

Annotated Bibliography

by Ted Buswick & Harvey Seifter

As published in the September-October, 2005 issue of the *Journal of Business Strategy* (volume 26, number 5), a special issue on arts-based learning in business.

Realizing that most readers of this special issue would have minimal experience in applying arts-based learning within business, we decided that a broad-based and annotated bibliography would be of more value than an in-depth review of several books. Rather than select the works ourselves, we decided to request submissions from many experts in the field and to ask them to explain why they've made their recommendations.

This resultant Annotated Bibliography is divided into two sections. "Books" and "Articles, Reports, and a Video." Both are alphabetical by title, which we believe is best for skimming the entries. This bibliography includes a wide range of viewpoints: some practical, some theoretical; some current, some classic texts; some talking about the arts, some exemplifying the arts; and many from related fields that the selectors believe have carryover value to the world of business. By skimming titles and descriptions, every reader should be able to find several titles of interest and value. The contributors are identified at the end of the bibliography.

Books

Art & Physics: Parallel Visions in Space, Time & Light

Shlain, L. (1991: Quill William Morrow, New York). This book is a real eye-opener concerning how and when ideas first manifest in the world. The thesis, carefully documented and entertainingly described, is that the biggest and best ideas to appear in the world throughout recorded history have appeared first in the art world and only later in science. Engaging writing and scintillating intellectual argument make this one of my favorite books, not to mention how it provides a great retort to those who favor science over art. (Mary Jo Hatch)

The Art and Science of Portraiture

Lawrence-Lightfoot, S. and J. Hoffman-Davis (1997: Jossey-Bass, San Francisco). Offers a detailed explanation of how artistic processes are similar to and can work with rigorous social science processes. Although it is not specifically about business, it does address a lot of philosophical and practical issues about the usefulness of arts-based practices. (Steve Taylor)

Art as Experience

Dewey, J. (2005 orig 1934: Perigree, New York). I will go old school because I think this was a much richer time for thought about art. It wasn't apologetic for its presence (because there was no contemporary capitalism to be apologetic towards); it just laid out a pragmatic approach to the aesthetic life. Rooted in pragmatism, he privileged the art experience over the art object. (Hans Hansen)

The Art Firm: Aesthetic Management and Metaphysical Marketing

Guillet de Monthoux, P. (2004: Stanford University Press, Stanford, CA). This is an excellent book, challenging the reader to position himself or herself in art organization contexts, to experience how far managerial techniques are there in use; and, in doing so, to also notice how much the managing of non-art enterprises is imbued with artistic understanding. (Antonio Strati) On the surface the notion of the *art firm* is an oxymoron: how can an artistic process be managed and incorporated? However, Pierre Guillet de Monthoux demonstrates the relationship between the production and marketing of art in a text that is part economic theory, part art history and part aesthetic philosophy. (Ralph Bathurst)

Art for Work: The New Renaissance in Corporate Collecting

Jacobson, M. (1993: Harvard Business School Press, Cambridge, Massachusetts). This is an excellent overview of the ways businesses integrate their corporate art collecting into their business strategies. For example, HPI Capital, the United States division of a Swiss real estate firm, is profiled for its innovative use of works of art in a commercial real estate development in North Carolina. With the highest quality of art integrated into all public areas of the building, and a staff curator available to conduct employee and visitor tours, the building achieved considerable cache and appeal to tenants and as a result a significant premium over prevailing rent per square foot. (Gary P. Steuer)

The Art of Design Management: Design in American Business

Hoving, W., and G. O'Brien, L. Kahn, Sir M. Black, et. al. (1975: Univ. of Pennsylvania Press, Philadelphia). When it comes to pondering the relationship between business and

design, the best book on the subject is a little volume reprinting the *Tiffany Lectures* given at the Wharton School of the University of Pennsylvania in 1975. What this book lacks in pages (it has just 110), it makes up for in titles. It is called by various names, including: *The Uneasy Coalition: Design in Corporate America*, and *The Tiffany/Wharton Lectures on Corporate Design Management*. (Steve Kroeter)

The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm
Kelley, T., and J. Littman. (2001) (Currency, New York). This is a fast read and important because of the recognizable similarities between IDEO's very successful business approach and approaches to innovation in the arts. (Rob Austin)

The Art of Possibility: Transforming Professional and Personal Life
Zander, R. S. and B. Zander (2000: Penguin Books, New York). Rosamund Stone Zander has been an executive coach and family systems therapist, while Benjamin Zander has been conductor of the Boston Philharmonic. Together they create an insightful, inspiring, and playfully engaging examination of leverage points to uplift the human spirit and to artfully transform social/organizational endeavors. Their commentary is well grounded in examples, which illuminate core ideas as well as implementation considerations. Coverage includes topics such as the constructive framing of situations as possibilities, enabling leadership in all situations, not taking oneself too seriously, evoking passion, and creating frameworks that give rise to unconstrained thinking. (David A. Cowan)

Artful Creation. Learning-Tales of Arts-in-Business

Darsø, L. (2004: Frederiksberg: Samfundslitteratur). *Artful Creation* provides a wonderful overview of how arts-based practices are used in business, as well as a nice theoretical model for how the use of arts within business works. (Steve Taylor) Based on fifty interviews with artists and business people, four options to use the arts in business are widely explored and critically “voiced” from diverse points of view. (Antonio Strati) The book provides an up-beat, enticing picture of the field, a way of categorizing some of the many efforts in this area, and useful contact points for those interested in pursuing arts-based development. (David Barry) Really the only book of weight that is specifically about how arts interventions can have an impact on businesses. (Tim Stockil)

Artful Making: What Managers Need to Know About How Artists Work

Austin, R. and L. Devin. (2003: Financial Times Prentice Hall, New York). A book with one idea, namely that the iterative process of theatre rehearsal would be of enormous value if applied in certain types of business. The idea is theoretical, as they have no practical examples, but one of the authors is a professor at Harvard Business School, so it has some credibility. (Tim Stockil)

The Artist's Way at Work

Bryan, M. A., J. Cameron and C. Allen. (1998: William Morrow and Company, Inc., New York) This book addresses issues of change in the workplace. The authors discuss the importance of adapting to change and finding creative ways to take advantage of change. The book is focused on helping individuals find ways to use their imagination, creativity, intuition and curiosity as keys to their success at work and in life. Rooted in

management theory and group dynamics, the book addresses a wide range of issues including competitive environments, accepting criticism, and dealing with workaholism.

