ENHANCING CREATIVITY, CRITICAL REFLECTIVITY, AND PROACTIVITY IN INFORMAL AND INCIDENTAL LEARNING VIA SONGWRITING AND PERFORMANCE IN AN ORGANIZATION CONTEXT

by

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(Under the Direction of Karen E. Watkins)

ABSTRACT

In recent years, as organizations have increasingly recognized the transformational power of the arts and the artistic process, the fields of adult education (AE) and human resource development (HRD) have attempted to use arts-based interventions (ABIs) as new approaches to affect organizational change. Even with the growing curiosity about using artistic approaches in the AE and HRD fields, there remains a lack of arts-based studies that employ diverse theoretical perspectives or participatory/expressive arts approaches. This study aimed to explore and understand how to enhance organization members' informal and incidental learning through songwriting and performing as an expressive arts-based intervention, focused on three enhancers of informal and incidental learning: creativity, critical reflection, and proactivity (Marsick & Watkins, 1990).

A total of 20 organization members from three church organizations in the Southeast and Midwest regions of the U.S. participated as attendees of the study's intervention. Subsequently, 13 of the attendees participated in interview process. Data was collected via interviews and

documentation, and analyzed using the critical incident technique, thematic analysis, narrative analysis, and sound methods for organizational case analysis and cross case analysis.

The study findings confirmed that participants experienced creativity, critical reflection, and proactivity through co-participatory songwriting and performance, which, in turn, enhanced their informal and incidental learning. It supports the literature on the enhancers of informal and incidental learning (Marsick & Watkins, 1990, 2015). The results are presented in two parts. First, the stories of three church organizations illustrate each organization's critical learning incidents through the songwriting and performance seminar with photo montages and intervention artifacts. Second, the results of cross case analysis are presented, reflecting six themes and subthemes that demonstrate how the three enhancers—creativity, critical reflectivity, and proactivity—facilitate adults' learning process. The findings also revealed *learning of co-working* and a *positive shift in perspective on group collaboration* as the most prominent significant learning outcomes from the intervention. Finally, the study proposes *emotions* as a new enhancer and *projected authority* as a mediator for the informal and incidental learning model. The study concludes that expressive arts-based interventions are useful as a means of informal and incidental learning facilitation.

INDEX WORDS: Informal and incidental learning, Enhancers of informal and incidental learning, Expressive arts-based intervention, Songwriting and performance, Creativity, Critical reflectivity, Proactivity, Organization development

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DEDICATION

Dedicated to my parents, who have lived as educators and been my unfaltering source of support with prayers, and to Rev. Tom Eggleston, who has inspired me and this study with your endless musical creativity and diligence in your daily practice of ministry.

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Above all, I would like to express my sincere love and gratitude to my major professor, Dr. Karen E. Watkins, for her warm guidance and support at every step throughout my doctoral journey. People may recognize you as a genius and brilliant scholar, and yes, you truly are, but for me, you are one of the most loving and caring people I've ever met in my life! It is such a blessing to have you as my advisor as well as a mentor whom I will keep following. I learned from and with you many great qualities as an educator and as a scholar in academia, as well as about generosity and a servant's heart that have enriched my personal life. I appreciate all your encouragement and patience in my intellectual, professional, and personal growth. And ditto to your message, "*I'm singing with you!*"

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My heartfelt acknowledgment cannot miss my loving furry baby, Benji. I couldn't have reached this milestone without his emotional support and unconditional love. You just made me happy and smile even in the midst of a challenging time.

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TABLE OF CONTENTS

Page

LIST OF TABLES

Page

LIST OF FIGURES

Page

CHAPTER 1

INTRODUCTION

Background of the Study

To respond to the call to create value and build capacity for ongoing development in today's rapidly and unpredictably changing work environment, organizations are searching for innovations and new strategic managerial approaches to help them thrive. The need for an organization to be a "learning organization," which is more "skilled at creating, acquiring, and transferring knowledge, and at modifying its behavior to reflect new knowledge and insights" than traditional conceptions (Garvin, 1993, p. 80), has escalated during this era of the Fourth Industrial Revolution (Schwab, 2017). In recent years, as organizations have increasingly recognized the transformational power of the arts and the artistic process, the fields of adult education (AE) and human resource development (HRD) have attempted to use arts-based interventions (ABIs) as new approaches to affect organizational change (Johannsen Sköldberg et al., 2015; Schiuma, 2009). For example, the organizations (private companies and public institutions) in Darsø's (2016) study on the arts-in-business from 2004–2014 explored new alternatives through aesthetic experiences—in other words, how to conduct "business as usual in creative ways" (Chemi & Du, 2018, p. 8). Scholars and practitioners have increasingly felt compelled to adopt arts-based methods rather than follow the directives of institutional bureaucracies that rigidly define the parameters of how research or art should or should not be conducted (Cahnmann-Taylor & Siegesmund, 2018; Romanowska, 2014).

Using arts-based approaches in business has begun to be seen as a powerful means to foster organizational development and to increase organizations' capacity to create value, in the hope that the role of arts within an organization could serve as "a catalyst, a lever, and a trigger to support and drive organizational changes, to increase the competencies of an organization and to develop its potential and latent energy" (Schiuma, 2009, p. 3). To summarize, organizations have implemented ABIs to grow and enhance creativity, train emotionally sensitive leaders, grow interorganizational relationships across units and in teams, and increase capacities for creating a more favorable learning organization culture (Chemi & Du, 2018; Darsø, 2016; Johannsen Sköldberg et al., 2015; Taylor & Ladkin, 2009).

Even with the growing curiosity about using artistic approaches in the field, however, studies on the use of ABIs reflect multiple limitations. For instance, such studies usually focus on management and leadership education, and these examples have come primarily from business schools but not from the discipline of education (Chemi & Du, 2018; Garavan et al., 2015; Johannsen Sköldberg et al., 2015; Springborg & Ladkin, 2018; Taylor & Ladkin, 2009). While looking at the fields of AE and HRD, although increasing numbers of arts-based or arts-related studies have been conducted, there remains less interest in using the arts overall. Moreover, most studies in these fields have adopted transformative learning theoretical perspectives, neglecting other theoretical perspectives from the AE and HRD fields that have the potential to shed light on the efficacy of ABIs. Furthermore, the existing arts-based studies conducted in an AE or HRD context have tended to demonstrate a bias toward the use of specific art forms, specifically, visual arts. Compared to the visual arts, music- or sound-based approaches are underexamined. Finally, many studies that have employed ABIs in an organizational setting have adopted an artist-centric perspective, largely confining their

interventions to individuals consuming or appreciating art rather than broadening the scope to include forms of expressive arts through individuals' creation or performance (Biehl-Missal, 2012; Schnugg, 2014).

Recognizing that the experience of art can stimulate both sides—those who make it and those who witness it (Malchiodi, 2020)—this study focuses on expressive ABIs that ask participants to do more than simply witness or appreciate art. Specifically, following Yorks and Kasl's (2006) expressive knowing concept, this study uses an expressive art form as an intervention, in which expressive knowing can be experienced literally via expressions such as making or performing (Lawrence, 2008). Expressive art forms can be distinguished into two broad categories: *making art* and *performing art*. Among many expressive art forms, this study employed songwriting and performing as a representative expressive arts-based intervention to facilitate adult learners' informal and incidental learning.

Purpose and Research Questions

The purpose of this study was to explore and understand how to enhance informal and incidental learning through an expressive arts-based intervention experienced by an organization's members in an organizational context.

RQ1: How do critical reflection, creativity, and proactivity enhance informal and incidental learning through an expressive arts-based intervention?

RQ2: What informal and incidental learning occurs as a result of the experience of songwriting and performance as an expressive arts-based intervention in a church organizational context?

Theoretical Framework

Based on the research questions and literature review, the following theoretical framework (Figure 1.1) was proposed to guide the current research. The framework primarily used Marsick and Watkins's (1990; 2015) informal and incidental learning model and focused in particular on the three enhancers of informal and incidental learning: critical reflection, creativity, and proactivity. This study hypothesizes that an expressive arts-based intervention will trigger the informal and incidental learning process in an organizational context. In turn, it is assumed (a) that the three enhancers of informal and incidental learning are embedded within participatory expressive arts-based activities and (b) that those three enhancers positively influence and amplify participants' informal and incidental learning experiences.

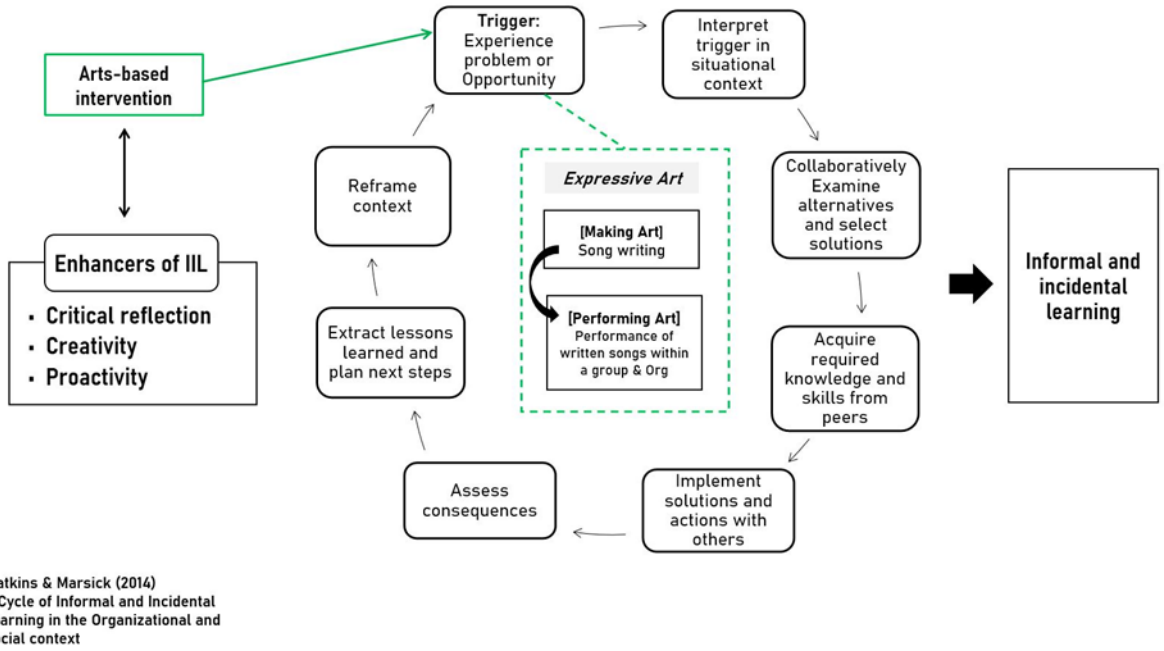


Figure 1.1 *Theoretical Framework*

Definitions of Arts-Based Interventions (ABIs) and ABIs Forms

The term "ABI" may refer to an arts-based intervention or arts-based initiative. In this study, an ABI is defined as "any organizational and management intervention using one or more art forms to enable people to undergo an art experience within an organizational context, as well as to embed the arts as a business asset" (Schiuma, 2009, p. 3). This concept is clearly distinct from arts-based inquiry, which is also often abbreviated as "ABI" but refers to a research methodology using art; arts-based *inquiry* is not the focus of this research study.

There are three main forms of ABI: intervention, project, and program (Shiuma, 2009). An *intervention* is a form of arts-based initiative that is conducted within a limited time frame (typically, 2–3 days) to achieve or promote a specific operational goal. Thus, this type of ABI frequently takes the form of workshops or seminars. A *project* ABI takes longer than an intervention, usually ranging from 1–6 months, to attain a certain degree of progress toward a business performance objective. Furthermore, this form of ABI requires a related, measurable organizational or managerial outcome. An ABI *program* is conducted to define or renew the business model or to develop organizational performance with equal strategic direction. A set of different but related projects can be called a program if the projects align with the same strategic goal (Shiuma, 2009). Among these three different ABI forms, this study took the form of an *intervention* as an arts-based initiative. Specifically, the study provided participants with a one-day, four-hour seminar encompassing experiences with songwriting and performing.

Significance of the Study

First, this study aimed to produce a deeper understanding of how expressive artistic interventions function and to provide practical tips for scholars and practitioners in the fields

of AE and HRD who want to apply ABIs in their organizations. Furthermore, the study seeks to provide a scientific, evidence-based rationale for the use of ABIs, specifically, music-based expressive art in an organizational setting. Compared to visual forms, sound- and, in particular, music-based interventions have received much less research attention. This study will thus contribute to the field by filling this research gap and promoting the understanding of musical interventions as a potentially powerful means to facilitate informal and incidental learning.

