler, aktiviteler, bireysel ve grup çalışmaları olmak üzere farklı öğrenme alanları yer almaktadır. Ayrıca bittün modüllerde, öğrenmenin pekişmesi ve geri bildirimdeki değerlendirme imkânı sağlanmış açısından, her katılımcının eğitmenle bireysel online görüşmeleri bulunmaktadır. Ayrıca, program öncesi ve sonrasında, katılımcılara bilgi verilmesi ve değerlendirme sonuçlarının paylaşılması için eş zamanlı bir bireysel görüşmeleri yapacaktır.

Program dahilindeki 4 haftalık tüm öğrenme alanları (online dersler ve ders ile alakalı tüm projeler, aktiviteler ve eğitimler dahil olmak üzere) toplamda 12 saatlik bir süre kapasitatemdir.

Programa %80 oranında devam eden katılımcılar, Boğaziçi Üniversitesi Yaşam Boyu Eğitim Merkezi (BUYEM) tarafından katılım belgesi verilecektir.

3. KATILIMCI PROFİLİ:

Programa katılmak isteyen kişi, eğitimin yönelik bir eğitim olduğu için katılımcılar;

- Yeterli deneyime sahip olmaları açısından, 35 yaş üstündür,
- Liderlik alanında deneyime sahip olmaları açısından, şirket sahibi, yönetici ya da danışmanlardan olumsuzdur.

4. ÖLÇÜME VE DEĞERLENDİRME:

Katılımcılardaki değişimleri ortaya koymak açısından, her modülün sonunda yapılacak ara değerlendirme görüşmelerinin dışında, program öncesi ve sonrasında bireysel görüşmeler yapılmaktadır. Programda ölçüm ve değerlendirme araçları aşağıdaki cosìş başlıklı altında yer almaktadır:

MÜLKATLAR: Programın başlamasından önce her hafta içinde yapılacak olan görüşmede, katılımcıya program detayları ve ölçümleme araçları hakkında bilgi verilecektir, katılımcı onam formu iletecektir ve programla ilgili mütakallat yapılacaktır.

GÖZLEMLER: Programa katılmak isteyen kişi, etkinliklerde katılmayıla birlikte, katılımcıların etkinliklerdeki gelişimlerini gözlemleyecektir. Gözlem analizi programda gerçekleştirilecektir. Eğitimler sırasında hiçbir gerekçe ya da sebeple kaybetmeyecektir. Gözlem analizleri doktoru çalışmaması, isim verilmemesi ve kişisel gizliliğe dikkat ederek katılımcılar kodları atanarak yer alacaktır.

ÖN-TEST VE SON-TEST ARAÇLARI: Eğitim öncesi ve sonrası değerlendirme araçları olarak katılımcılarla görüşmeler sunulacaktır. Bu değerlendirme araçlarından sadece, anlık duyu durumu

değerlendirme için Duygu Kafesi Matrisi'nin her online dersin etkinliğini ölçmek üzere dersin başında ve başında yapılması planlanmıştır. Diğer ölçümleme araçları, programdan bir hafta önce ve bir hafta sonra katılımcılar tarafından doldurulması beklenmektedir;

- **Kendini Tanımlama Envanteri** (90 kısa soru, yaklaşık süre 20-30 dakika): Katılımcının iletişim becerilerini, sosyal ve duygusal zeka alanları ile değerlendiren bir envanterdir.
- **Paradoksal Bakış Acısı Anketi** (20 kısa soru, yaklaşık süre 5-7 dakika): Rekabetçi Değerler Liderliği çerçevesinden esinlenerek oluşturulan yaratıcı paradoksal bakış acısı olarak incelenen ankettedir.
- Her modülün hemen öncesi ve sonrasında iletecek **Duygu Kafesi Matrisi** (Matris işaretlemesi, yaklaşık süre 1-2 dakika): Katılımcının her zamanı duygularını duyması gerektiğini düşündürmek için kullanılan matris şeklinde değerlendirilmeye acırdır.

Yukarıdaki ölçümleme araçlarını içerenler, ön test görüşmesi sırasında katılımcıya açıklanacak ve bu ölçüm araçları kullanılarak yapılması planlanacaktır. Ayrıca, program bitiminde takiben 5 gün içerisinde yapılacak son modül değerlendirme, programla ilgili mütakallat tekrarlanacaktır. Katılımcılar yukarıdaki ölçümleme araçlarını kullanılarak değerlendirecektir. Her bir katılımcının bu ölçümleme araçlarını test sonuçları, gözden geçirileceklerdir. Bilişli yapılanın belgeler ve dosyalar, araştırma ve kişisel bilgisayarında kilitli olarak saklanacaktır ve araştırma tamamlanmasının ardından 3 ay sonrasında evne atılacaktır.