(Ramona Baker)

The Arts and the Creation of Mind

Eisner, E. (2002: Yale University Press, New Haven, CT). Eisner advocates for arts education in schools, both for its own sake, and to support and enhance other types of learning. However, the astute business reader will find the connection between arts processes that are valuable for childrens' learning and for organizational learning. The business world and the education world are actually quite similar, and the arts are one way to connect the two. After all, education is all about learning—Peter Senge would argue that business is also about learning. Education is also about people—Peter Vaill said management is also all about people. (John Churchley)

Certain Places

Clift, W. (1987: William Clift Editions, P.O. Box 6035, Santa Fe, NM 87502). Each of its 21 perfectly reproduced black-and-white plates repays a steady contemplation. Subjects range from the Saint Louis Arch, to the cathedral at Mount Saint Michel, to a macramé swing lifted into flight by a sudden breeze. “In each,” Clift writes, “I took on something wild and foreign and tried to tame it.” This book is especially well-suited for business people who are not susceptible to the easy attractions of too-pretty landscape photographs, trendy pictures meant mostly to shock, or photographs infected by some preachy agenda. (Michael More)

Connections

Burke, J. (1995: Little Brown & Co, New York). Years ago, I moved from my training as a theoretical mathematician and a cognitive psychologist to become a business strategist. *Connections* helped me by describing how very often throughout history major advances and breakthroughs happen through connections among seemingly unrelated and independent events: technology breakthroughs, failures in one form or another, and activities scattered across the globe. It is the person or organization that sees the patterns early and makes the connections that often derives the benefits. This book was the basis for a major BBC and PBS series. (Steve Hirshfeld)

Corporate Mentality

Mir, A. (2003: Lukas and Sternberg, New York). An archive documenting the emergence of recent practices within a cultural sphere occupied by both business and art. A lavishly illustrated compilation of articles and interviews written by artists and business people, Mir's book presents actual projects which have been conducted in the corporate sphere. Looking beyond ubiquitous trite sloganising and connections between art, branding and Madison Avenue marketing, Mir's collection of artistic and business voices investigates the way in which conversations between artists and corporations can enhance the ultimate product whilst leaving artistic integrity unscathed. (Ruth Bereson)

Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi.

Gardner, H. (1994: Basic Books, New York). Based on case studies of seven creative geniuses, Gardner analyzes what creativity looks like in each of the seven intelligences he has identified in his earlier work. He shows us how creativity is not a general trait but exists within a domain. Creativity in visual-spatial skills (as exemplified by Picasso), for example, differs in significant ways from creativity in linguistic skills (as exemplified by T.S. Eliot). Gardner also shows us how creators in all seven domains are similar to one another, despite using different kinds of intelligences to achieve their creative breakthroughs. (Ellen Winner)

The Creative Habit: Learn It and Use It For Life

Tharp, T. (2003: Simon & Schuster, New York). Twyla Tharp has written a practical guide to nurture creativity. The rules and regimen the author suggests require discipline and time, but at the same time encourage the readers to find their own patterns and habits. Tharp brings a range of examples across all arts disciplines resulting in a deeply personal book, not just a how-to guide. (Celeste Wilson)

Creativity: Flow and the Psychology of Discovery and Invention

Csikszentmihalyi, M. (1997: Perennial, New York). This book is based on interviews with 91 creative individuals. The author analyzes the characteristics that distinguish highly creative individuals, including the capacity for concentrated attention. (Ellen Winner)

The Creativity Toolkit: Provoking Creativity in Individuals and Organizations

Harrington, H. J., G. D. Hoffherr and R. P. Reid, Jr. (1998: McGraw-Hill, New York).

This book is designed to help organizations solve their challenges, make unwieldy processes more user-friendly, open new marketplaces, and increase innovative business strategies through more creative thinking in the workplace. It presents a wide variety of tools and exercises to help individuals and teams go beyond the usual thinking to find unique solutions. The book discusses different types and styles of creativity as well as best practices to eliminate internal barriers within the office and to support differently creative people working well together. (Ramona Baker)

Disturbing the Peace

Havel, V. (1990: Knopf, New York). Those who are skeptical about the capacity of insights drawn from the "idealized" world of art to transform the "practical" world of business might consider the story of Vaclav Havel, the avant garde playwright who led the revolution that overthrew communism in Czechoslovakia, and went on to serve as president of his country for more than a decade. This remarkable memoir, written by one of the 20th Century's moral giants, bears witness, in highly personal terms, to the profound links between art and work. (Harvey Seifter)

Einstein's Dreams

Lightman, A. (1994: Warner Books, New York). If one purpose of art is to open us to new ways of seeing and thinking about everyday phenomena, Lightman's book is a gem. Lightman teaches physics and writing at MIT. The book is beautifully written and reads like a series of short lyric poems. It is also short, and each "dream" can be read as a

separate story or fable. Managers will find the book engaging, enlightening, and aesthetically pleasing. By imagining worlds where time is constructed differently, it makes everyday realities—including workplace realities—a bit less familiar and a lot more interesting. (Michael Elmes)

The Empty Space

Brook, P. (1995: Touchstone, New York, Reprint edition). This is a seminal work on the power, potential and impact of the theatre. (Allen Schoer)

Erfolgreich Führen durch die Bilder Strategie

Löhner, F.-J. (2004: Kunst Verlag, Köln). This book is on Picture Strategy for business people. It contains 90 photos of spectacular artworks that have been selected in order to demonstrate different ways of showing vision, leadership, organisational culture. The point is that one picture can sometimes show more about leadership than any number of written pages. The book is in German and for those who don't read German be assured that the book has more pictures than text. (Lotte Darsø)

Ethics: Subjectivity and Truth (Essential Works of Michel Foucault)

Foucault, M., and P. Rabinow (ed). (1997: New Press, New York). Especially recommended: *Technologies of the Self*, *On the Genealogy of Ethics: An Overview of Work in Progress*, and *The Ethics of the Concern of the Self as a Practice of Freedom*. Foucault focuses squarely on work within in his later philosophical inquiries, in particular with the concepts of care of the self and aesthetics of existence (exercises of the self on

the self by which one attempts to develop and transform oneself, and to attain to a certain mode of being). (Pedro David Pérez)