Second, this study will fill a research gap in the literature on informal and incidental learning studies by focusing on its three enhancers—critical reflection, creativity, and proactivity—which have received limited attention in both the conceptual and empirical literature to date. Moreover, given the lack of research on arts-based interventions as a means to facilitate learners' informal and incidental learning, this study will help advance our understanding of the relationships between these enhancing traits and the entire informal and incidental learning process. Also, it contributes to expanding the boundary of the theory of informal and incidental learning by using Arts-based intervention.

Third, while many existing informal and incidental learning studies have employed the critical incident technique (CIT; Flanagan, 1954) as a research method, my review of the literature did not uncover any studies that utilized expressive arts, specifically music writing and performance, as an intervention alongside this research method. This research gap notwithstanding, the literature has demonstrated that the CIT is an effective research method for defining and capturing the often-implicit context and details of the informal learning process, particularly in addressing filters and attributions that shape this learning, which remains an understudied area. Hence, using the CIT with a focus on informal and incidental

learning to explore what participants have learned from the arts-based intervention provided evidence-based results and thus expanded the literature on arts-based informal learning employing the CIT method. Accordingly, this study helped support the CIT as an effective research method for qualitative inquiry in arts-based informal and incidental learning studies and may contribute to confirming the CIT's usefulness in dealing with the implicit characteristic of research objects, represented here as arts and informal learning experiences.

Finally, this study ultimately contributes to enriching and broadening the boundary of informal and incidental learning theory as well as arts-based approaches in the AE and HRD fields.

CHAPTER 2

LITERATURE REVIEW

The purpose of this study was to explore and understand how to enhance informal and incidental learning through an expressive arts-based intervention experienced by an organization's members. The research questions below guided this inquiry:

RQ1: How do critical reflection, creativity, and proactivity enhance informal and incidental learning through an expressive arts-based intervention?

RQ2: What informal and incidental learning occurs as a result of the experience of songwriting and performance as an expressive arts-based intervention in a church organizational context?

This chapter reviews literature associated with informal and incidental learning and expressive arts-based intervention in organizational contexts, specifically focused on three enhancers of informal and incidental learning. The chapter consists of three parts. First, this chapter introduces theoretical literature on informal and incidental learning, with special attention to Marsick and Watkins' (1990, 2015) three enhancers of informal and incidental learning. It is associated with arts-based intervention to ultimately inform the theoretical framework for the study. This section also draws parallels between informal and incidental learning and the theoretical basis for arts-based interventions (ABIs). Second, it reviews empirical literature on informal and incidental learning in an organizational context. Finally, it reviews empirical literature on musical interventions, focused on studies that have employed songwriting and music performance as an intervention to facilitate learning in an organizational

setting. Marsick and Watkins' (1990) informal and incidental learning model and three enhancers provided a theoretical framework for this review.

The search was conducted using multiple databases and scholarly search engines, including Google Scholar, Dissertation Abstracts International and Educational Resources Index Clearinghouse (Taylor, 1997, p. 35), and EBSCO Information Services. Search keywords included the following terms and their variants: "arts-based," "arts-based learning," "musical intervention," "songwriting," "arts-based informal learning," "expressive art," "informal and incidental learning," "informal learning in workplace," "workplace learning," and "artistic approach." Studies that provided a methodology section and collected data are summarized in the empirical studies tables (see Tables 2.1 and 2.2 later in this chapter).

Theoretical Framework: Informal and Incidental Learning Theory and its Three Enhancers that Link to Expressive Arts-based Interventions

Types of Experiences of the Arts

When an ABI is proposed within an organization with the aim to create the space and time to undergo an experience of the arts, the type of experience can be distinguished in two ways. As Malchiodi (2020) stated: "Art stimulates both those who make it and those who witness it" (p. 33). The experience of arts can involve making/performing or witnessing/appreciating.

Making-Performing Arts

To begin with, the experience of making or performing arts can be explained as participating in artistic activities. Here, participating implies active involvement when a person (or people) experiences an artistic activity. Hence, this type of artistic experience differs from appreciation of the arts, which is a more passive experience. Compared to witnessing the arts, hands-on participation is considered more effective in terms of achieving changes in attitudes

and behaviors as well as offering cognitive and pro-social benefits. Specifically, involving individuals in the experience and participation of art-making encourages learning through a process of trial-and-error, which represents a powerful experiential mechanism to develop skills as well as to engage people in conversation and teamwork (Fiske, 1999; Shiuma, 2009).

Drawing, painting, sculpture, songwriting, and writing a poem are all examples of making-arts. In the category of performing arts, playing music, singing a song, dancing, acting, and mime can be located. All of these artistic experiences can be seen as expressions (Lawrence, 2005, 2008), which refers to a concept encompassing both making/creating arts and the performing that creates art. I follow Yorks and Kasl (2006) in using the term *expressive knowing* to convey the type of knowing that emerges through art making and performing. Thus, as a framework for empirical studies, what is learned through performing and creating arts-based practices will be analyzed and discussed using informal and incidental learning theory.

Witnessing-Appreciating Art

The other type of artistic experience is witnessing or appreciating the arts. This type of experience of arts is more passive than an experience of making/performing art because it involves consuming an art form created or performed by others. This type of experience usually takes place through the form of observation, contemplation, appreciation, or understanding (Shiuma, 2009). This type of arts experience can certainly stimulate learning, as explained by Lawrence (2008): “Learning takes place through the affective experiences of creating art and in encountering art created by others” (p. 75). Here, encountering art created by others can be interpreted as witnessing the arts. In this context, the witness is treated as a participant in an artistic process, such as responding to viewing an art exhibit, watching a play, or listening to a musical composition. Witnessing art can expand a person’s worldview by taking them to new (or

alternative) places and allowing them to enter into the lifeworld of another. Lawrence (2008) also argued that witnessing art collectively can foster a community level of learning by prompting community awareness and inciting action to create positive change. This assertion implies that arts-based learning can take place at a group level as well as at an individual level.

To summarize, this study notes that an experience of art can be divided into a type that encompasses making/performing art and a type that involves appreciating/witnessing art created by others as a witness. Both types are included in the concept of the experience of art. Recognizing that both types of experience offer beneficial but different outcomes, this study focuses on experiences of making/performing art. There are two reasons for this focus. First, there is a dearth of studies using expressive arts as an intervention. Second, hands-on participation is considered more effective in achieving a variety of advantages, from attitudinal and behavioral benefits to cognitive and prosocial benefits (Fiske, 1999; Shiuma, 2009). Moreover, this study recognizes that there are levels of learning that occur through artistic experience. Artistic experiences can generate learning at the individual as well as at the group level.

Levels of Informal and Incidental Learning and Arts-based Learning

Marsick and Watkins's (1990) theory of informal and incidental learning involves four levels of learning: individual, group, organization, and professional. Following Jarvis' (1987)'s types of social interaction, Masick and Watkins (1990) noted that "informal and incidental learning starts with the social setting" and is concerned with the way in which "people make meaning in their individual and collective lives" (p. 33). They explain that collective learning is the distinguishing feature of workplace learning and plays a critical role in informal and incidental learning within an organization.

People learn through interaction in bounded social groups. When individuals are in groups, they think and learn differently through interacting with others. At the organizational level, this level of learning includes individuals' own learning as well as the learning of collective units of learners. Importantly, in the process of organizations' learning, "individuals become agents who in some way influence the way others in the organization think, act, and learn" (Marsick & Watkins, 1990, p. 42). Hence, "while learning takes place primarily at the individual level, it is enhanced through the development of relationships within the programs…[and] it can also foster organizational learning" (p. 76).

Similarly, arts-based learning treats individuals as learning beings in wider contexts. Lawrence (2012) noted that "the arts not only provide opportunities for individual transformation but also assist in transforming communities" (p. 479). While ABIs seek to provoke an impact at the individual level, the literature on ABIs within organizations notes that the benefits initiated by this impact spread outwards, ultimately progressing through group and then organizational levels of learning outcomes. Shiuma (2009) distinguished three levels of beneficiaries from ABI learning: individual, team/group, and organizational. She mentioned that "the value of any art experience originates or ends with benefits generated for an individual" (Shiuma, 2009, p. 6). Similar to the informal and incidental learning theory's perspective on levels of learning, the literature on ABIs within an organization sees individual learning as able to diffuse to group-level learning and subsequently to the organizational level. Organizational learning outcomes can also be linked to the public domain external to the organization (Shiuma, 2009).

To summarize, both in arts-based learning and in the informal and incidental learning perspective, learning initiates at the individual level, and each individual's learning can be enhanced and diffused through relationships within an organization to ultimately develop to the

collective level of learning. In this study, thus, learning outcomes and the process of learning will be observed at the individual level as well as at the collective level.

Three Enhancers of Informal and Incidental Learning and Their Intersect Relationship to ABIs

"Informal and incidental learning is enhanced by the effort to foster critical reflection, creativity, and proactivity" (Marsick & Watkins, 1990, p. 76).

The following subsections explore each of these concepts in greater depth.

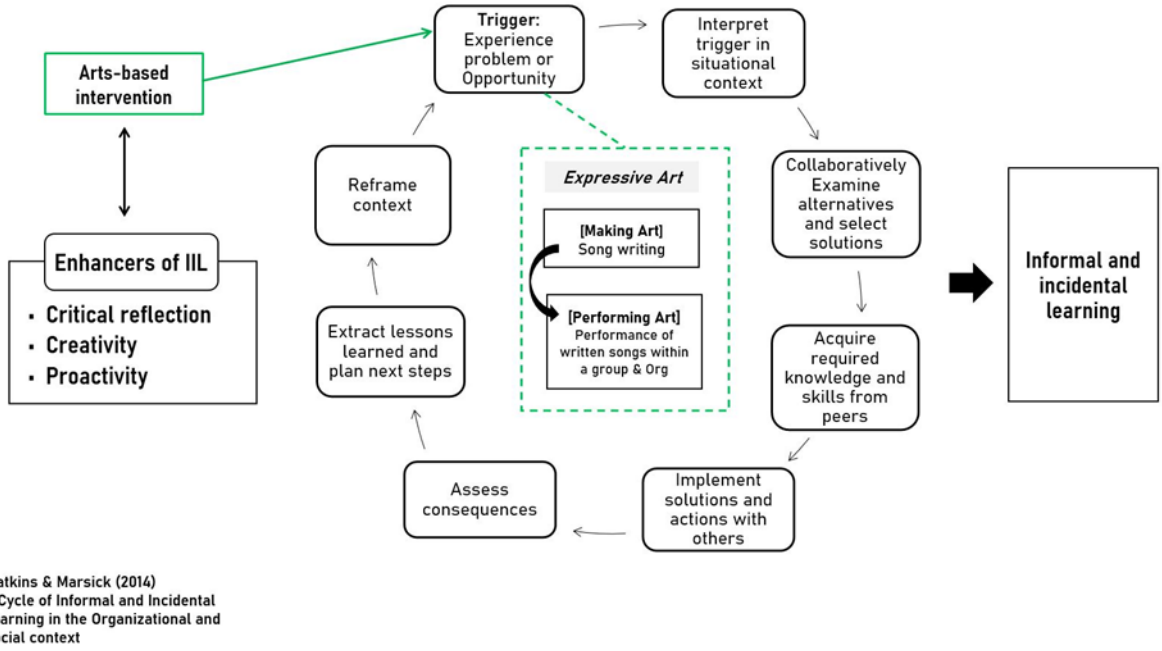


Figure 1.2. *Theoretical Framework*

Critical Reflection

The premise of informal and incidental learning theory is that learning takes place in the events in our daily lives without a high degree of design or structure (Marsick & Watkins, 1990, 2015). This theory is grounded in the theoretical frameworks of action learning (Revans, 1971, 1982) and experiential learning (Pfieffer & Jones, 1983) and stresses the idea

that people learn best from their experiences. Marsick and Watkins (1990; 2015) developed this idea in their theory of informal and incidental learning. Through empirical studies, they found experience alone is not sufficient for learning, but it should be combined with reflection. Informal and incidental learning can take place in the situations people encounter in their daily lives, but also in many situational contexts both within and without an institutional or organizational context (Marsick & Watkins, 1990).