Kişisel değerlendirme sonuçları, gizli tutularak sadece bir bireysel görüşmelerde katılımcının kendisi ile paylaşılacaktır. Araştırma analizleri, katılım bilgisi ve katılımcıların değerlendirme sonuçlarında ise, kesinlikle işe ya da kimlik bilgisi verilmemeli, katılımcıların kişisel bilgisi hedeflecektir. Her bir katılımcının kişisel bilgisayarında kilitli olarak saklanacaktır ve araştırma tamamlanmasının ardından 3 ay sonrasında tamen çok edilecektir.

5. ÖĞRENME HEDFLERİ:

Bu programda, katılımcıların;

- Yaratıcı davranışları, katılım bilgisi ve katılım becerilerinin artırılması,
- Toplumsal olaylara karşı daha dayanıklı反应, katılım bilgisi ve katılım becerilerinin artırılması,
- Günlük stres ve yorgulma karşı daha olumlu duygular kazanmaları,
- Medya ve iletişim alanlarındaki tarihsel gelişimleri anlayıp değerlendirebilimeleri,
- Dönem ile ligil genel gelişimleri anlayabilecekler ve değerlendirebilmeleri,
- Liderlik tanımlamaları ve bu konuyu güncel yorumlamaları konusunda bilgi sahibi olmaları,
- Sözülük ve iletişim alanlarında bireysel gelişimlerin artırılması,
- Kendilerine özgü yaratıcı liderlik iletişim kanallarının ortaya çıkarılması,
- Sanatla iletişim metodlarını verimli kullanabilmelerini sağlanması

6. PROGRAM İÇERİĞİ:

Program birebir takip eden haftalarda aynı gün ve saatte gerçekleştirilecek 4 modülden oluşmaktadır. Bu modüllerde yer alan online derslerin 4 hafta boyunca Salı günleri saat 18:00'de başlaması; 60 ile 120 dakika arasında değişen sürelerde gerçekleştirilecek planlanmaktadır. Her bir modül için gerçekleştirilecek online dersler için süreçlerde modül başlıklarının altında belirlenmiştir. Buna göre, katılımcının programına göre planlanabilecek ders dışı öğrenme alanları ve görüşmeler için süreçler de ayrıca her başlık altında detaylı olarak yer almaktadır. Programın başında ve sonunda, yine katılımcılar programına göre planlanacak 30 dakikalık ön/son test görüşmeleri bulunmaktadır. Detaylar aşağıda bilgilendirme sunulmuştur:

PROGRAM ÖN-TEST GÖRÜŞMESİ (30 Dakika – Ders Dışı): Programın ölçümleme, değerlendirme, öğrenme araçları ve katılım bilgisi hakkında bilgi verilecektir, katılımcı onam formu iletecektir ve programla ilgili mütakallat yapılacaktır.

MODÜL 1: İLETİŞİM VE SANAT: DUYGULARA SESLENMEK

Bu modülde online ders içeriği toplam 102 dakikadır. Ders dışı öğrenme ortamları ve bireysel görüşme toplam 70 dakikadır. Modül toplamındaki 172 dakika için detaylı başlıkların yanında yer almaktadır.

1. Giriş ve Tanışma

Online Modül Ön Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi
Online Ders Sunum (15 Dakika): Programın amacı nedir? Hangi konular yer almaktadır?

Online Ders Aktivite (15 Dakika): Tanıma etkinliği.

Bireysel Ödev (20 Dakika - Ders Dışı): Kendini ve Liderlik kavramını tanımlamak.

2. Çağrıma Genel Bakış: Pırıl-Pırıl Dönemi

Online Ders Sunum (10 Dakika): Çağrıma genel bakış, kavramları yeni dönem.

Online Ders Aktivite (20 Dakika): Kendini hatırlatmak için hikayeler üretmek.

3. Medya ve İletişim Teknolojilerinin Değerlendirme

Online Ders Sunum (10 Dakika): İletişim kanallarının tarihisel gelişimi.

Online Ders Aktivite (20 Dakika): Geleceğin iletişim teknolojisi yaşamak.

4. İletişimde Sanatsal Yaklaşımalar

Online Ders Sunum (10 Dakika): Çağımızda sanat iletişimini neresindedir. Sanatsal yaklaşmalar nelerdir.