The Everyday Work of Art: How Artistic Experience Can Transform Your Life

Booth, E. (1997: Sourcebooks, Inc., Naperville, Illinois). Eric Booth is simply the most insightful and accessible spokesperson for the arts in America today and this book is Eric Booth at his best. The work of art is not for artists alone, it is something we all do as we craft our ideas and give shape and meaning to all aspects of our lives. Eric breaks down the process of art so we can identify with it and grasp it clearly as our own. He also shows how to apply it practically to sharpen our intuition, acquire new perspectives, and reintroduce a sense of wonder into our daily lives. (John Cimino)

Experimentation Matters: Unlocking the Potential of New Technologies for Innovation

Thomke, S. H. (2003: Harvard Business School Press, Cambridge, MA). The author uses a scientific metaphor rather than an arts metaphor, but nevertheless describes many art-like processes. Without ever mentioning art, the book points to the underlying economics that make iterative art-like approaches viable and beneficial where they were not before. (Rob Austin)

The Fifth Discipline

Senge, P. M. (1990: Doubleday, New York City). This extraordinary book introduced the concept of the "learning organization." These are organizations that go beyond mere survival achieved through adaptive learning, to reach the point of being able to engage

in "generative learning", i.e., learning that enhances the capacity to create. Senge links the organizational capacity to foster this level of innovation and self-renewal to the development of five disciplines: systems thinking (the cornerstone), personal mastery, mental models, building shared vision, and team learning. His insights into leading and sustaining organizational creativity are breathtaking. (Harvey Seifter)

Frames of Mind: The Theory of Multiple Intelligences

Gardner, H. (1993: Basic Books, New York, 10th anniversary edition). Gardner was one of the first (if not the first) educational psychologists to identify the multiple ways in which human beings learn. *Frames of Mind* not only reminds us that there are many ways to perceive and make sense of "reality," a valuable lesson in and of itself; it also encourages us to try on or tap into some of those alternative modes of sense-making, and one of the best ways to do that, of course, is via the arts. (Nan Stone)

Games for Actors and Non-Actors

Boal, A. (2002: Routledge, London, 2nd Edition). The book is full of simple games and exercises, many of which deliver surprising insights into how we interact with one another in normal life. Some of the exercises can provide the basis for work that develops rapport and personal insight into how we communicate, and the barriers we put up to free and frank communication in all contexts. Boal's work is at heart political and transformational. He is fascinating on the subject of the theatre of everyday life, the oppressions that we daily experience at the hands of hierarchies, and he is lucid on the techniques for liberating ourselves from these oppressions. (Piers Ibbotson)

The Heart Aroused: Poetry and the Preservation of the Soul in Corporate America

Whyte, David (1994: Currency Doubleday, New York). This book is written, says the author, "...for those who have chosen to live out their lives as managers and employees of a postmodern Corporate America, and who struggle to keep their humanity in the process." Whyte believes that the creativity unleashed by the poetic imagination can be helpful to businesspeople wending their way "...through the present whirligig of change...." He draws upon a number of poets—Frost, Neruda, Coleridge—and his own experiences using Beowulf in corporate seminars to make the case that the whole person can survive and thrive in the confines of the business world. (Ed Ottensmeyer)

Homo Aestheticus: Where Art Comes From and Why

Dissanayake, E. (1996: University of Washington Press, Seattle). Ethologist Ellen Dissanayake, whose multidisciplinary research delves into evolution and human behavior, sees human expression through the arts as an innate part of what makes us human. She explains how all primitive cultures find it important to make something special, whether by music, dance, poetry, color, or some other means. (Ted Buswick)

How to Mind Map

Buzan, T. (1991: Penguin, New York). A very simple book based on fairly recent discoveries in brain functioning, but as with many simple concepts quite profound in its possible extensions. An effective, flexible and reassuring tool that can sit in anyone's back pocket and that will provoke your drawing skills. (Michael Spencer)

Impro: Improvisation and the Theatre

Johnstone, K. (1979, 1981: Theatre Arts Books, New York; Methuen, London). This personal memoir and practical manual describes in detail the work that Johnstone was doing in the 70s at The Royal Court Theatre in London and is a profound exploration of the techniques of improvisation and creativity in the theatre. It is full of detailed practical accounts of what goes on in the rehearsal room and contains some revelatory insights about the nature of status, spontaneity, creativity and improvisation. It is also a personal reflection on the creative process and the blocks to creativity in the artist, both self-imposed and generated by education and culture. I have used it as basis for much of my work with business and industry. (Piers Ibbotson)

The Ingenuity Gap: Facing the Economic, Environmental, and Other Challenges of an Increasingly Complex and Unpredictable World

Homer-Dixon, T. (2000, Vantage Books, New York). This is a closely reasoned book of immense power and breadth, exactingly researched and engagingly written. The “ingenuity gap”—the space between problems that arise and our ability to solve them—is growing today at an alarming rate. “As ingenuity gaps widen the gulfs of wealth and power among us, we need imagination, metaphor and empathy more than ever, to help us remember each other’s essential humanity.” This is a clarion call for social as well as intellectual creativity, for thinking which opens our hearts as well as our eyes. (John Cimino)

The Intelligent Eye: Learning to Think by Looking at Art

Perkins, D. N. (1994: The Getty Center for Education in the Arts, Los Angeles). Perkins of Harvard's Project Zero explains how viewing visual arts can improve your thinking, then discusses what must be done to facilitate that transfer. To him, the two essential conditions are (1) "abundant and diverse practice," and (2) "reflective awareness of principles and deliberate mindful connection making." (Ted Buswick)

Jamming

Kao, J. (1996: Harper Business, New York). A small book, but an interesting one, about how businesses can learn from jazz. John was Professor of Creativity at Harvard Business School—now who wouldn't want a title like that? (Tim Stockil) *Jamming* is a seminal work and showed me how the arts really can be used to unlock the creativity of business. Kao was very much a pioneer in this new thinking. I was then determined to meet John Kao and invited him to give our inaugural Arts & Business Week lecture. John led my management team in a day-long creativity workshop and started A&B off on our own UK version of creativity in business. (Colin Tweedy)

Leadership Ensemble: Lessons in Collaborative Management from the World's Only

Conductorless Orchestra

Seifert, H. and P. Economy (2001: Holt/Times Books, New York). This book breaks the management processes of Orpheus, a conductorless orchestra, down to eight principles, then discusses each as it applies to Orpheus and as it is and should be used in corporations and nonprofits. A superb case study for collaborative management. (Ted Buswick)