Informal and incidental learning theory has been deeply influenced by Dewey's (1938) thought on education, and following Dewey's idea, Lindemann (1961), as well as action science by Argyris and Schön (1974. Each of these theorists believed that when critical reflection is combined with learners' experience, initiated by unexpected, nonroutine circumstances or situations, learning takes place. Marsick and Watkins (1990) emphasized the role of critical reflection in the process of learning as "digging below taken-for-granted beliefs and assumptions so that one can reframe the situation" (p. 18). Here, critical reflection is distinguished from a simpler level of reflection in which people think back over what worked or did not work, which refers to single-loop learning. In contrast, critical reflection represents double-loop learning, which requires people to check their unquestioned beliefs and assumptions before they blindly act. Applying this concept of critical reflection to learning in an organizational context, Marsick and Watkins (1990) tried to find "what is commonly known as the organization's culture, the way things are done around here" (p. 29). Their study on the leadership program for managers at the MIL (Management Institute of Lund) in Sweden found that managers learned best from their experience when they were able to think critically within an impulse or a given situation through the program. In their learning process, reflection was the key to learning, especially when combined with action. Such

action enabled the expression of people's unquestioned assumptions and thoughts through dialogue within a group. Hence, through this interaction, their taken-for-granted ideas or assumptions can be confirmed or disconfirmed by others, which allows for double-loop learning opportunities.

Art Facilitates Critical Reflectivity. Several scholars in the adult education field have mentioned the arts as a means to develop a *critical consciousness*, *critical reflectivity*, or the capacity for provoking a *reflectiveness*, all referring to a capacity for critical reflection (Freire, 1983; Greene, 1978, 1988; Gwendolyn, 1990; Mezirow, 1981, 2009). This notion in the arts arose from "a great need for more information about the types of learning, and factors that enhance learning outside formal educational situations" (Gwendolyn, 1990, pp. 1–2). Studies have found that reflective or transformational learning often occurs in informal educational environments (Freire, 1983; Greene, 1978, 1988; Mezirow, 1981, 2000), which enable the potential synergy of arts-based intervention with informal and incidental learning activity.

Greene's (1978, 1988) research focused on the characteristics of transforming consciousness in the arts and the power the arts hold for creating new awareness. She suggested that for individuals in this awakened state, encounters with the arts have the capacity for provoking a *reflectiveness*. Furthermore, her studies confirmed that music enhances this awareness. Music arouses thought, feelings, and emotions in many who actively participate in it (Gwendolyn, 1990). Kokkos (2010) also discussed how aesthetic experience could facilitate critical reflection. He argued that aesthetic experiences enable learners to access their own truths and beliefs and offer a beneficial incentive for the transformation of their way of thinking. In this context, "the use of great artworks as stimuli for the examination of various

issues contributes to the development of critically reflective, emotional and imaginative dimensions of the learning process" (Kokkos, 2010, p. 166).

This study however, focused on an expressive art form as an intervention, grounded in the concept of expressive (presentational) knowing (Heron, 1992; Yorks & Kasl, 2006). One of the benefits of expressive forms is that they provide relatively direct access to people's felt experiences to draw upon an emotional connection to oneself, others, and their experiences. In contrast to expressive methods, propositional methods, which have been frequently used in traditional accounts of management and organization, could be limited in terms of facilitating critical reflection using individuals' experiences because these methods often filter out feeling and emotion in pursuit of precision, clarity, and objectivity, which often appears to resemble reality but does not grasp the essence of *being* (King, 2007; Taylor & Ladkin, 2009). In other words, use of expressive arts forms could be helpful to overcome the limitation of traditional learning approaches in an organizational context. They can help individuals connect with the emotions and felt senses that are needed for critical reflection, which may significantly enhance informal and incidental learning.

Creativity (Allowing Playful Alternatives)

In informal and incidental learning, *creativity* is treated as an important condition for learning to occur (Marsick & Watkins, 1990). Creativity is regarded as a trait that enables people to think outside of the frames of reference that they typically use to make meaning. In other words, creativity allows people to venture beyond the perspective they normally hold or to visit a new and alternative point of view because it enables "full use of imagination going beyond the cold and rational analysis of fact" (Srinivasan, 1997 cited in Marsick & Watkins, 1990, p. 30). Accordingly, creativity "helps a learner break out of preconceived patterns that

do not allow him or her to frame the situation differently, or even to see a situation as in need of reframing" (Marsick & Watkins, 1990, p. 30).

Acknowledging how creativity works to broaden people's perspectives, informal and incidental learning theory asserts that when people learn informally or incidentally, they can play more creatively with ideas (Marsick & Watkins, 1990). While in formal education, people are likely to be locked into certain roles assigned by the authority in that setting, when people learn informally, they can more freely try out various thoughts and possibilities without the disapproval of others. The arts are often drawn upon as an alternative world view to promote creativity. For example, in the study by Marsick and Watkins (1990) of the MiL (Management Institute of Lund in Sweden), many of the arts activities put managers "in touch with a creative side they did not know they had," enabling them to approach "serious" subjects in a creative manner (p. 77). Such approaches can be possible when an organization permits, supports, and rewards creativity.

Creativity Eases Self-Censorship and Emotional Expression. Creativity creates more room for people to *play* and to be more *playful* in exploring and applying their alternative ideas or possibilities, less hindered by self-censorship. Several cases in Marsick and Watkins's (1990) study illustrated how creativity enhanced informal learning processes by enabling people to open their minds to different perspectives or feel free to take risks, thus helping them maintain an experimental attitude to try out new behaviors or new ideas. Being willing to take risks with less fear or being flexible was possible when people were being creative.

Proactivity

Informal and incidental learning theory considers proactivity as an important condition for learning. Marsick and Watkins (1990) found that community educators in Nepal and the Philippines were more likely to learn when they were proactive. In contrast, when people are resistant to learning something new—in other words, when they are reactive instead of proactive—they do not necessarily learn from their experiences (Jarvis, 1987). Informal and incidental learning theory sees this resistance as a 'non-learning stance' (Jarvis, 1987). The reason for this hindrance is that "people can act habitually on presuppositions, not consider the situation as an opportunity for learning, or reject the possibility of something new because it is not meaningful" (Marsick & Watkins, 1990, p. 218). In this context, interpreting a situation using existing mental frameworks or their own preconceptions is often easier than developing new mental frameworks. However, when people are being proactive in seeking the meaning of a situation for themselves, they are more likely to pay attention to what might otherwise be taken for granted as routine or be rejected as unimportant. Here, what is important is that without a perspective change, even though people may pay attention to their experiences, they will be likely to use their existing mental frameworks and meaning schema to interpret the data. Thus, proactivity, in conjunction with a change in perspective, facilitates learning (Marsick & Watkins, 1990, 2015).

To summarize, informal and incidental learning theory regards a proactive attitude as a foundational condition for learning to occur. Proactivity amplifies the other two enhancers of informal and incidental learning—critical reflection and creativity (Marsick & Watkins, 1990). In other words, stimulating a proactive learning stance can boost other enhancers of informal and incidental learning. Informal and incidental

learning theory regards 'proactiveness' as a fundamental physical strength for learning. Based on this sound basis, people can catch and seize the learning opportunities through their experience.

Proactivity in Expressive Arts. Many forms of the arts premise autonomy of expression. Of course, the arts have their own norms and customs of expression according to their genre and art forms. Nevertheless, compared to more formal mediums of communication, arts-based approaches encourage and even require participants to take a more proactive stance in expressing their feelings, emotions, and thoughts through the art medium. Compared to appreciative or consumption-based artistic activities, the expressive arts provide more opportunities for participants to experience expressive knowing through somatic sensations. In particular, the participatory performance of music requires participants to actively contribute to the musical event by making the sound and motions through their bodily expressions or performance, such as dancing, singing, clapping and playing musical instruments (Turino, 2008).

Autonomy and Democratic Characteristics Embedded in Informal Participatory Expressive Arts. In contrast to instrumental and traditional approaches to education, informal and incidental learning, when experienced through bodily understanding or knowing through bodily expressions, can provide a more favorable environment for a democratized education (Lil, 2014). For example, Green's (2008) study found differences between formal and informal musical learning. While in a formal education setting an educator chooses a piece of music with a purpose, in informal learning, learners often select music themselves, and the selections might often have been chosen accidentally with no reason or by others around them. In contrast to a formal musical activity, in more self-directed settings, participants are able to more freely express their intentions or personal taste of music in the informal learning process. In other

words, informal music education or musical activity allows participants to engage in more proactive decision-making or choices of behaviors in their learning process.

This liminal space emerges through interventions allowing for participant freedom and choice. Voss's (2020) participants reveled in the freedom to choose what to photograph and the opportunity this gave them to present their own viewpoint as important and to feel seen. The study observed that this autonomy decreased participants' resistance and often led to joy (Voss, 2020). Along similar lines, Bunker and Allan (2006) argued that participatory arts can contribute to creating democratic processes and increasing worker autonomy. They believed that "highly participatory" methods assume "that people want to be engaged and to have a voice" and, in fact, can help promote self-organization and responsiveness to organizational needs (p. 316).

The findings mentioned above reaffirm the informal and incidental learning theoretical argument that proactivity boosts informal and incidental learning. Such findings also suggest that proactivity and informal and incidental learning interact positively to facilitate learning. Studies have shown that encouraging proactivity through a learning process enhanced students' informal and incidental learning. Yet, it also can be seen that the informal and incidental learning process intrinsically contains or embraces proactive characteristics.

Empirical Studies on Informal and Incidental Learning

The studies reviewed here are relatively recent empirical studies that used Marsick and Watkins' (1990, 2015) informal and incidental learning model as their theoretical framework. Through the literature review (see Table 2.1), the themes have been extracted as below.

First, the literature illustrated efforts on broadening the diversity in the covered population, including specific professions and population groups. Second, studies placed an emphasis on context and the need for considering complexity. Third, there is a lack of

attention to the enhancers of informal and incidental learning and its impact on the learning process. Also, there exists a lack of research focused on interventions as the means to facilitate learners' informal and incidental learning experiences. Lastly, many studies employed the critical incident technique (CIT) as the methodology of data collection and analyzing the data.

Table 2.1

Empirical Studies of Informal and Incidental Learning in Workplace Context

Author(s) (years)	Purpose	Sample	Methodology	Findings
Ekanem (2015)	To explore the differences in the entrepreneurial experiences between male and female entrepreneurs. The study investigated what entrepreneurs learn, how they learn, who they learn from and what prompted such learning	10 owner-managers (male=5, female=5) from 10 small-size firms over a period of 5 years. Each firm has 10 employees	• Case study • Data collection: - In-depth, semi-structured interviews (conducted longitudinally) - Direct observations - Observation archival data and records. • Analysis - Content analysis: systemic typology, Critical incident technique (Cope, 2003) - Pattern-matching technique - Explanation-building technique: Cross-case analysis	The study showed differences in the learning experience of female and male entrepreneurs. • Differences about critical incidents as a learning event - Male entrepreneurs cited cash flow, entrepreneurial learning problems and lack of management skills as their critical learning events - Women entrepreneurs cited the lack of confidence and flexibility as their critical incidents learning event • Differences in the learning process - Male entrepreneurs challenged and departed from industry norms, thus utilizing double-loop learning process - Female entrepreneurs engaged in "routinised" learning which enhances confidence, thus adopting the single-loop learning process.
Ellinger (2005)	To explore the organizational contextual factors in the workplace setting that may influence employees' informal learning	The corporate headquarters of an organization with approximately 3500 employees working at its	• Qualitative case study • Data collection: Critical incident technique (CIT) and semistructured in-depth interviews • Data analysis: - Developed a broad initial coding	The study identified the contextual factors that positively and negatively influenced informal learning in a learning-oriented organization. Positive organizational contextual factors were (1) managers and leaders who create informal learning opportunities, (2) managers and leaders who serve as developers, (3) managers

	and how such factors influence informal learning	multiple locations. An organization, consumer-focused manufacturer located in the eastern region of the US. 13 employees at the corporate headquarters	- Analyzed the data using content analysis and constant comparative analysis	and leaders who visibly support and make space for learning, (4) managers and leaders who encourage risk taking, (5) managers and leaders who instill the importance of sharing knowledge and developing others, (6) managers and leaders who give positive feedback and recognition, and (7) managers and leaders who serve as role models. Negative organizational contextual factors were (1) leadership and management not committed to learning, (2) micromanagers and leaders, (3) work tools and resources, (4) people who disrupt webs of relationships for learning, (5) structural inhibitors, (6) lack of time because of job pressures and responsibilities, (7) too much change too fast, and (8) not learning from learning.
Gedro, Cervero, & Johnson-Bailey (2004)	To understand how lesbians learn to negotiate the heterosexism of corporate America	10 women at the management level, over the age of 30, lesbians, had worked in their organization for a minimum of 2 years	• Data collection: In-depth interviews • Analysis: Constant comparative method	• Lesbians have learned informally and incidentally to negotiate the challenging heterosexism of their organizational settings. • Lesbian women engaged in informal and incidental learning to develop the knowledge for negotiating their identity. • Informal learning has been an important strategy that has aided them in the struggle.
Gola (2009)	To investigate social workers' processes of informal learning, through	30 in-service social workers in Italy	Grounded theory Narrative approach • Data collection: The narrative interview, based on the model of	• The informal learning of social workers seemed random, depending on the level of intentionality, and often appeared as a learning process leading to change and