Bireysel Proje (20 Dakika - Ders Dışı): Liderini anlat.

Online Modül Son Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi

5. Modül Değerlendirme Görüşmesi (30 Dakika - Ders Dışı)

Modül sonunda, her bir katılımcı özel online bireysel değerlendirme yapacaktır: Modülü takiben 5 gün içerisinde yapılacak bu görüşmesi, her modülün sonunda yer alan rutin değerlendirme görüşmesi olup katılımcının bireysel soruları ve değerlendirme sorularını değerlendirmeleriyle eğitmenin gözlem ve değerlendirme sorularını içermektedir.

MODÜL 2: LİDERLİK İLETİŞİMİNDE SANAT

Bu modülde online ders içeriği toplam 122 dakikadır. Ders dışı öğrenme ortamları ve bireysel görüşme toplam 60 dakikadır. Modül toplamındaki 182 dakika için detaylı başlıkların yanında yer almaktadır.

1. Liderin Sanata Dayalı İletişimi

Online Modül Ön Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi
Online Ders Sunum (15 Dakika): Liderler iletişimlerinde sanata nasıl kullanırlar? Hangi kanallara başvururlar?

2. Liderin Sözlü İletişimi

Online Ders (15 Dakika): Sözel iletişim nedir? Profesyonel nefes ve ses kullanımını açıklıyor (20 Dakika): Ses ve nefes egzersizleri.

3. Liderin Gözle İletişimi

Online Ders (20 Dakika): Sözlü iletişim nedir? Sesimizi şekillendirmek ve vücut dili. Aktivite (20 Dakika): Tonlama ve vurgu çalışmalarını.

Grup Çalışması (20 Dakika-Ders Dışı): Tonlama diyalogları.

Online Modül Son Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi

4. Modül Değerlendirme Görüşmesi (30 Dakika-Ders Dışı)

Modül sonunda, her bir katılımcı özel online bireysel değerlendirme yapacaktır: Modülü takiben 5 gün içerisinde yapılacak bu görüşmesi, her modülün sonunda yer alan rutin değerlendirme görüşmesi olup katılımcının bireysel soruları ve değerlendirme sorularını değerlendirmeleriyle eğitmenin gözlem ve değerlendirme sorularını içermektedir.

MODÜL 3: YENİ DÖNEM LİDERLİK KAVRAMI VE İLETİŞİMDE YARATICILIK

Bu module Online ders içeriği toplam 112 dakikadır. Ders dışı öğrenme ortamları ve bireysel görüşme toplam 60 dakikadır. Modül toplamındaki 182 dakika için detaylı başlıkların yanında yer almaktadır.

1. Yeni Dönem Liderlik

Online Modül Ön Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi
Online Ders Sunum (20 Dakika): Liderlik kavramları? Öğrenen lider olmak.

Online Ders Aktivite (20 Dakika): Liderlik yaklaşımlarının üzerine dıyaloglar.

2. Paradoksal Liderlik ve Yaratıcılık

Online Ders Sunum (20 Dakika): Paradoksal liderlik nedir? Yaratıcılık ve sponteñiteyi önemsiyor.

Bireysel Ödev (20 Dakika - Ders Dışı): Günümüzün paradoksal liderler.

3. Rekabetçi Değerler Liderliği Modeli

Online Ders Sunum (20 Dakika): Rekabetçi Değerler Liderliği nedir? Çağımızda ne育人 öznelleridir.

Online Ders Aktivite (30 Dakika): Rekabetçi Değerler Liderini oynamak.

Grup Çalışması (20 Dakika - Ders Dışı): Liderde dönüştürmenin hikayesi.

Online Modül Son Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi

4. Modül Değerlendirme Görüşmesi (30 Dakika - Ders Dışı)

Modül sonunda, her bir katılımcı özel online bireysel değerlendirme yapacaktır: Modülü takiben 5 gün içerisinde yapılacak bu görüşmesi, her modülün sonunda yer alan rutin değerlendirme görüşmesi olup katılımcının bireysel soruları ve değerlendirme sorularını değerlendirmeleriyle eğitmenin gözlem ve değerlendirme sorularını içermektedir.

MODÜL 4: GENEL DEĞERLENDİRME: LİDERLER İÇİN SANATA DAYALI YARATICILIĞI İLETİŞİMİ

Bu module Online ders içeriği toplam 62 dakikadır. Ders dışı öğrenme ortamları ve bireysel görüşme toplam 40 dakikadır. Modül toplamındaki 122 dakika için detaylı başlıkların yanında yer almaktadır.