Love's Knowledge: Essays on Philosophy and Literature

Poetic Justice: The Literary Imagination and Public Life

Upheavals of Thought: The Intelligence of Emotions

Nussbaum, M. C. (1992: Oxford University Press, New York) (1997: Beacon Press, Boston) (2001: Cambridge University Press, Cambridge, England). Many of philosopher Martha Nussbaum's works discuss how our institutions should "embody and . . . protect the insights of the compassionate imagination." She offers rich food for thought to those working in our burgeoning field. (Ted Buswick)

Looking at Photographs

Szarkowski, J. (1999, orig 1973: Bullfinch Press, New York). For the business person seeking a comprehensive understanding of the art of photography, *Looking at Photographs* remains the best introduction to the skill its title describes. It presents 100 black-and-white prints from the collection of The Museum of Modern Art, where Szarkowski directed the photography department from 1971-92. Even when the photographs don't look especially remarkable, Szarkowski persuades us of their significance through brief, jargon-free evaluations that point out aspects of the pictures most of us would overlook. (Michael More)

Managing as a Performing Art

Vaill, P. (1989: Jossey-Bass, San Francisco). Vaill approaches management as a bodily, concrete, uncodifiable set of activities more akin to performing arts and Taoist Wu-wei

than to the tools of the scientific method; thus handling environmental uncertainty and the roles of human intention and spirit in management. (Pedro David Pérez)

Managing Britannia: Culture and Management in Modern Britain

Protherough, R. and J. Pick (2003: Imprint Academic, Exeter, UK). The authors of this provocative little book argue that the modern belief in the power of 'management' to solve all kinds of human problems is itself a symptom of cultural decadence. They examine the ways in which Britain's 'New Labour' government has adopted both the language and practices of modern corporate management without fully understanding either, and then examine the harm this has wrought to the arts, universities, schools and faiths of modern Britain. Their argument is illustrated with anecdotal evidence of cultural failures ranging from the disastrous Millennium Dome to the imposition of a 'national curriculum' in schools. (Ruth Bereson)

The Medici Effeci: Breakthrough Insights at the Intersection of Ideas, Concepts, and Cultures

Johansson, F., 2004: Harvard Business School Press, Cambridge, Massachusetts). The concept of the “intersection” is a new take on interdisciplinary thinking: bring science and art or art and business into the same idea space and the associative possibilities and value propositions multiply like rabbits. If we would be innovative, ideational and cultural intersections are the place to be. “In every arena, whether in the sciences or the humanities, business or politics, there is a growing need to combine concepts from

disparate fields.” Johansson chronicles many such innovations and clarifies the special challenges which await us there. (John Cimino)

Merit, Aesthetic and Ethical

Eaton, M. M. (2001: Oxford University Press, Oxford). Eaton, a philosopher at the University of Minnesota, often focuses on the benefits of aesthetic perception. One of the many worthwhile ideas here is that a sense of separation has often been sought by artists in an effort to create a distinctive niche for the aesthetic. But this attempt at purity has led to an artificial separation causing many people to erroneously see the arts as a thing apart from everyday reality, while the opposite is true. (Ted Buswick)

The Music of Management: Applying Organization Theory

Young, D. R. (2004: Ashgate, Aldershot, UK). Dennis Young’s recent publication is a timely examination of how the process of music-making can help organisational leaders better understand the process of team work and of coordinating groups with varying abilities around a common task. Noting that ‘music has the power to evoke. . .’ he draws lessons from the musical ensemble around the themes of coordination, motivation, developing a niche, and managing change. Young strengthens his insights with case studies that apply musical knowledge to organisational outcomes, thereby offering a comprehensive management tool. (Ralph Bathurst)

The Necessary Theatre

Hall, P. (2001: Nick Hern Books, London). Set in an environment of decreasing public funding of the arts in the United Kingdom, Hall makes an impassioned plea for governments to reexamine funding policies. Hall writes of the rise of the dramatic arts in post-World War II Britain. However, in recent years with a rise of the market as the sole determinant of artistic quality, the arts have been ‘dumbed down’ in order to turn a profit. Hall claims there is a social cost to this diminishment, that ‘we now run the risk of killing originality.’ (Ralph Bathurst)

On Writing

King, S. (2002: Pocket Books, New York). Stephen King’s book is a candid, comprehensive, and beautifully written account of the craft of writing by a master. It suggests how the craft of management ought to be described. (Pedro David Pérez)

The Only Sustainable Edge: Why Business Strategy Depends On Productive Friction and Dynamic Specialization

Hagel III, J., and J. S. Brown (2005: Harvard Business School Press, Cambridge, Massachusetts). This book is for any business leader trying to understand how to respond to the demands of globalization. In *The World Is Flat* Thomas Friedman sites this book as one of the most important business books of the decade. It is important because it highlights the imperative for business to prioritize creative thinking and to create cultures that leverage the creative capital in the organization at every level of hierarchy. The book reinforces this idea from a business perspective and in so doing begins to talk about business as an art form and not a rational science. (Michael Gold)

Orchestrating Collaboration at Work: Using Music, Improv, Storytelling, and Other Arts to Improve Teamwork

VanGundy, A. B and L. Naiman. (2003: Jossey-Bass, San Francisco). The book provides seventy training exercises for groups, uniquely offering arts-based learning approaches as a basis for improving collaboration at work. You don't have to be a professional artist or trainer to facilitate the activities outlined in this book. (Nick Nissley) It's broken down by art form and would provide a good resource for anyone who wants to start using the arts within business. (Steve Taylor) The second chapter, downloadable from www.creativityatwork.com, acts as an apologia for using arts in business, quoting many authors, practitioners and sages. (Tim Stockil)

Organizational Improvisation

Kamoche K.N., M. P. E Cunha, and J. V. Da Cunha, (2001: Brunner-Routledge, London) This is a compilation of the most important thinking and research on jazz as a model for organizational improvisation conducted by organizational psychologists and organization development experts over the past twenty years. Of particular importance is the piece written by Frank Barrett, Ph.D. (Michael Gold)

Out of Our Minds: Learning to be Creative

Robinson, K. (2001: Capstone Wiley, New York). Professor Sir Ken Robinson, now education adviser to the Getty Foundation, writes more articulately and more tellingly than anyone else I know about creativity. He is also very amusing. (Tim Stockil) This

book charts the territory of creativity. Sir Ken was an academic at the University of Warwick and was put in charge of the Government think tank that produced the UK government “All Our Futures” report. This in turn influenced the thinking around the position of the arts and creativity within education. He is now Senior Advisor to the President (Education) for the J.Paul Getty Trust. An absolutely cracking speaker too. (Michael Spencer)