	their narration of their professional experience, in order to understand how social workers learn		investigation of the story of life (Bichi, 2002) • Analysis: Narrative analysis using the software ATLAS.ti.	improvement, and resulting from reflection and awareness. • Themes for social workers' informal learning were extracted as deliberative learning, reactive learning, and implicit learning.
Schulz & Roβnagel (2008)	To explored predictors of successful informal learning and age differences in self-reported learning success in workplace	470 employees in three age groups (17–35, 36–50, and 51–65 years old) at a German mail-order company	• Data collection: Questionnaire Online survey (five-point Likert scale) • Analysis: a hierarchical regression analysis, subsequent regression analysis, ANOVA	• Learning competence variable predicted success in informal learning independent of worker age. - Learning and control strategies were positively related to the workers' success in informal learning - Motivational orientation was related to learning success • Learning competence variable partially mediated by memory self-efficacy, which can induce second-order age effects under unfavorable training and development conditions.
Wofford, Ellinger, & Watkins (2012)	To examine the process of informal learning of aviation instructors	10 newly certified flight instructors	A qualitative instrumental case study • Data collection: In-depth, multiple semi-structured interviews, document review • Analysis: Constant comparative analysis	• As themes of the informal learning of newly certified aviation instructors, triggers, strategies for learning, and lessons learned, were identified. • The complexity of the process of informal learning is captured and illustrated as a cyclical, nonlinear, nonsequential process that is highly intertwined with teaching in this aviation context.
Watkins & Cervero (2000)	To determine whether the two different organizational	Three individuals (the new accountant,	Critical incident interview (Ellinger & Watkins, 1998; Flanagan, 1954)	• Both organizations showed a strong culture of learning and support for learning

	settings of CPA practice produced substantially different or equivalent learning opportunities for a practicing CPA	supervising accountant, and an owner of the firm) employed in the CPA firm and the financial services firm	Data collection: A work history, interview, surveys	• The new accountant learned when he had challenging work assignments and frequent opportunities for learning. • The study affirmed the literature that informal and incidental learning occurs the best when people have faced a challenging particular work assignment and when the organization is supporting learning.
Yu et al. (2021)	To explore the relationship between teachers' online informal learning (IL) and innovative teaching performance through the mediators of personal teaching efficacy and AM (autonomous motivation)	College teachers (faculty) from three nationwide communities in China (n=497)	• Data collection: A random questionnaire survey method - measured teaching efficacy, AM (autonomous motivation), innovative teaching performance as five-point Likert scale. • Data analysis - SPSS 22.0, Amos 23 - Used the Hayes macro PROCESS	• Teachers' online IL has a positive effect on their innovative teaching - The total effect of IL on innovative teaching performance was significant ($\beta = 0.55$, $p < 0.001$). - The direct effect of IL on innovative teaching performance was positive and significant ($\beta = 0.31$, $p < 0.001$). - The indirect effect of IL on innovative teaching performance through personal teaching efficacy was significant [$\beta = 0.19$, bootstrapped standard error (SEB) = 0.02, 95% CI (0.15, 0.24)]. • The sequential mediation analysis result showed that personal teaching efficacy and AM play intermediary roles between online IL and innovative teaching performance - A significant positive indirect effect of IL on innovative teaching performance through personal teaching efficacy and AM [$\beta = 0.04$, SEB = 0.01, 95% CI (0.02, 0.07)]

Efforts to Broaden the Diversity of the Covered Population

Studies reflected numerous attempts to broaden the diversity of the covered population in terms of their informal and incidental learning process. Many studies sought to explore a specific profession or population group's informal learning process in workplace contexts. Gola (2009) investigated social workers' informal learning in Italy. Schulz and Roβnagel's (2008) study sample represented three age groups working at a German mail company. Gedro et al. (2004) aimed to illustrate and capture how lesbian managers informally learn in a workplace context. Studies investigating and exploring the informal and incidental learning processes of novel flight instructors (Wofford et al., 2012), new accountants (Watkins & Cervero, 2000), and college teachers (Yu et al., 2021) were conducted to expand considerations of informal learning to previously uncovered areas of professional practice.

Emphasis on Context and the Need to Consider the Complexity of Informal Learning

Ellinger's (2005) study identified the positive and negative contextual factors influencing informal learning in an organizational setting. The study highlighted the critical role of learning-committed leadership and management as a contextual factor that exerts tremendous influence on the informal learning process, which followed Cseh et al.'s (1999) work emphasizing the crucial role of context in defining the nature and quality of informal and incidental learning. Watkins and Cervero (2000) also considered the organizational context as critical to the informal learning process and reaffirmed the literature that informal and incidental learning occurs best when people are faced with a challenging, specific work assignment and when the organization supports learning overall.

Wofford et al. (2012) confirmed the importance of context given the highly embedded nature of informal learning (Ellinger & Cseh, 2007; Marsick, 2009). Wofford et

al.'s study captured the complexity of the process of informal learning, which demonstrated a cyclical, nonlinear, nonsequential process, and saw these characteristics of informal learning as highly intertwined with teaching in the aviation context. Gedro et al. (2004) also argued for the importance of a complex context and intersectionality in understanding the informal learning process of lesbian managers in a workplace context. The study pointed out the lack of literature addressing the complexities and contingencies of the corporate setting, in which people's views, beliefs and reactions can be mixed.

Lack of Attention to Enhancers of the Informal and Incidental Learning Process

Surprisingly, of the eight empirical studies in Table 2.1, none discussed or considered the three enhancers of informal and incidental learning (critical reflection, creativity, and proactivity). Despite these three enhancers having been explicitly and repeatedly mentioned in Marsick and Watkins' (1990, 2015) work, they have received limited attention in both the conceptual and empirical literature on informal and incidental learning. Accordingly, the present study's focus on exploring the role of these three enhancers as a catalyst for informal learning and their influences fills a gap in the literature. This study contributes to further understanding of the relationships between the enhancing traits and the informal learning process and will ultimately contribute to informal and incidental learning theory.

Employing the Critical Incidental Technique (CIT)

The critical incident technique (CIT) has been used in many informal learning studies (Crans et al., 2021; Ellinger, 1997; Griffeth, 2013; Lee, 2021; Marsick, 1999).

In this review, six of the eight studies employed a qualitative methodology. Half of these qualitative studies employed CIT, developed by Flanagan (1954), as the data collection and analysis method. Watkins and Cervero (2000) used critical incident interviews (Ellinger & Watkins, 1998; Flanagan, 1954) to describe each organization as a

context for learning. Through critical incident interviews, researchers were able to confirm survey findings and provide examples to illustrate their findings. Ellinger's (2005) work also used the CIT to explore organizational contextual factors and how those factors influenced informal learning.

Empirical Studies of Songwriting and Performance as an Intervention to Stimulate Informal Learning

This literature review examined empirical studies that employed intersecting informal and incidental learning and arts-based approaches in an organizational context. This literature review sought to explore how the use of arts-based interventions (ABIs) in an organizational setting has been framed from an informal and incidental learning theoretical perspective. However, as I progressed through this review process, it became clear that few studies exist that include all these elements. Thus, analysis targets were selected based on the following inclusion criteria, although some exceptions or expansions were included due to the limitations of the literature:

(1) Organizational setting. For-profit and nonprofit organizations, including private companies, were considered the most appropriate context. Given the limited number of studies, some studies conducted in a classroom setting or an adult learning context were included.

(2) Use of the expressive arts. This study focused on the use of expressive arts. Thus, existing studies that used witnessing/appreciating arts as an intervention were excluded.

(3) Expressive art forms. For this study, research involving songwriting and performing art forms were prioritized.

The studies reviewed here covered a wide range of organizational intentions and research questions and therefore a variety of theoretical frameworks and methods. Among the six empirical articles (See Table 2.2) documenting participatory arts-based interventions in various types of organizations, distinct patterns emerged around the implementation, design, and outcomes produced.

Table 2.2

Empirical Studies Related to Songwriting and Performance as an Intervention for Informal Learning in an Organizational Context

Author(s) (years)	Purpose	Sample	Methodology	Findings
Arbuthnott & Sutter (2019)	To examine whether songwriting retreats held in a natural setting would increase nature connectedness and improve emotional well-being, performance on a creative reasoning task.	<Study 1> 23 high school (in Regina, Saskatchewan) students took part in songwriting instruction. Aged 14–15 <Study 2> 11 adults (five women, six men) who attended songwriting retreats at the same conservation area. Aged 35–66. 9 young adults (five women, four men) participated in the science camp. Aged 21–27.	<Data collection> Both (1,2) studies had a comparison group - Quantitative survey to assess connection to nature, mood, creative reasoning of arts-based activity in a natural setting <Data analysis> 2x2(Time: pre-test vs post-test) ANOVAs, paired samples *t*-test. α=0.05	<Study 1> Teenagers -Nature relatedness. A significant increase in connection with nature in a songwriting and performing group in a natural setting. -Creative activity. Negative moods improved for all songwriting students, but positive moods only nominally increased for the songwriting in a natural setting. -Creative reasoning. Both groups (songwriting groups but distinguished by natural/classroom setting) increased their creative reasoning score from pretest to protest. <Study 2> Adults -Adult songwriting group showed increased mood, creative reasoning, connection with nature, same as teens (study1). The influence of creative (songwriting and performing activity) and natural experience increased creative reasoning, connection with nature regardless of age or trait characteristics.

Cohen & Wilson (2017)	To examine pedagogical strategies for facilitating and developing songwriting skills with 17 males incarcerated in a medium security prison.	17 adult males incarcerated at a U.S. medium security prison	Qualitative research methodology used grounded theory Data collection: 42 sets of original lyrics, written reflections from instructors, transcriptions of three workshop sessions, participants' narrative data, participants-written reflections of the songwriting process. Analysis: - Grounded theory analysis for the narrative data - Summative content analysis for the lyric	- The collaborative and social nature of the songwriting workshops provided a supportive atmosphere where participants generated new songs for enjoyment and expression. - Participants wrote about struggles and hardships, especially relationship problems. And the discussions about song topics helped them cope with their incarceration.
Lil (2014)	To present the preliminary findings of a project which allows a comparison of an academic understanding of informal learning within music education with the "real-life" experience of children.	Two schools, both are small located in a rural area, cater for a majority-White, English-speaking population. - Oakwood primary school (middle class) in the UK. - Blue Hills public school in rural area in Australia.	A phenomenological epistemology (Crotty, 1998) <Data collection> - Video recorded observations of children's music making, recorded semi-structured interviews, research conversations. Total over 54 hours of videos - The compilation of reflective field notes, relevant documentation	-Subversion to be rife throughout children's informal learning. The subversions showed the potential to frame very positive learning experiences, serve as a highly social and strongly consolidating force—the powerhouse behind much peer group bonding - Embodied learning: The data demonstrated the potential of embodied learning as a valid and important form of learning which showed no negativity in communication between children and adults. -Participatory performance:

			<Data analysis> A thematic analysis, the meta-synthesis of literature	• Performances in which participation is valued and prioritized help to democratize music education and learning experiences. • Spontaneous participatory performance is very common throughout children's informal learning. Highly social, helps to consolidate peer cultures and friendships. • In the participatory performances of music, participants showed enjoyment, which strongly aligned with Green (2008)'s study.
Madsen (2019)	To evaluate the contribution to the social and emotional well-being of rural women of a 3-day songwriting workshop	Rural women who attended the song writing workshop: 14 women, aged 35–76 years, from rural town, Red Hill, in Queensland, Australia, in 2018.	Narrative inquiry & case study - Autobiographical, arts-based, biographical Data collection - 5 individual's reflective journals - 6 individuals' one-on-one interviews - songs Analysis: holistic coding	1. The importance and influence of personal experience on songwriting 2. Learning from the process and one another (learning from one another and learning together) 3. Intrapersonal benefits (benefits from the performance): - The expression and sharing of emotion was central to the benefits identified by the women, i.e., the health benefits of singing and performing. Songwriting released suppressed emotions. 4. Interpersonal benefits: - enhanced well-being relates to participants expanding their social networks and relating to and with each other. - Potential for significant adult learning when people who have had limited opportunities to express themselves creativity engage in a narrative process. - There were health benefits derived from learning based on critical reflection through dialogue with others and involving accessing and expressing emotions that lead to changes in perspective