1. Liderin Alet Çantası: Sanata Dayalı İletişim için Neler Yapmalıyız?

Online Modül Ön Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi

Online Ders Sunum (30 Dakika): Neler ögrenildik, neler yapacağız.

Online Ders Aktivite (30 Dakika): Zihin haritası.

Online Modül Son Test (1 Dakika) Nasıl Hissediyorum? Duygu Kafesi Matrisi

Bireysel Ödev (30 Dakika - Ders Dışı): Kendini ve Liderlik kavramını tanımlamak, diğer değerlendirme araçlarını doldurulması.

PROGRAM SON-TEST GÖRÜŞMESİ: Program sonu değerlendirme, son-test olarak kullanılacak ölçümleme araçları ve katılımcılarla yapılacak mitakları içeren görüşmeler, program bitişinden sonraki bir hafta içerisinde her bir katılımcıyla (kendisine uygun bir zaman aralığı belirlenip) bireysel 30 dakikalık görüşmeler içinde yapılacaktır.

KATILIMCI GENEL DEĞERLENDİRME GÖRÜŞMESİ: Programın bitişinin ardından 1 ay içerisinde, her bir katılımcının kendisine ait bireysel değerlendirme sonuçları ve değerlendirme sorularını değerlendirmeleri katılımcıları içerecektir.

APPENDIX I

ETHICS COMMITTEE APPROVAL

Evrak Tarih ve Sayısı: 26/06/2020-71

T.C.
BOĞaziçi ÜNİVERSİTESİ
SOSYAL VE BEŞERİ BİLİMLER YÜKSEK LİSANS VE DOKTORA TEZLERİ ETİK İNCELEME
KOMİSYONU
TOPLANTI TUTANAĞI

Toplantı Sayısı : 4
Toplantı Tarihi : 11/05/2020
Toplantı Saati : 14:00
Toplantı Yeri : Zoom Sanal Toplantı
Bulunanlar : Prof. Dr. Feyza Çorapçı, Dr. Öğr. Üyesi Yasemin Sohtorik İlkmen, Prof. Dr. Özlem Hesapçı Karaca, Doç. Dr. Ebru Kaya, Prof. Dr. Fatma Nevra Seggie
Bulunmayanlar :

Burcu Ertürk Kılıç
Eğitim Bilimleri

Sayın Araştırmacı,

"Program Development for the Leaders in the Post-Truth Era: Arts-Based Creative Leadership Communication Program" başlıklı projeniz ile ilgili olarak yaptığınız SBB-EAK 2020/27 sayılı başvuru komisyonumuz tarafından 11 Mayıs 2020 tarihli toplantıda incelenmiş ve uygun bulunmuştur.

Bu karar tüm üyelerin toplantıya çevrimiçi olarak katılımı ve oybirliği ile alınmıştır. COVID-19 önlemleri kapsamında kurul üyelerinden ıslak imza almamadığı için bu onam mektubu üye ve raportör olarak Fatma Nevra Seggie tarafından bütün üyeleri adına e-imzalanmıştır.

Saygılarımla, bilgilerinizi rica ederiz.

Prof. Dr. Fatma Nevra SEGGIE
ÜYE

e-imzalandır
Prof. Dr. Fatma Nevra SEGGIE
Raportör

SOBETİK 4 11/05/2020

Bu belge 5070 sayılı Elektronik İmza Kanununun 5. Maddesi gereğince güvenli elektronik imza ile imzalanmıştır.

APPENDIX J

STORIES: LEADER'S JOURNEY

STORY 1: Leadership Journey of Ordinary Lady

STORYTELLER: Participant 12

The Hero: Ordinary Lady

She is a hardworking, disciplined and perfectionist personality. The most important values of her are honesty, love, realizing the beauties, team working and politeness. Her aim in the life is to present contributions through creating difference. She does not like lies, selfishness, exploitation of others and crowds. She is known as an honest, hardworking person, and thus, people trust in her. The worst experience of her was to be obliged to work with bad administrators. She lives in Istanbul.

STORY 2: To Know

STORYTELLER: Participant 6

The Hero: Juvenile

Juvenile is a female character. She has a strong sense and intuition, and is persistent, curious about learning, knowing and solving the mysteries. Her best values are honesty, sincerity, compassion, conscientiousness, forethoughtfulness, and rationality through thinking and questioning. Her main aim is to know, to see the invisible, to produce and to learn. She likes the natural things. She does not like anything artificial and unnatural. She likes the earth, nature, trees, living creators in nature, stones, soil, I mean, everything. She feels that she is a part of this. She likes to spend time with the ones who makes her happy.