Outside Lies Magic: Regaining History and Awareness in Everyday Places

Stilgoe, J. R. (1998: Walker and Company, New York). Harvard Landscape History Professor John Stilgoe, who has taught courses on the art of exploration for over twenty years, has provided an engaging and accessible book for anyone, managers included, who want to see the world through fresh eyes. An outspoken proponent of visual literacy, Stilgoe urges his readers to “Go outside and walk a bit...”, and he helps them in their explorations by providing lively explanations of how the things we take for granted in our daily lives, like interstate highways or post offices, got to be that way. (Ed Ottensmeyer)

Path of Least Resistance: Learning to Become the Creative Force in Your Own Life

Fritz, R. (1989: Ballantine, Revised/Expanded edition). This focuses on creativity and identifies some of the barriers to entry and offers some strategies for dealing with them. It was a pleasant surprise to find that Fritz is an accomplished musician, although this is not immediately obvious. (Michael Spencer)

Player Piano

Vonnegut, K. (1999, orig1952: Delta, New York). Written in 1952, but set in the future, this satire serves might serve as contemporary social commentary on the blind pursuit of efficiency and modernist thought. *The Player Piano* signifies one of the earliest automations to replace the no-longer-required human touch. For our purposes, we might say it removes aesthetics in the pursuit of efficiency. The novel laments the erosion of the middle class and hands-on skill. Managers become the only valued members in society, but they do nothing to contribute. The tale's protagonist is a member of the elite who grapples with these modernist changes and revolts. (Hans Hansen)

Positive Turbulence: Developing Climates for Creativity, Innovation and Renewal

Gryskiewicz, S. S. (1999: Jossey-Bass, San Francisco). "Positive turbulence": a disturbance of the status quo which results in new thinking, new perspectives and learning. Gryskiewicz describes a proactive process for bringing new ideas into organizations. Among his strongest recommendations: the arts, innovative experiences of the arts which can shift our perspectives, move us emotionally, and bring to the surface our tacit assumptions. *Positive Turbulence* is thoughtful, telling research, rich in corporate storytelling and brave, sensible thinking. (John Cimino)

Pragmatism and The Meaning of Truth

James, W. (1978: Harvard University Press, Cambridge). I would really focus on 'Pragmatism' out of this 2-part collection. It was written in 1907, yes, but demonstrates alternative yet 'unobstructed' thinking as it had the benefit of not having to play against industrial thinking as fully developed. It means for instance, that it presented a view of

reality that did not have to contrast itself against themes developed in Fordist and post-Fordist thinking. So, I think of this work as 'purer' somehow. It will lay out pragmatism and the primacy of experience. (Hans Hansen)

The Presentation of Self in Everyday Life

Frame Analysis: An Essay in the Organization of Experience

Goffman, Erving. (1999, orig. 1959: Peter Smith Publisher, Magnolia, Massachusetts); (1986, orig. 1974: Northeastern University Press, Boston). These works of sociology, which have been enormously influential in performance studies, examine how everyday activity is determined by the parts we play and how we play them. In *Presentation of Self*, Goffman uses theatrical concepts to examine the importance of how we present ourselves in roles that range from the professional to the social. In *Frame Analysis*, he uses the musical analogy of "keying." Each role we play or activity we perform must be presented in the appropriate "key" to be effective. Goffman's approach leads naturally and logically to a recognition of the potential value of arts-based training. (John Osburn)

The Psychology of Art

Vygotsky, L. (1971, orig. 1925: MIT Press, Cambridge, MA). Vygotsky's ideas on cognitive development emphasize the relationship among thought, language, and culture. He analyzes the role of language as a symbolic tool used by society. Looking at the complex role art has, he postulates how through art we express or come to understand thoughts that cannot be expressed in ordinary language; understanding art requires skills

that are of universal importance; and our understanding of art influences our understanding of the world. (Abigail Housen)

Re-Imagine!

Peters, T. (2003: Dorling Kindersley Limited, London). In this book, Peters addresses profound shifts in the business community, and his passionate belief that business must re-invent itself in a more creative way. His statements are perceptive and provocative. He writes about new ways of thinking, new kinds of customer service and new business models. He discusses the importance of a workplace that is focused on creativity, growth and service, and the avoidance of what he perceives as organizational barriers to innovation and change. Peters, co-author of *In Search of Excellence*, proclaims in this book that “it is the foremost task—and responsibility—of our generation to re-imagine...” (Ramona Baker)

The Road to Mecca

Fugard, A. (1985: Theater Communications Group Inc.). This is a wonderful play about the creative mandate within all of us and the need to respond to it despite all personal and societal constraints. (Allen Schoer)

The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life

Florida, R. (2002: Basic Books, New York). The book that prompted the governor of Michigan to don sunglasses and vow to launch a creative economy has provoked much

debate in urban policy. Florida presents evidence of a correlation between business innovation in a geographic region and cultural sophistication. (Rob Austin)

The School and Society and The Child and the Curriculum

Dewey, J. (1991: Centennial Publications of The University of Chicago Press, Chicago).

The School and Society was first published in 1899. One cornerstone of education for Dewey is that we learn by doing. This theory was in sharp contrast to the practice at the time, which advocated rote learning and dogmatic instruction. Just as he expands learning beyond the 3 R's, he moves outside the classroom into the workplace to include learning about the broader concerns of society. (Abigail Housen)

Socrates Café

Phillips, C. (2002: W.W. Norton & Company, New York). This is a wonderful exploration of the creative search for meaning. Arts-based learning starts with inquiry. Art reveals the character of the artist as well as makes a statement to the world. When you help an individual access their own inner wisdom and understand the unique way he/she sees the world, you grow an artist. Phillips' encourages questions that reveal soul, which, to me, is the seat of all artistic endeavors. (Allen Schoer)

The Spooky Art: Some Thoughts on Writing

Mailer, N. (2003: Random House, New York). Another memoir of writing, but centered around the attitudes and sets of interests that shape a writer's life. Where King

emphasizes the craft, Mailer gives a view of the required attitude. A manager reader will find it most suggestive. (Pedro David Pérez)

The Story Factor: Inspiration, Influence, and Persuasion Through the Arts of Storytelling

Simmons, A. (2001: Perseus Publishing, New York). We are all storytellers, but only those of us who do it well can empower, uplift, and effectively change the lives of our companies, organizations, and communities. This is the quintessential art form, the oldest tool of influence and the most powerful. Simmons' book is well researched and Simmons is herself a master storyteller. She showcases dozens of examples from the frontlines of business and government as well as myths, fables, and parables around the world, showing how stories can be used to persuade, motivate, and inspire in ways that cold facts, bullet points, and directives can't. (John Cimino)