Romanowska et al. (2010)	To examine whether an art-based leadership program may have a more beneficial effect than a conventional one on mental and biological stress in leaders and their corresponding subordinates.	Leaders in formal managerial positions (n=48) and their corresponding subordinates (n=183) in Sweden.	<Data collection> -Biological variables collected by blood samples from the participants: Dehydroepiandrosterone-sulfate (DHEA-s), cortisol -Mental outcome variables: Questionnaire measures <Data Analysis> -ANCOVA for repeated measures	- No significant interaction effects for serum cortisol - Significant interaction (period x group) on serum DHEA-s—both groups showed a decrease in DHEA-s concentration after 18 months. -Significant interaction (period x group) in self-rated mental health. After 18month, the Schibbolet group showed a decrease and the conventional an increase in the total poor mental health, covert coping, performance-based self-esteem scores) The Schibbolet group (arts-based intervention) showed significantly better changes than the conventional group with biological and mental outcomes (DHEA-s, total poor mental health, covert coping and performance-based self-esteem)
Romanowska et al. (2013)	To examine whether an art-based leadership program has a more beneficial effect than a conventional one on leaders' intrapersonal and interpersonal development. - Evaluated personality (sense of coherence/ agreeableness) - leadership behaviors	48 leaders in a formal managerial position (at least four subordinates) from various organizations and professional areas in Sweden.	Participants were randomly allocated to two leadership programs (arts-based/conventional) <Procedure> Both groups had 12 intervention sessions over 10 months. One follow-up session (1 year after). One follow-up session (9 months after end of the intervention) Each session lasted 3 hrs. Total of 42 hrs. <Data collection> Survey	<After 18 months> - Significant two-way interactions (period x group) in agreeableness (p=0.045) • Schibbolet group showed an increase in agreeableness and sense of coherence • Conventional group showed a decrease in SOC, no changes in agreeableness <After 12 months> -Significant two-way interactions (period x group) in laissez-faire (p=0.005), and capacity to cope with stress (p=0.048). Schibbolet group showed a decrease in laissez-faire, increase in capacity to cope with stress. Conventional group showed opposite. ➔ The Schibbolet arts-based program positively influences both sense of coherence and

	(subordinates – laissez-faire/capacity to cope with stress)	1. Assessments of agreeableness and SOC (the sense of coherence questionnaire) at baseline/18 months later/9 months after the intervention. 2. Assessments at baseline/at 12 months, right after the end of intervention. <Analysis> ANCOVA, repeated measures.	agreeableness (reaffirmed the findings by Ruiselová [2000]) ➔ Confirmed previous findings (Romanowska et al., 2011) about positive correlation between agreeableness and health behaviors

Experience of Expressive Arts Benefit to Enhance Informal and Incidental Learning

Critical Reflection

Studies have demonstrated how an experience with expressive arts, especially musical interventions, served to prompt participants' thoughts and reflections. In Arbuthnott and Sutter's (2019) study, the adult songwriting group showed a significant increase in perspective subscale scores compared to those of adult science camp participants. They argued that this result reaffirms Publicover et al.'s (2017) study that purposeful observation, reflection, and other processes associated with songwriting trigger participants' thoughts and emotions to lead to deep refection, and that the deep reflection initiated by this activity led participants to be aware of or critically reflect on their relationships at both personal and collective levels.

Madsen's (2019) study noted potential learning opportunities in a narrative process in songwriting activity. The songwriting process requires participants to organize a narrative by making meaning about an experience, and the narrative process initiates critical reflection. Because participants had limited opportunities to express themselves through artistic engagement, the songwriting workshop worked as a trigger to provide opportunities to initiate a cycle of informal and incidental learning (Watkins & Marsick, 2014).

Arbuthnott and Sutter (2019) focused on creating original music, which differs from simply performing already-existing songs or appreciating music from a listener's perspective. They asserted that "writing and performing original songs is a deeply reflective process that involves responding to inspiration, capturing and reproducing snippets of lyrical or melodic ideas, organizing these ideas in ways that convey meaning and often a message, and opening them up for feedback" (Publicover et al. 2017, as cited in Arbuthnott & Sutter, 2019, p. 1315).

In other words, songwriting already embeds or requires reflective processes. Their findings thus imply that among various expressive art forms, songwriting and performance can be considered an effective means to provoke critical reflection.

Creativity

Lil (2014) sought to demonstrate and capture informal learning within music education experienced by children in two small schools located in rural areas in the UK and Australia. By analyzing video-recorded observations of children's music-making activities and interviews, the study found *subversion*, a kind of creativity defined as when people reverse, convert or twist something based on their imagination, throughout participants' informal learning. Lil (2014) found that subverting the reality of a given situation encouraged children to be more playful, freely explore their ideas, or express themselves via musical expressions. In this context, this study captured the emphasis on creativity in every subpart of the music-making process, which includes listening, performing, improvisation, and composing processes. The study highlighted creativity as a characteristic distinguishing music-based informal learning from formal music education. In contrast to informal learning, the formal realm of music education focuses more on obtaining and practicing musical skills with regard to reproduction (Lil, 2014). Thus, the findings of the study affirm the informal and incidental learning theoretical argument that creativity is a condition that enhances informal learning.

Arbuthnott and Sutter (2019) sought to measure the impact of a songwriting and performance intervention through a quantitative survey measuring participants' creative reasoning scores. The results indicated the extent to which creativity was fostered through the arts-based activity, confirming that it had cultivated participants' creativity. Both teenage songwriting groups—one in a natural and one in a classroom setting—showed an increase in

their creative reasoning scores from pretest to posttest. Similar to the teen groups, an adult songwriting group's creative reasoning score also significantly increased after the session. This study confirmed that a songwriting and performing activity as an expressive arts-based intervention fosters participants' creativity regardless of their age or classroom setting.

Proactivity Embedded in the Participatory Expressive Arts

Participating in performing musical activity can be considered more proactive and autonomous than participation through appreciating a musical performance. This is because participatory performance, specifically performing music, requires participants' bodily expressions, such as tapping a rhythm with their hands, singing songs, or playing instruments to make sounds or music. Thus, we could say that musical performances stress autonomous expressions with their body. Romanowska (2013) emphasized the essential importance of *performance* in participant music. Songs are differentiated from some other expressive arts due to the presence of lyrics (text). She stated that the emotions and fantasy evoked by this text are strengthened by the musical experience. In other words, songwriting and performance as an intervention embraces both aspects of expression, that through text (along with melody and rhythm) and that through bodily expression by performing, with both aspects manifesting different characteristics of active participation.

Cohen and Wilson's study (2017) noted that characteristics promoting proactivity were embedded in their songwriting activities. The participants in their songwriting workshop self-selected to participate, chose their own songwriting topics, and progressed toward completed songs through their own initiative. Cohen and Wilson (2017) argued that such an internally driven experience, embedded in the songwriting seminar, led the participants toward "a deeper internal locus of control" (p. 548).

Lil's (2014) study confirmed that participatory performance helped to democratize music education and children's learning experiences. Participation is enacted as a valuable facilitator (or mediator) to create a more democratic learning environment. Here, participation implies an active attitude. The study also found that spontaneous participatory performances were very common throughout children's informal learning. This finding reaffirms informal and incidental learning theory's (Marsick & Watkins, 1990, 2015) assertion that proactivity promotes informal and incidental learning.

To summarize, the studies above indicate that the use of participatory expressive arts are a more effective intervention to promote informal and incidental learning than witnessing and appreciating arts because expressive artistic activities provide more opportunities to develop proactivity.

Songwriting and Performing Intervention Enhances Peer Learning Experiences (Interpersonal Benefits of Art)

The case of the MiL program (Marsick & Watkins, 1990) revealed that managers gained far more by learning with peers in teams than through individual learning. Relationships were enacted as the nexus of organizational life. Through learning with peers, managers examined how they interact with others and obtained valuable peer feedback. In other words, groups exposed learners to multiple perspectives on a situation so that learners could alter their interpretations (Marsick & Watkins, 1990). Moreover, "arts-based learning environments offer the platform for multiple approaches to learning to unfold in a place that is characterized by pluralism, diversity and hybridity" (Chemi, 2018, p. 20). In other words, arts-based activities could expose people to diverse ideas or perspectives from others or alternative situations. Embracing the characteristics of multiplicity and crossover, an arts-based learning experience

leads to the need for novel conceptualizations on the arts and learners' role in a given society or in a situation (Chemi & Du, 2018).

Lil's (2014) study found a pattern of subversion throughout children's informal learning in music-making activities. Lil argued that the observed subversions influenced participants to frame their learning experiences positively due to enjoyment, which then functioned as a highly social and firmly consolidating power to promote peer group bonding. Hence, participating in musical activity was observed to foster interpersonal relationships within a group, and these promoted relationships can contribute to individuals' learning experience. Like Lil (2014), Arbuthnott and Sutter (2019) stated that the most telling sign of music's influence is its role in cultural evolution. They explained that appreciating or performing music encourages social bonding and pleasurable feelings. Moreover, creating music as part of a group leads to self-awareness because of the need to coordinate actions, ultimately promoting interpersonal relationships.

Madsen (2019) captured well how an experience of the arts could offer a space for learners to reconstruct or revise their being and their meaning-making about their lived experience through interacting with others. Madsen conducted a songwriting workshop for rural women in Australia and confirmed that this community-based art provided participants opportunities to connect with others and even offered health benefits. Madsen (2019) stated that "songwriting provided an avenue to express these experiences from within a shared socio-cultural background as women within a patriarchal society and their varying relationships with men" (p. 7). Interacting with others through these artistic activities, participants were able to experience learning from one another and learning together, and the relationships developed within the group also contributed to their learning from the process.

Evidence of Health Benefits

Madsen's (2019) study also confirmed the health benefits of songwriting and performing. Many participants found songwriting cathartic, mentioning that the process was "very social and a form of therapy, healing," and that through the creative process of writing a song (specifically, writing lyrics), "emotions were out, crying, the built-up, suppressed emotion was no more. I felt cleansed, relieved, light and free" (Madsen, 2019, p. 9). The expression and sharing of emotions through the writing and performance of their songs were central to the benefits identified by the participants. In addition, through the group songwriting and performance, participants experienced enjoyment and an increased sense of belonging, which also promoted relationships and social networks within the group that improved members' emotional and physical well-being.

Cohen and Wilson (2017) revealed that participants who were intensely involved with songwriting and performance may have benefited from this activity in recovering from addiction problems. Specifically, songwriting and performance seminars improved the participants' mental as well as physical health. Participants were able to deal with their emotional overwhelm and depression by expressing thoughts and emotions through the process of songwriting and performance. Cohen and Wilson (2017) mentioned that "self-expression through songwriting was empowering" (p. 551). In particular, Axel, the most productive member of the workshop (wrote 21 songs in 2 years), saw benefits to his health. Axel had been very open about his past issues with drugs and alcohol. His song themes were often laced with euphoric feelings while using drugs, extreme fears and visions, and overwhelming depression as he experienced withdrawal symptoms. As he recovered from his addiction, lyric themes of hope and a future full of possibilities emerged in his writing. His intense involvement and satisfaction with songwriting

encouraged him to deal with the problem and reflect on related experiences in order to cultivate the capacity to control his internal locus.

Arbuthnott and Sutter (2019)'s study also confirmed that songwriting retreats held in a natural setting improved participants' emotional well-being. The study found that songwriting in both teenager and adult songwriting groups as well as in both classroom and natural settings significantly improved negative emotions identified by scores on the Depression, Anxiety, and Stress Scales (DASS; Henry & Crawford, 2005). Regardless of participant age or contextual setting, participating in a songwriting and performance activity reduced negative moods. Furthermore, the study mentioned Menon and Levitin's (2005) finding that even "simply listening to music releases oxytocin, which encourages social bonding and pleasurable feelings" (Arbuthnott & Sutter, 2019, p. 1315) to assert the health benefits from a musical intervention.

Romanowska et al. (2010, 2013) argued that expressive arts-based leadership intervention had a more beneficial effect than a conventional leadership program conducted in Sweden. To demonstrate these health benefits, biological variables were examined by (a) collecting blood samples from the participants and examining Dehydroepiandrosterone-sulfate (DHEA-s) and cortisol rates and (b) questionnaire measures. As a result, the Schibbolet (a mixed ABI involving participants witnessing musical performances, participating in creative writing, and engaging in group reflection) group showed significantly better changes than the conventional group in their biological and mental outcomes (DHEA-s, total poor mental health, covert coping and performance-based self-esteem) (Romanowska et al., 2010). Furthermore, another study by Romanowska et al. (2013) demonstrated that the ABI group showed a decrease in *laissez-faire* (which refers to a negative trait of avoidance in

responsibilities) and an increase in capacity to cope with stress, whereas the conventional group showed opposite outcomes.