STORY 3: I Refuse to Refuse

STORYTELLER: Participant 2

The Hero: Mr. Repenter

He is very handsome and charismatic. I mean, he is like me. He is a funny man. He tries not to take anything seriously, but usually, he can not manage this. He tries not to take anything as sure as death. He is not against anything, but he tries to keep distance from the things and concepts which are taken as popular and widely accepted. He questions the reasons. However, this standing can become a stable position for him, which makes him annoyed much. He realized this during the training. The involvement of arts welcomes this softness into our lives. While standing against the walls, we can color the walls around us and can open windows inside of them through arts.

STORY 4: Leader's Art

STORYTELLER: Participant 1

The Hero: Summer House Vacationist

He is a person who likes freedom, joy and learning. The aim of him is to help every person, he encounters in his journey, explore the aim of their lives. He likes to learn, to teach and live the moment. He does not like negativity and disrespect. People know him very well. He lives in his summer house.

STORY 5: Art of Leadership

STORYTELLER: Participant 7

The Hero: Wise Person

Wise person has a curious characteristic. She has chosen to stay as a lifelong student for herself. On the other hand, she also tries to share and transmit what she learns. The main concern of her is to support everybody to reach the best in themselves. She is a person who tries to listen, understand and create awareness by holding a mirror to inner selves of the people.

APPENDIX K
WHIRLING DERVISH METAPHOR
FOR ARTS LEARNING MODEL

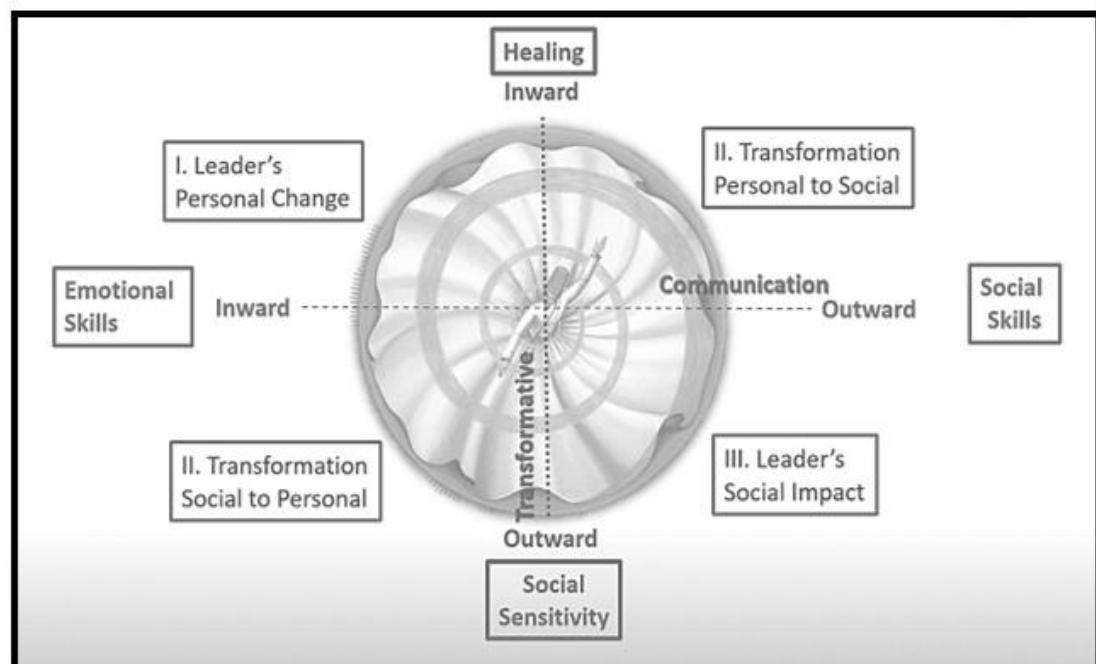
Whirling Dervish Metaphor: ARTS Learning Model

Artistic. The performance happens through dance and music as the mediums of arts.

Recreative. The creative part of it is repetitive, because the dervishes turn continuously. This creative process is also paradoxical.

Transformational. The dance of whirling dervishes, also called *Samâ*, means *hearing* (Erzen, 2008), which opens up the communication of the dervishes.

Spiral. The rotation of the dervishes on themselves is spiral by beginning from inside towards outside, and the special skirt of the dervish opens more in each round.



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