Thinking in Jazz: The Infinite Art of Improvisation

Berliner, P.F. (1994: University of Chicago Press, Chicago) A very thorough work about the culture, methodology, pedagogy and history of jazz as told by individual practitioners. Berliner is an anthropologist and this book gives the culture of jazz its long awaited legitimate examination. (Michael Gold)

The Three Faces of Leadership: Manager, Artist, Priest

Hatch, M. J.; M. Kostera and A. Kozminski. (2004: Blackwell, Oxford & Malden, MA). By analyzing *Harvard Business Review* interviews with leading CEOs, Hatch et al create a vision of the executive as the creator of a reality, with its own aesthetic value. (Pedro

David Pérez) The authors demonstrate how business leaders use storytelling, dramatizing, and mythmaking, to lead their companies successfully. They examine how these leaders inspire organizations through their creativity, virtue, and faith, and thus show the faces of the artist and priest alongside the technical and rational face of the manager. (Philip Mirvis) The authors clearly link aesthetic leadership practices to organizational culture, change, vision, ethics/values, and identity. This encourages the reader to look beyond the managerial face of business leadership to consider more artful ways of leading. (Nick Nissley)

To The Desert And Back: The Story of One of the Most Dramatic Business

Transformations on Record

Mirvis, P. H., K. Ayas, and G. Roth. (2003: Jossey-Bass/Wiley, San Francisco). A foods division in Unilever is in deep trouble and close to being sold off. Then a new chairman orchestrates a dramatic series of events, from waking up cynical workers with a field trip to a warehouse stacked floor-to-ceiling with rotten products, to shaking up the hierarchy by putting young leaders in charge, to taking 200 team leaders on unforgettable journeys to the mountains and the desert, to getting 2,000 employees to share their life stories with each other, to gathering 50,000 customers in a football stadium to talk products and their purpose in life. (Mary Jo Hatch)

Truth in Photography

Thompson, J. (2003: Ivan R. Dee, Chicago). Based on my work at Kodak, I know that businesspeople may ask, “What possible significance could there be to photographs of a

Lake George porch in mid-summer, a rock by the roadside in Ireland, or cars parked on a city street in the rain back in 1931?” Thompson considers such photographs and reveals their deceptive magnificence, leading one to consider the significance of well-ordered simplicity and how it may apply to other areas of our lives. Thompson’s own subtle photographs of New York City young people are here too, along with an essay that describes how he makes such penetrating portraits. (Michael More)

26 Letters: Illuminating the Alphabet

Sack, F., J. Simmons and T. Rich, eds. (2004: Cyan Books, London). This is the record of a creative collaboration between business writers and typographic designers. Each pair was given a letter of the alphabet and asked to create an artwork for exhibition at the British Library as part of the London Design Festival. The book shows the results (all interesting, many beautiful) and records the diaries of the process. Read the book particularly for the diaries: they contain insights into creativity (and the many paths towards it), the triumphs and the barriers that creative collaborations encounter in the world where arts and business meet. (John Simmons)

The Ugly Duckling goes to Work: Wisdom for the Workplace from the Classic Tales of Hans Christian Andersen

Norgaard, M. (2005: AMACOM, New York). This book takes its point of departure in narrating six fairy tales by Hans Christian Andersen. From each fairy tale parallels are drawn to qualities of individual life as well as life in organizations. Mette Norgaard interprets and reflects on the organizational implications of each fairy tale, which is

followed by suggestions for topics or questions that can guide important conversations with colleagues. (Lotte Darsø)

Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education.

Greene, M. (2001: Lincoln Center Institute, New York). This collection of Maxine Greene's summer lectures to teachers at the Lincoln Center is both inspiring and thought-provoking. Full of poetry examples and thoughts on the arts in education, this book really addresses why the arts are important to all of society: education, business, and the rest of our "petrified world." (John Churchley)

Visual Thinking

Arnheim, R. (1969: University of California Press, Los Angeles). Arnheim illustrates the ways in which our perception is intelligent, thereby questioning common distinctions between thinking and perceiving, and intellect and intuition. Using findings from science, he contends that "all perceiving is also thinking, all reasoning is also intuition, all observation is also invention." (Abigail Housen)

We, Me, Them, and It

The Invisible Grail

Dark Angels: How Writing Releases Creativity at Work

Simmons, J. (2002: Texere, London); (2003: *Texere, London*); (2005: Cyan, London).

Anyone who is seriously interested in how creative writing can enhance both brands and

the quality of life of any workforce should read the books of John Simmons. He argues the case for language being one of our greatest resources and by using it creatively in the business place we can truly bring our personality to bear in the uniform corporate environment, and he examines the efficacy of training in creative writing within the business environment. (Stuart Delves)

A Whole New Mind: Moving from the Information Age to the Conceptual Age

Pink, D. H. (2005: Riverhead, New York). A new book on the block that resonates with the current emphasis towards more right-brain-centred thinking, but without the encumbrance of pseudo-scientific links. It makes a strong case for the development of more artistic and empathetic thinking and supports its case with the latest medical research into brain functioning. It draws on a wide range of examples, from drawing classes to 'laughing clubs' in Mumbai. A well reasoned and optimistic book which offers possibilities for advancing beyond the edge of the Information Age and the knowledge economy. (Michael Spencer)

The World is Flat: A Brief History of the Twenty-First Century

Friedman, T. L. (2005: Farrar, Straus and Giroux, New York). Friedman does a brilliant job of connecting the dots, providing us with a neat and elegant synthesis of the trends, forces and key events that have led to today's radically unpredictable business environment. This book helps us understand the power of the imagination—nurtured by story, myth and narrative—to drive our economy and shape our global destiny. (Harvey Seifter)

The Year of the King

Sher, A. (1987: Limelight Editions, Pompton Plains, NJ). In 1985 Anthony Sher played Richard III at the RSC. This is his journal of the rehearsal process. It is an excellent behind the scenes study of an actor's creative process. (Allen Schoer)

Articles, Studies, Reports, and a Video

“The Aesthetic Imperative: Why the creative shall inherit the economy”