Chapter Summary

This chapter introduced informal and incidental learning theory and its three enhancers (Marsick & Watkins, 1990, 2014), which guided this study. Then, this chapter reviewed the literature on empirical studies that used Marsick and Watkins' (1990) informal and incidental learning model as the theoretical framework. Lastly, this chapter reviewed the literature related to applying arts-based informal and incidental learning in empirical research, with particular attention to songwriting and performance interventions in organizational contexts.

The literature review on the recent empirical studies of informal and incidental learning revealed that there were constant efforts to broaden the diversity in the study population, including specific professions and population groups. Second, studies emphasized context and the need for considering complexity. Third, there is a lack of attention to informal and incidental learning's three enhancers and their impact on the learning process. There also exists a lack of research focused on interventions as the means to facilitate learners' informal and incidental learning experiences, besides the arts-based approaches. Lastly, prominent use of the critical incident technique as a methodology was captured.

Next, the literature review of arts-based informal and incidental learning empirical studies, particularly those focused on songwriting and performance interventions, confirmed that expressive ABIs promoted the three enhancers (critical reflectivity, creativity, and proactivity) of informal and incidental learning. Specifically, the process of songwriting and performance intrinsically embraces, initiates, and amplifies characteristics linked to these

enhancers of informal and incidental learning. This finding informs this study's assertion that empirically examining the influence of an expressive ABI on the three enhancers of informal and incidental learning would be valuable.

Findings from the literature review in this chapter provided practical tips and informed directions for designing songwriting and performing interventions regarding procedures and data collection strategy. When designing or conducting a songwriting and performing as an intervention to foster informal and incidental learning, providing more opportunities for learners (participants) to experience proactiveness, critical reflection, and creativity should be considered.

CHAPTER 3

METHODOLOGY

This study aimed to explore and understand how to enhance informal and incidental learning through an expressive arts-based intervention experienced by an organization's members in an organizational context. This chapter provides details considering the research questions that guided the study and an overview of the qualitative methods design. In addition, this chapter illustrates the design of the study, including data collection procedures for conducting the intervention, and data analysis approaches. I also discuss the strengths and limitations of the research design.

Research Questions

These research questions guided this study:

RQ1: How do critical reflection, creativity, and proactivity enhance informal and incidental learning through an expressive arts-based intervention?

RQ2: What informal and incidental learning occurs as a result of the experience of songwriting and performance as an expressive arts-based intervention in a church organizational context?

Overview of Qualitative Research Design and Methods

Qualitative Research

According to Creswell (2014), qualitative research methods are well suited for "exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (p. 4). Qualitative research involves the process of a researcher determining

research questions and procedures for collecting data in a specific setting from specific participant(s); collecting the necessary data; analyzing that data inductively, building from particulars to general themes; and interpreting the meaning of these themes in context. Qualitative inquiry encourages a way of looking at research that "honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation" (Creswell, 2014, p. 4).

This study deals with the specific experiences of individuals or groups, which fits well with the aims of qualitative research to explore and understand the meaning of a phenomenon that is difficult to quantitatively measure (Creswell, 2014). Learning experiences and meaning-making through informal and incidental learning can vary depending on individuals' backgrounds, characteristics, and context where individuals are situated in an organizational setting, since learning is a very personal and subjective experience.

This study critically investigates how a specific expressive arts intervention engages individuals' learning process in an organizational context and explores its intervention's impact on that context. Thus, given that the complexity of an individual's situated context can be varied and everyone may experience a certain event differently, it is reasonable to employ qualitative research methods for this study.

The Critical Incident Technique (CIT) within Qualitative Methods

The primary qualitative research method for collecting and analyzing data in this study is the critical incident technique (CIT; Flanagan, 1954). Qualitative research, as explained by Creswell (2014) aligns well with Flanagan's (1954) description of the essence of CIT. In CIT research, "the researcher is the key instrument of data collection; data are collected as words through interviewing, participant observation, and/or qualitative open-ended questions;

data analysis is done inductively; and the focus is on participants' perspectives" (Butterfield et al., 2005, p. 482; Cunningham et al., 2020).

Scholars currently position the CIT within a postmodern, post-structural, positivist, or constructivist research paradigm (Chell, 1998; Ellinger & Watkins, 1998; Gergen, 2001; Lather, 1993), in which qualitative methods are commonly used and accepted. The CIT is regarded as equally valid under positivist, hermeneutic, or phenomenological paradigms (Gilbert & Lockwood, 1999). In a postmodern environment, the CIT is regarded as an investigative tool that can be used within an interpretive or phenomenological paradigm (Butterfield et al., 2005; Chell, 1998). This data collection tool can be adapted to the researcher's overall data analysis approach.

The Critical Incidental Technique (CIT) Research Method

Guided by qualitative methodology and Informal and incidental learning theory, this study used the CIT research method (Flanagan, 1954) as the primary method to collect and analyze data.

Historical Background

Historically, the critical incident technique has its roots in industrial and organizational psychology. The US Army Air Force (USAAF) developed the CIT during World War II as an outgrowth of the Aviation Psychology Program for selecting and classifying aircrews (Flanagan, 1954). In its early years, the CIT was used primarily to measure and analyze typical performance criteria and requirements for success in jobs across many industries (Bott & Tourish, 2016; Butterfield et al., 2005; Flanagan, 1949, 1954; Oaklief, 1976; Stano, 1983).

Later, the CIT was widely adopted in many fields, including adult education (AE) and human resource development (HRD), in which this study is rooted. Specifically, in the education field, scholars have increasingly employed the CIT to collect data on learning incidents by incorporating a constructivist approach to forming questions (Ellinger & Watkins, 1998).

CIT in Informal and Incidental Learning Research

The CIT has been used in many informal learning studies because it facilitates researchers' examination of the attributes and filters that shape the learning and the learning elements within the context that, collectively, affect the learner (Crans et al., 2021; Ellinger, 1997; Griffeth, 2013; Lee, 2021; Marsick, 1999). Watkins and Cervero (2000) used critical incident interviews (Ellinger & Watkins, 1998) to describe each organization as a context for learning. Through critical incident interviews, researchers confirmed their survey findings and discovered examples to illustrate them. Ellinger (2005) employed the CIT to explore organizational contextual factors and how those factors influence informal learning. The CIT is also regarded as particularly useful as an experimental method to increase knowledge about a little-known phenomenon and provide a rich data set (Ellinger, 2005; Gremler, 2004).

As Gola (2009) pointed out, the most relevant issue when researching informal learning is that informal learning is often embedded in tacit knowledge—hence, it is often implicit and unconscious. In this context, participants may reveal no awareness about the nature of their learning, and knowledge would be either implied or part of a person's general skills. In this type of context, the CIT can be an effective and suitable method for capturing contexts and the detailed elements of informal learning that could otherwise be hidden by its implicit nature.

Tacit Nature of Knowledge Through Arts-Based Approach. As with informal and incidental learning experiences, learning or knowledge that is derived through the arts or arts-based approaches can often be hidden or embedded in experience. While participants in ABIs may recognize some differences in their learning or knowledge after engaging in artistic activities, they are likely to be unable to explicitly distinguish what specific *knowledge* they used or gained. This is because people's emotions are deeply engaged by artistic experiences, and these emotions intuitively and unconsciously influence and promote the learning experience. As Gilbert and Lockwood (1999) explain, CIT works well in such situations because it allows participants to "focus on those issues that are of critical importance to them. As such it provides the conscious reflections of an individual's experience, based upon deeply held attitudes, values, and judgments that have affected their feelings and emotions" (p. 209). Using the CIT, researchers can explore personal experiences, psychological constructs, and emotions (Butterfield et al., 2005). This capacity to explore emotions related to a particular incident aligns well with the objective of this study, which is to understand participants' reactions to and learnings from an arts-based learning intervention while considering the tacit and ambiguous nature of the knowledge and learning embedded within such experiences. Therefore, using the CIT strengthens the study by providing a thick, information-rich set of data.

The CIT Research Process

According to Flanagan (1954, pp. 336–345), the CIT research method has five major steps:

(1) General aims

(2) Plans and setting specifications

(3) Collecting the data

(4) Analyzing the data

(5) Interpreting and reporting

Each step of the CIT is described below.

Step 1. To Determine the Aim or Objective of that Activity. It is crucial to determine an explicit objective and goal for the activity (Flanagan, 1954). This involves determining both what the objective of the activity is (e.g., what the activity is intended to prompt or evoke) and what the person participating in the activity is expected to accomplish (i.e., the anticipated outcome).

Step 2. Plans and Setting Specifications. It is suggested to develop precise instructions to give participants and observers in this step (Flanagan, 1954). This step ensures that everyone will participate in the intervention according to the same set of rules, which supports greater objectivity in the researcher's observations and consistency across observers, both of which are in keeping with scientific principles (Butterfield et al., 2005).

Step 3. Collecting the Data. There are several ways to collect data, such as having expert observers watch people perform the task in question or having individuals report on their performance themselves by relying on their memory about critical incidents that occurred in the past (Flanagan, 1954). When "full and precise details" are given, that information is considered as reserving "accuracy" (Flanagan, 1954, p. 340).

Flanagan advocated four modes of data collection: (a) individual interviews, (b) group interviews, (c) questionnaires, and (d) record forms. Details about the incidents are recorded "either in narrative form," as with interviews and more open-ended questionnaires, or "by placing a check mark beside an activity on a pre-existing list of the most likely activities to be

observed," as with more structured questionnaire types and other forms (Butterfield et al., 2005, p. 478).

In a CIT study, the sample size is not determined by the number of participants but by the number of critical incidents observed or reported and the extent of coverage provided by this information (Flanagan, 1954). Because of the subjective nature of the data, there is no set rule for how many incidents or participants are sufficient within a sample.

Step 4. Analyzing the Data. This step is considered the most critical and difficult step in the CIT process (Butterfield et al., 2005; Flanagan, 1954; Oaklief, 1976; Woolsey, 1986) because there is no one right way to describe an activity or experience. In the CIT, data analysis aims to create a categorization scheme that summarizes and describes the data in a useful manner while at the same time sacrificing the minimum of their comprehensiveness, specificity, and validity (Butterfield et al., 2005; Flanagan, 1954).

Step 5. Interpreting and Reporting the Data. In this step, researchers examine the previous steps to ascertain what biases may have influenced the procedures or data and what decisions have been made. It is important to discuss limitations and address how researchers arrived at their judgments (Flanagan, 1954). This step is critical because it directly connects to the credibility and trustworthiness—and, hence, the value—of the study's results (Flanagan, 1954).

Trustworthiness: Qualitative Validity

Qualitative validity is determined by whether the findings are accurate from the standpoint of the researcher, the participants, or the readers of an account (Creswell, 2014). Using multiple validation approaches is recommended to ensure that the researcher can reliably assess and convince readers of the accuracy of findings (Creswell, 2014).

Creswell (2014) suggests eight validity check strategies to follow: (1) triangulate; (2) member checking; (3) rich, thick description of the setting; (4) clarify the bias of the researcher; (5) present negative or discrepant information that counters the themes; (6) spend prolonged time in the field for in-depth understanding; (7) peer debriefing; and (8) an external auditor to review the entire project. This study considered all these strategies in research design and especially took care of applying triangulation, member-checking, and external audit (by Dr. Karen Watkins) strategies to increase the validity of the data and its analyzed results. Those procedures will be specified later.

> *"Qualitative research is multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them" (Denzin & Lincoln, 1994, p. 2).*

Importantly, the qualitative researcher provides a framework that derives meaning from a given phenomenon. In the process of collecting, coding, and analyzing the data, the researcher herself is the research tool who filters, captures, and makes meanings. Good qualitative research must thus address how the researcher's interpretation of the findings is shaped by their background, such as gender, culture, history, and socioeconomic origin, and the associated biases and positionalities (Creswell, 2014). Recognizing and acknowledging one's own subjectivity is critical to minimize the possibility that the researcher might unintentionally influence the derived meaning due to their own background or preferences. Attention to subjectivity hence strengthens the credibility and trustworthiness of the results. To enhance the credibility of this study, my subjectivities statement is provided below.

Subjectivities Statement

I am a Christian, an Asian, a woman, a feminist, and an international scholar from South Korea. I was raised in a middle-class conservative Christian family in Seoul, and I have a solid faith in Christianity and have been influenced deeply by Protestant Christian culture. I earned a Bachelor of Music and majored in Voice at a prestigious music school in Seoul, Korea. I also studied classical music in Germany for approximately two years. I have been singing almost for my entire life, especially in church and in various choirs. Thus, in terms of classical music, I identify as an artist who has received an elite music education. In other fields within the fine arts, I identify as a nonartist, even though I enjoy painting and drawing. Accordingly, whether I should be defined as an artist or nonartist depends on the field under consideration. However, given my educational background, I acknowledge that I have been privileged in terms of educational and cultural experiences related to the arts since childhood. I recognize that I might thus underestimate or overlook the barriers to entry for using artistic interventions in learning.

This study focuses on adult learners' experience of the expressive arts as an intervention from a nonartist perspective, so distinguishing between artist and nonartist identification has been carefully considered. Moreover, my preference for musical genres might be biased toward Western classical music over other music from non-Western countries. Additionally, given my religious and educational background, there is a possibility that I prefer and value Christian classical music, which could have influenced the design of the intervention for the study. I am pursuing a PhD program in learning, leadership, and organization development, so my theoretical background may be biased towards the disciplines of AE and HRD. Specifically, my research approach has been greatly influenced

by the informal and incidental learning theory and transformative learning theory. My approaches and thinking processes are also deeply informed by feminist theory and its perspectives.

The CIT's Credibility and Trustworthiness Checks

In a review of 50 years of CIT studies, Butterfield et al. (2005) found that they have historically employed a variety of standards to check the trustworthiness and credibility of the research, including triangulation, face validity, interrater reliability, independent raters, cross-case analysis, participant checks, intra- and inter-judge reliability, category formation, and content analysis. However, there appears to be a lack of literature regarding a standard way to establish the trustworthiness of the results in a CIT study, and this vacuum has resulted in the use of apparently unrelated methods of establishing credibility (Butterfield et al., 2005). Moreover, the use of credibility check standards was largely derived from two studies by Andersson and Nilsson (1964) and Ronan and Latham (1974). However, those studies considered the CIT within the context of its original task analysis role, which is no longer appropriate for a qualitative exploratory research tool (Butterfield et al., 2005).

For these reasons, Butterfield et al. (2005) proposed nine data-analysis checks to confirm a CIT study's credibility and trustworthiness:

(1) extracting the critical incidents using independent coders;

(2) cross-checking by participants;

(3) having independent judges place incidents into categories;

(4) tracking the point at which exhaustiveness is reached;

(5) eliciting expert opinions;

(6) calculating participation rates against the 25 percent criteria established by Borgen and Amundson (1984);

(7) checking theoretical agreement by stating the study's underlying assumptions and by comparing the emerging categories to the relevant scholarly literature;

(8) audio- or videotaping interviews to ensure participants' stories are accurately captured; and

(9) checking interview fidelity by getting an expert in the CIT method to listen to a sample of interview tapes. (p. 491)

Similar to Creswell's (2014) eight suggested validity checks, these data analysis checks support a researcher's credibility and enhance the robustness of the method. In this study, most of these checkpoints were considered, and checks 1, 2, 5, 7, 8, and 9 were applied and implemented under the advisement of Dr. Karen Watkins, the expert methodologist directing this dissertation research, to increase the trustworthiness of the study.

Data Collection

This study received IRB approval from the Human Subjects Office at the University of Georgia in February 2023. Recruitment of research sites and participants was conducted from February–May 2023. The intervention designed for this study was conducted at two research sites, one in the Southeast and one in the Midwest, with members of three church organizations. A total of 20 organization members participated across these two interventions. Of these, 13 people volunteered to participate in the interview process conducted from March–October 2023.

The most crucial aspect of data collection in the CIT research method is to ensure that the wording of any question is appropriate. Determining the sample to be included in the

study is also critical for collecting data (Flanagan, 1954; Brotherton, 1999). Here, decisions focus on the nature of the study and how representative of the population the sample is intended to be. The following section illustrates the data collection process in detail.

Participant Criteria

The participant criteria of this study were as follows: A volunteer, adult member of a church organization who participated in the songwriting and performance seminar offered by their organizational setting. The initial criteria for organizations as research sites included both nonprofit and profit sectors. The first intervention was conducted as a pilot study in a local church organization in the Southeast. All intervention attendees were asked to participate in the subsequent interview process.

Homogenous Sampling

Given that the pilot study's research site was a church organization, finding a relatively similar setting and context for the second research site was considered reasonable. This study therefore applied homogenous sampling for recruiting the second research site and participants. The strategy of picking a small and homogenous sample as purposive sampling can facilitate the deep description of a particular subgroup (Marshall, 1996; Patton, 2002; Suri, 2011). Homogenous samples can facilitate meaningful comparisons even across studies. This sampling strategy is particularly suitable for participatory syntheses in which the researcher "co-synthesizes research with practitioners about a phenomenon that has direct implications for their practice" (Suri, 2011, p. 68).

This study aimed to explore adult organization members' informal and incidental learning through an experience of the expressive arts. Compared to organization members in a workplace setting, members in a church organization are relatively familiar with musical

experience because music is deeply embedded within the repeated services held by churches. Hence, regardless of their preference or background for music, church members are used to musical environments and experiences. Even though each church has its unique contexts and needs, to ascertain how an experience with a songwriting and performance seminar creates room for the informal and incidental learning process, it was preferable to ensure a similar research setting and participants for the second study. Accordingly, the research site criterion was narrowed from any organization to specifically church organizations.

Intervention Sites

Research Site 1. Music Ministries in a Local Church Organization in the Southeastern United States

This pilot study recruited participants from No Walls, No Barriers (NWNB),[1] a local church in an urban area in the Southeast of the United States, where the researcher has been attending since 2019 and serving as a music scholar from 2020 to the present (fall 2024). This organization is a local protestant Baptist church in Georgia, and this group can be regarded as a specific group based on religion. The songwriting and performance seminar was held by the church's music ministries department, with which the researcher of this study is associated and serving as a church music scholar. Participants were recruited through flyers, emails, church bulletins, and in-person advertisements by the researcher (see Appendix C for flyers).

The participants were adult organization members of the No Walls, No Barriers church and attended the songwriting and performance seminar. The songwriting seminar was provided by the music ministries department but recruited all adult church members. Thus, participants include organization members from the music ministries and regular church

[1] All names and identifiers have been pseudonymized to preserve privacy.

members who are not associated with the music department. I participated in the seminar as a facilitator and as an organization member.

Research Site 2. Two Local Church Organizations in the Midwestern United States

The second research site was a church organization located in a suburban area in the Midwest of the United States. The Teach, Preach, Reach (PTR) church has more than 150 years of rich history, starting as a Norwegian communion immigrant church in Wisconsin. The songwriting and performance seminar intervention was held at the PTR church. Recruiting for this research site was facilitated by my dissertation advisor, who grew up nearby and is a member of a local church in the area, and her relatives (specifically, PTR's organist). My advisor's church, The Gathering Place (TGP), is of the same denomination as PTR. These connections enabled TGP's members to participate in the seminar held at the PTR research site as well. After I obtained permission from the PTR's pastor, participants were recruited through flyers, emails, church bulletins, and in-person advertisements (see Appendix C for flyer). Unlike in the pilot study, at this research site, I acted only as a facilitator.

Intervention

To facilitate an informal and incidental learning experience, this study used an expressive arts-based intervention to amplify three characteristics: proactivity, creativity, and critical reflection, which are considered enhancers of informal and incidental learning (Marsick & Watkins, 1990, 2015).

Recognizing the characteristics that enhance informal and incidental learning processes, this study tried to design the intervention to maximize opportunities for critical reflection, also embedding creativity and proactive traits. During the seminar intervention, the researcher took the stance of a participatory observer by assisting as a facilitator. At the end of

the intervention, all attendees were asked about their intention to participate in a later one-on-one interview. This study's intervention followed the procedure below.

Songwriting and Performance Seminar Procedures

This intervention was designed for members of the same organization to participate together. The songwriting sessions required attendees to perform their written music within a group. Here, the music-making process was assisted by a music professional or a facilitator. As the researcher of this study, I hosted the songwriting seminar, and each organization's music director assisted with the activities, particularly in setting a theme and a tune for the songwriting.

Participants were allowed to participate somewhat in the music-making process, but their primary task was to write lyrics based on a theme and set to the music provided by the research team. As the music to provide for the songwriting seminar, this study primarily valued the newly created music for a learning activity, although the use of well-known songs or music that aligns with the themes was also allowed, considering participants' musical backgrounds. The use of well-known songs offers the advantage of lowering participants' barriers to the activity by presenting familiar notes and rhythms. Nevertheless, a disadvantage of this approach is that the original, familiar lyrics and imagery could bias the participants' creative process. During the first intervention, participants decided to use hymn tunes, and this was also adopted in the second seminar.

Prior to the lyric-writing activity, participant groups were provided with multiple scenarios that briefly described the circumstances or situations of each theme as a writing prompt. The themes provided to participants were created prior to the event by the research team through communicating with the coordinator (usually the music director) of each

organization. It is generated by applying an organization director's suggestions, considering the given situation each organization faces. These scenarios were intended to aid participants' understanding, help them resonate with the theme, and assist their choice of theme for their song. Participants were also notified that they could create their own theme through discussions rather than choosing from those provided. This was intended to promote participants' proactiveness. The group was provided with enough time to discuss their theme, and participants were encouraged to share their experiences and thoughts about the overarching theme of the song.

After groups had completed cowriting their song lyrics, they were given time to practice performing their song. Finally, participants were asked to do the final performance in front of the whole group gathering. After the final performance, all attendees were encouraged to share their thoughts and feelings about their learning experience.

The steps of the seminar are given in Table 3.3 Please see Appendix D for the detailed seminar timetable.

Table 3.1

The Seminar Procedures Guide

Step	Description
A	The instructor introduces the purpose of this songwriting and performance seminar.
B	The instructor groups the participants. Each group cannot exceed five people.
C	To decide an overarching theme for the songwriting seminar, whole groups will have conversations. To assist participants' decision-making, multiple scenarios will be provided as an option. This allows participants to have more autonomy and encourages proactivity.
D	The professional composer who provided the written songs for the seminar delivers a short lecture to participants on how to write a song (this step can be replaced by watching YouTube videos or conducted by the facilitator).
E	Each group will have sufficient conversations about the theme first, then abstract the story and keywords from the discussion. Lastly, the cowriting process is initiated.
F	Each group is given time to practice performing their cowritten song.
G	Each group performs in a whole group gathering as a final performance.
H	After all groups have performed their songs, participants will be encouraged to share their thoughts and feelings on their learning experience.
I	The facilitator asks attendees an intention to participate in further research process as an interviewee.

Interviews

This study employed a one-on-one, semi-structured critical incident interview as a primary data collection method due to its usefulness in collecting detailed accounts of incidents with little ambiguity (Lockwood, 1992). Individual interviews were chosen over group interviews because of the varying contexts, circumstances, and learning experiences unique to each individual participant. In the interview process, I first asked interviewees to recount the story of the incident; I then asked any needed follow-up questions to clarify the story's unclear points or to elicit additional information (Brotherton, 1999). All interviews were audio-recorded to ensure that participants' stories were accurately captured, thus helping ensure the credibility of the collected data and the results of analysis (Butterfield et al., 2005).

To help elicit participants to recall and reflect on their learning experiences or critical incidents, the final product of the seminar—the sheet music for their cowritten song—was provided at the beginning of the interview.

Ellinger and Watkins' (1998) approach was employed to generate interview questions for the study. A complete interview protocol, including detailed interview questions and interview guides, can be found in Appendix F. This study obtained participants' critical incidents by asking the following questions:

(1) Think about a time when [informal and incidental learning through the participatory expressive arts-based activity] occurred.
(2) What happened?
(3) Who was involved [no names, just roles]?
(4) When and where did it happen—what was the context?
(5) How did you handle it?
(6) How did it turn out?
(7) What was it about this incident that made it seem significant?
(8) What conclusions did you draw from this incident?
(9) [Make notes about your answers to each of these questions.]
(10) Now: Tell us the incident as a story, with a beginning, middle and end, characters involved, setting, etc.

A total of 13 songwriting and performance seminar intervention attendees volunteered to participate in the interview process. Table 3.4 summarizes the interview participant profiles.

Table 3.2

Profiles of Interview Participants

	Name	Location	Organization	Demographic info		Songwriting experience	
				Gender	Race	Individual	Group
1	Kirsten	Southeast	No Walls No Barriers	Woman	African American	No	No
2	Thomas	Southeast	No Walls No Barriers	Man	White	Yes	No
3	Tiffany	Southeast	No Walls No Barriers	Woman	White	No	No
4	Martha	Southeast	No Walls No Barriers	Woman	White	No	No
5	Grace	Southeast	No Walls No Barriers	Woman	White	No	No
6	Helen	Midwest	The Gathering Place	Woman	White	Yes	No
7	Jean	Midwest	The Gathering Place	Woman	White	No	No
8	Caroline	Midwest	Teach, Preach, Reach	Woman	White	No	No
9	Wendy	Midwest	Teach, Preach, Reach	Woman	White	No	1 time
10	Ruth	Midwest	Teach, Preach, Reach	Woman	White	No	No
11	Ingrid	Midwest	The Gathering Place	Woman	White	No	No
12	Deborah	Midwest	Teach, Preach, Reach	Woman	White	Yes	No
13	Christopher	Midwest	Teach, Preach, Reach	Man	White	No	No

Note. The interviewees are listed in the order of interviews conducted, and all interviewee and organization names are pseudonyms.