Postrel, V. (2003) *Wired* magazine, July, Issue 11.07. Postrel is also the author of *The Substance of Style* (Harper Collins, 2003) and in this article looks at the trend of competition pushing quality so high and prices so low that manufacturers can no longer survive on just performance and price. Citing Richard Florida's “Rise of the Creative Class” which has now become a bible for those promoting the value of the arts in community and workforce development, she writes of the growing role of design, aesthetics and creativity in the economy. (Gary P. Steuer)

“The Arts and Academic Achievement: What the evidence shows”

Hetland, L., and E. Winner. (2001) *Arts Education Policy Review* (Volume 102, #5, pp. 3-6). This article summarizes work that statistically synthesizes the studies testing the claim that studying the arts improves academic achievement. The authors found most of the claims for this to not be supported by the evidence and argue that we need to justify the arts in terms of their intrinsic benefits—in terms of what they can do for students that other areas of the curriculum cannot. (Howard Gardner)

”Arts-based Learning in Management Education”

Nissley, N. (2002). In C. Wankel & R. DeFillippi (Eds.), *Rethinking Management Education for the 21st Century*. (Information Age Publishing, Inc., Greenwich, CT). This article is a thorough overview of the use of arts in business and management education. Nissley explains the use of the metaphor of the arts for business, and then goes on to describe how each art form (music, drama, literature, visual art, and movement/dance) has been used in business both as a metaphor and in other ways. He cites many of the key works in each of these areas, listing websites and dozens of articles. This article is an excellent place to start a journey into the world of arts and business. (John Churchley)

Celebrate What’s Right with the World

Jones, D. (2001) (Star Thrower Distribution, St. Paul, MN). Through a beautifully-constructed and visually-impactful video, Dewitt Jones takes the viewer on a journey into the world of a *National Geographic* photographer. Along the way, we learn about the power of vision, the choice to frame our work through lenses of possibility, ways to unleash human energy and to confront change enthusiastically. Each step of the way is grounded in examples that align Jones’s work assignments with creative processes and results. For example, we learn the difference between ordinary and extraordinary photographs, and how to employ timing and positioning to favor the latter. (David A. Cowan)

Champions of Change: the impact of the arts on learning

Fiske, E. (ed.) (1999) Washington: Arts Education Partnership

<http://artsedge.kennedycenter.org/champions/index.html> This is a national U.S. report on a wide variety of research studies on the arts and education. Individual articles address different studies that indicate "...that learners can attain higher levels of achievement through their engagement with the arts." Fiske also summarizes the research in points on why and how the arts change the learning experience. (John Churchley)

"Finding Form: Looking at the field of organizational aesthetics"

Taylor, S. & Hansen, H. *Journal of Management Studies*, forthcoming. This highly engaging and informative work is one of the foundational articles in the field of organizational aesthetics. It's a 'must read' for anyone interested doing research in the area. It not only provides an comprehensive review of the literature to date, but does a very nice job of organizing it along theoretically persuasive grounds. (David Barry, Mary-Ellen Boyle)

Human Relations

Strati, A., and P. Guillet de Montoux, eds. (2002), 55 (7). Five articles compose the Special Issue on "Organising aesthetics". The first one—by Steyaert and Hjorth—addresses directly the issue of art and work, since it is constituted by the script of the art performance realized by the two authors for the conference on aesthetics and organizations in Siena (Italy). The other four articles focus on the relationships between organizational life and the design of workspace: aesthetics, morality, and power (George Cairns); the issue of aesthetic muteness (Steven Taylor); the experience of disgust (Peter

Pelzer); and the “spirit of a place,” including the residential organizations for the elderly that she re-studied adopting an aesthetic approach (Patricia Martin). (Michael Elmes)

”Leadership as Aesthetic Process”

Smith, R. A. (1996). *Journal of Aesthetic Education*, 30(4), 39-52. This issue of the *Journal of Aesthetic Education* is devoted to “the aesthetic face of leadership.” Journal editor Ralph Smith presents an article that suggests that leadership itself is an aesthetic process. He defines leadership and creativity and then reframes leadership as that creative process. He, as with many scholars, affirms the importance of the arts for their own sake as well as the value of aesthetic education for leadership development. (John Churchley)

”London Underground – past, present and future”

O’Sullivan, L. (2005) (*Art & Architecture Journal*, February). London Underground has a long history of supporting the arts. The tradition continues with the Platform for Art programme. Here, the programme’s head writes about the history, recent projects and objectives of Platform for Art. The Tube platforms become temporary exhibition spaces, displaying work by artists like Cindy Sherman and David Shrigley. With new commissions and community programmes, Platform for Art embeds art into the fabric of the business and reaches the widest possible audiences, in particular commuters on their work journeys. (John Simmons)

"Managing the Creative—Engaging New Audiences: A Dialogue between For-Profit and Non-Profit Leaders in the Arts and Creative Sectors"

Ellis, A. and S. Mishra (2004), published on the Getty Leadership Institute website: http://www.getty.edu/leadership/downloads/ellis_mishra.pdf. It is a curious and troubling fact that large publicly-held corporations are far more likely use artists as a resource for organizational creativity and learning than are large non-profit arts institutions. This concise paper, a background note for a seminar conducted by the authors at the Getty Leadership Institute, is the single best exploration I have seen of the factors that lie behind this seeming paradox. (Harvey Seifter)

“The MFA is the New MBA”

Pink, D. (2004) *Harvard Business Review* Special Issue: Breakthrough Ideas for 2004, February. Pink has written extensively on the growing importance of creativity in the new global marketplace. In this *HBR* article he covers the phenomenon of arts degrees becoming “one of the hottest credentials in the world of business” as corporate recruiters seek creativity and innovation: more “right brain” approaches to business problems. (Gary P. Steuer)

”Notes from a Marine Biologist’s Daughter: on the art and science of attention”

Sullivan, A. M. (2000) *Harvard Educational Review*, vol. 70, No. 2, pp. 211-227. When business people are in danger of confusing ‘information’ with whatever can be distilled into a report or a spreadsheet (and therefore of disdain or neglecting that which cannot), Sullivan’s article is a wonderful reminder of the value—and the delight—of sensory attention, and of the ways in which imagination and creativity can be stirred by direct perception, in a way they simply are not by a column of figures or an executive

summary. And she reminds us, too, that teaching is so much more than ‘telling’. (Guy Claxton)

“NyX Innovation Alliances Evaluation Report”

Barry, D. & S. Meisiek. (2004) published on the Learning Lab Denmark website <http://www.lld.dk>. This report evaluates when, how and why arts-based interventions work in organisations. The NyX Innovation Alliances program aimed at pairing 20 artists with 20 companies for 20 days. Five critical ‘make-or-break’ stages were found: forming the challenge, matching of artist capabilities to organizational contexts, the problem framing and search modes used by artists and companies, the contextualization of the ‘art-work’, and shaping the intervention style. The top-performing alliances resulted in significant payoffs, both directly and indirectly. (Lotte Darsø)

"Professional Skills - Can They Be Taught? Can They Be Assessed?"

Shuman, L.J., M. Besterfield-Sacre, and J. McGourty (2005) *Journal of Engineering Education*, Vol. 94 No.1, January (American Society for Engineering Education). This article is a valuable overview of some of the leading efforts in bringing professional skills to engineering education in the USA. The accrediting agency ABET (Accreditation Board for Engineering and Technology, Inc.) has included a number of requirements regarding professional skills in its recent accreditation criteria and this article reviews programs dealing with most of those requirements. It provides a resource for identifying areas where arts-based programs could make significant contributions as well as a comprehensive overview of the assessment of professional skills. Finally, it has a

bibliography of 135 items—a valuable starting point for researching the field. (Richard Stock)

“(Re)Educating for Leadership: How the Arts Can Improve Business”

Buswick, T., A. Creamer and M. Pinard (2004): published on the Web sites of Art & Business UK, www.artsandbusiness.org/Educating_for_Leadership_Sept_04.pdf and Arts & Business Council, US, <http://www.artsandbusiness.org/home.htm>. This report focuses on how artistic processes can develop an aesthetic approach to observing and thinking, which is needed to advance creativity and innovation in business. The report offers various convincing examples from two successful programs that apply art-based activities, one from Unilever UK and one from Babson College USA. It concludes with practical guidelines worth following for business. (Lotte Darsø)

“Rethinking Transfer: A Simple Proposal with Multiple Implications”

Bransford, J. S. and D. L. Schwartz. (1999) *Review of Educational Research*, vol. 24, pp. 61-100. This paper offers one of the best explorations of transferring skills learned from the arts to other arenas. The authors conclude that most attempted measurement of transfer tries to measure the wrong things. The authors identify the correct approach to transfer as “preparation for future learning.” (Ted Buswick)

“Strategic Innovation: The Children’s Hospital at Montefiore”

Labarre, P. (2002) (*Fast Company*, May, www.fastcompany.com/magazine/58/innovation.html). This article provides an inside-

out look at the design and subsequent operation of an innovative, inspiring children's hospital in the Bronx of New York. In doing so, we gain access to motivations and decisions that led Dr. Irwin Redlener to create an extraordinary environment, designed with the intention of not only healing bodies, but also of uplifting hearts and spirits. Almost from top to bottom, the hospital embodies the reframing of standard ideas into structures and practices that treat each child as a unique and unlimited source of human potential. (David A. Cowan)

“Strategy Retold: Towards a narrative view of strategic discourse”

Barry, D. and M. Elmes. (1997) *Academy of Management Review*, 22(2), April, 429-452.

Using narrative theory, this article explores strategic management as a form of fiction.

After introducing several key narrative concepts, we discuss the challenges that strategists have faced in making strategic discourse both credible and novel and consider how strategic discourse may change within the "virtual" organization of the future. This paper will be particularly useful to readers who are interested in the aesthetic and discursive dimensions of the strategy-making process. (Nick Nissley)

“Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind”

Winner, E., L. Hetland, S. Veenema, K. Sheridan, and P. Palmer. To appear in P. Locher,

C. Martindale, L. Dorfman, & D. Leontiev (Eds.), *New Directions in Aesthetics,*

Creativity, and the Arts (in preparation, Baywood Publishing, Amityville, NY). The

authors document the kinds of thinking skills learned in serious visual arts study.

(Howard Gardner)

“Third-Order Organizational Change and the Western Mystical Tradition”

Bartunek, J. M. and M. K. Moch. (1994) *Journal of Organizational Change*

Management, 7 (1): 24-41. Bartunek and Moch’s piece elaborates on the consequences of an approach to living such as that described by Foucault, relating Peter Senge’s learning models to mystical practice and the ability to apprehend reality as a whole in a glimpse, such as an artist does. (Pedro David Pérez)

“Unleashing Creativity”

Kraft, U. (2005) (*Scientific American Mind*, Volume 16, Number 1, April, pp. 17-23).

This article by a German medical writer explores how moments of brilliance arise from complex cognitive processes, and reports on research into the secrets of creative thinking. The article also suggests some books for further reading on the subject. (Gary P. Steuer)

“Visual Thinking Strategies: A New Role for Art in Medical Education”

Reilly, J.M., MD, J. Ring, PhD, and L. Duke. (2005) *Family Medicine*, 37 (4) 250-2).

Visual Thinking Strategies (VTS), an art-viewing curriculum, has most frequently been used in schools to develop critical thinking skills. This recent study cites the use of VTS to enhance graduate education in medicine. VTS was used with medical students and existing faculty to enhance their ability to look again at a body of evidence and consider alternative interpretations before reaching a conclusive diagnosis. VTS also contributed to analyzing problems in a group, and building upon the ideas of others for group-based problem-solving. (Abigail Housen)

”What Does Drawing My Hand Have to Do with Leadership? A look at the process of leaders becoming artists”

De Ciantis, C. (1996). *Journal of Aesthetic Education*, 30(4), 87-97. De Ciantis introduces the use of arts in leadership development, then describes a management-arts program from the viewpoint of one of the participants. This provides insight into the value of arts processes for leaders as well as the specifics of the art-making process itself. She also describes some aesthetic competencies for leaders that are developed in the program. This entire issue of the *Journal of Aesthetic Education* is devoted to “the aesthetic face of leadership”. Not all of the articles will be of equal interest to management practitioners, but there are a number of articles worth reading, particularly those written by faculty from the Center for Creative Leadership. (John Churchley)

”Why Attack Art? Its role is to be helpful”

Smith, R. (2004, 13 May). *New York Times*. Retrieved 13 May, 2004, from the World Wide Web. A *New York Times* arts critic explores the nature of and reason for art. Set in the context of the 2001 destruction of the Bamian Buddhas in Afghanistan, and more latterly in 2004 the destruction of life-sized sculptures by an offended citizen in Milan Italy, Smith questions why art provokes feelings of such extreme that people have the urge to destroy public installations. Her article provides the basis for important question for those at the nexus of arts and business, namely: Why make art? Why support artists? Why fund arts programmes? (Ralph Bathurst)

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