Documents

Written, oral, visual (such as photographs), or cultural artifacts can be considered documents (Merriam & Associates, 2002). Using multiple types of data provides researchers with a holistic view of the phenomenon of interest, supported by scientific, evidence-based data (Moustakas, 1994). In this study, along with the semi-structured interview, the written songs (lyrics), photos and audios of participants' performances, and the researcher's participant observations and reflective memos were included as supplementary data. As artifacts of the study interventions, sheet music for participants' co-created songs, the lyrics to these songs, and audio recordings of participants' final performances were collected. These

additional observed data were documented in the instructor's field notes, which include descriptions of the process of the intervention, analytic perceptions, and photos or audio files of participants' performance.

Sound Data of Seminar Recordings. As a way of documentation, this study particularly considered seminar recordings as equally primary data to the interview data. The intervention sound data was collected by recording the entirety of the songwriting and performance seminar. At the beginning of the seminar, all attendees were asked to sign a form to consenting to the audio recording of the seminar.

This data collection sought to apply a methodological triangulation strategy (Denzin & Lincoln, 2018) to collect diverse data sources and multiple ways of data collection. To capture the vivid and significant moments of each group's informal and incident learning moments or processes, as well as individual participants' behaviors, I placed voice recorders on each group's table. This data provided me with opportunities to access participants' discussions, meaning-making, and coworking processes within a group, which were more difficult for me, an outsider to the organizations, to reach as a facilitator. In particular, recording was beneficial to secure data when I was facilitating multiple groups at the same time. Moreover, this data collection strategy supplemented the limitation of relying solely on interviews, which collect data based on the interviewee's perceived memory. Such recollections may be intentionally or unintentionally censored or misremembered. In contrast, the seminar recordings enabled access to rich and quality data without being filtered, reproduced, or edited by the interviewees. These sound recordings of the seminar informed me of many hidden spots that I had missed as a researcher and helped me to navigate the answers to the research questions of this study by providing supporting evidence.

Data Analysis

To answer the research questions, this study used both inductive and deductive coding approaches to data analysis. Specifically, for RQ 1, which focused on the influence of the three enhancers of informal and incidental learning—critical reflection, creativity, and proactivity—on participants' learning process, the deductive approach was primarily used, but an inductive approach was also attempted. The intervention was designed to amplify the characteristics of these three enhancers. Thus, it was anticipated that these traits would be identifiable in participants' perceptions of their informal and incidental learning experiences. Whereas for RQ 2, which explores and investigates participants' informal and incidental learning occurrences, an inductive coding approach was adopted.

The first step of data analysis was to transcribe the audio-recorded CIT interviews for coding. I used Otter.ai and Sonix software to create preliminary transcriptions of the recorded audio files for this step. I then corrected and revised the transcriptions to ensure accuracy. After the interviews were transcribed, the analysis involved reading the transcripts and identifying the initial critical incidents, re-storying, and categorizing critical incidents. Through an inductive coding process, the data was divided into themes, which were then grouped based on similarity of meaning (Flanagan, 1954). I used Dedoose software to code words and phrases from the text to find patterns and then discern the meaning of these patterns.

This study employed multiple analytic approaches in data analysis as a part of a triangulation strategy to increase the trustworthiness of results. The primary data for this study was interview data, and it was mainly used for cross-case analysis. In this process, CIT and thematic analysis were employed. Sound data was predominantly used for the organizational

case analysis to create stories for the three organizations participating in the songwriting and performance seminar. The sound data and various artifacts from the intervention were analyzed through thematic analysis, sound methods, and a narrative analysis approach.

Thematic Analysis

Braun and Clarke's (2006) six-phase thematic analysis (TA) approach was applied to analyze the interview transcripts to identify themes. This method provides a systematic way to ascertain, categorize, and interpret "patterns of meaning (themes) across a data set" (Cooper et al., 2012, p. 57). The TA approach can analyze small to large data set, homogenous or heterogenous samples, interview data, and (most importantly) "can be used for both inductive (data-driven) and deductive (theory-driven) analyses, and to capture both manifest and latent meaning" (Clarke & Braun, 2017, p. 298). Given that the data set of this study was collected from small to medium-sized, relatively homogenous groups through interviews and required inductive and deductive analytic approaches, TA is a useful analytic tool for this study. Table 3.5 explains Braun and Clarke's (2006) six-phase approach to thematic analysis for generating themes.

Table 3.3

Braun and Clarke's (2006) Six-Phase Approach to Thematic Analysis

Phase 1	Familiarizing Yourself with the Data
Phase 2	Generating Initial Codes
Phase 3	Searching for Themes
Phase 4	Reviewing Potential Themes
Phase 5	Defining and Naming Themes
Phase 6	Producing the Report

Following the six-phase approach (Braun & Clarke, 2006), this study conducted coding of interview data analysis. Table 3.6 provides an example of the coding process.

Table 3.4

Coding Process Example

Raw transcript	Initial code	Theme	Potential themes	Defining and naming theme
We were able to come up with, I think, a very fine product of good song that expressed for us. The openness and the welcoming that our church we wanted to share with others, you know, we really do want to be a church that that is open to all and accepts all.	Expressed organizational identity through songwriting Cocreated a song that represented us Thought about pursuing values and goals as a church organization	Proactivity Collective level of identity building	Critical reflection (on pursuing organizational value and vision)	Develop an organizational identity

Sound Methods

> *"Qualitative research can benefit from attending more closely to sounds beyond the usual focus on human voices, including using audio recordings to tune into background noise and sonic ambiances that are ordinarily 'filtered out' by researchers and their methods" (Gallagher, 2020, p. 454).*

Using sound methods to analyze the generated sound data through conducting the project broadens the perspective to see the data, which can be underestimated as quality data. The sound data allows researchers to explore the nonrepresentational potential, delving into the immaterial, invisible, taken-for-granted atmospheres and emotional resonances it uncovers. Moreover, sonic affect produced from sound data registers as feeling, cognition, memory, and meaning (Baker et al., 2020). This study used sound methods to analyze the sound data generated by the songwriting and performance intervention and captured by audio recording. Given that it is a

musical intervention that encourages performance through sound, sound is a critical component of this intervention. Thus, employing sound methods provided beneficial opportunities to explore the sound data that aligns and fits with the characteristics of the data.

In sound-based methods, audio technologies enable researchers to create sonic representations of the world around us through the practices of listening, reviewing, composing, and creative experimentation, which may become performances. Through this process, researchers can explore the contradictions and ambiguity of the data and see it differently (Baker et al., 2020). To analyze the sound data, I first repeatedly deep-listened to the sound data, bearing in mind my research questions as an interpretive guide. Next, I documented the data with the time stamps and summaries, which I color-coded. Informed by these codes and summaries, my reflective memo, and the seminar artifacts I had collected, I then edited and reorganized the sound data to discover and create a story that narrates each organization's informal and incidental learning incidents.

Narrative Analysis

Narrative analysis regards human agency as a subjective way of knowing. In this study, a narrative configuration was a way to make sense of and demonstrate the significance of the data within the context of the outcome. This approach provides a dynamic framework, which helps explain potentially disconnected data elements in a more coherent and interesting way (Freeman, 2017). In other words, this approach allows researchers to connect individual experiences to universal human themes, thereby connecting disparate events into coherent accounts (Freeman, 2017).

Using the CIT, this analysis attempted to produce a narrative of a participatory observer in the songwriting seminar grounded in my experience as the researcher. My reflective memo

and field notes, photos of the interventions, and copies of the participants' cowritten songs were used in this process. Moreover, referencing and following the CIT enabled me to capture the organization's significant incidents during the songwriting seminar in a condensed way. The results of data analysis are presented in detail in Chapter 4.

Member Checking

Member-checking was used as a verification strategy to ensure the fidelity of the data and the analysis (Creswell, 2014; Denzin & Lincoln, 2018). This strategy ensures the trustworthiness of the study (Curtin & Fossey, 2007) by providing participants with the opportunity to check the data collected from them and read, comment on and contribute to the findings (Birt et al., 2016; Curtin & Fossey, 2007). Member-checking is step 2 of the data-analysis checks proposed by Butterfield et al. (2005) and takes place after the initial data analysis by the researcher.

To conduct the member-checking process, I sent all 13 individual interviewees their transcribed interview document file via email. In the document, the interviewer (myself) was indicated by *IR* and the interviewee by *IE*. In this email, I also asked each participant to check the attached transcript for accuracy and to ensure that it matched their intended meaning. In each interview transcript, I also highlighted the parts that could be potentially presented as a direct quote in the study findings. Eleven participants responded to my email, while two did not answer my initial or a second follow-up email. All 11 respondents confirmed their interview transcripts, and two respondents also informed me of portions that had been misspelled or incorrectly transcribed. I corrected all the noted portions of the interview transcripts per their request.

CHAPTER 4

RESULTS: ORGANIZATION CASE ANALYSIS

The purpose of this study was to explore and understand how to enhance informal and incidental learning through an expressive arts-based intervention experienced by organization members in an organizational context.

The following research questions guided the study:

RQ1: How do critical reflection, creativity, and proactivity enhance informal and incidental learning through an expressive arts-based intervention?

RQ2: What informal and incidental learning occurs as a result of the experience of songwriting and performance as an expressive arts-based intervention in a church organizational context?

This chapter presents the results of the case analysis of the qualitative data collected from the intervention. The results of this chapter primarily reflect the analysis of sound data comprising audio records of the entire process of the songwriting and performance seminar, as well as its transcripts. This sound data is distinct from participants' interview data, which represents participants' perceived experiences and could be filtered or edited. The sound data, in contrast, is composed of the participants' actual sounds during the seminar, which capture their real expressions, behaviors, and communications throughout the intervention. In conjunction with the sound data, photos, my reflective memos, and artifacts of the seminar created by attendees were used to create the stories of three church organizations: No Walls, No Barriers (NWNB), Preach, Teach, Reach (PTR), and The Gathering Place (TGP). These three stories

illustrate the informal and incidental learning that occurred collectively for each church organization during the songwriting and performance seminar.

The results confirm the literature on informal and incidental learning and its enhancers: critical reflection, creativity, and proactivity (Marsick & Watkins, 1990, 2015). These cases demonstrate how these elements enhance organization members' learning process from an organizational aspect.

Research Findings

Case 1: No Walls, No Barriers (NWNB)

In the lobby of a local church in an urban area in the Southeast, a songwriting seminar was held for 4 hours (11 am to 3 pm) on Thursday, February 23, 2023. The lobby is surrounded by many windows, and warm, bright sunlight was shining through them. Eight people sat at a round table; a piano was set next to them for practicing and performing their cowritten song; a big table served food, snacks, coffee, and drinks for attendees.

All eight participants of this songwriting seminar, including me, are organization members of the No Walls, No Barriers (NWNB) church who volunteered to attend the songwriting seminar sponsored by the church's music ministry department. The participants consisted of six women and two men, ranging in age from their 20s to their 80s, and reflecting a mix of African American, Asian, and White/Caucasian racial/ethnic groups. Participants included people from the music ministry department and regular church members, and both church employees (a pastor and two

reverends) and nonemployee members participated. None of the participants had experience writing a song as a group prior to the seminar, although one had extensive experience writing hymns. I recruited the participants via flyers, in-person contact, and email invitations, as I have been a member of this church organization since the fall of 2019 and have been serving as a music scholar there from 2021 to the present (fall 2024).

The first section was constructed as a combination of an introduction to songwriting, which explains how to write a song, a group decision on a theme for their song, and deep discussions on their chosen theme, which would form the foundation of the lyrics. The second section was the lyric-writing activity. The last section of the seminar involved practicing and giving the final performance of the cocreated song together as a group, followed by the sharing of individual reflections.

To begin with, to describe the first part, participants were provided with four different scenarios intended to help evoke participants' critical reflections through relatable examples. At the same time, the presence of multiple options helped ensure a certain degree of autonomy by allowing participants to choose which theme to develop. Attendees read all four scenarios, took time to think, and shared their individual decisions along with the reasons for their choices. The four options were narrowed to two. One of these two final scenarios presented a church member who is experiencing difficulties in their faith due to the loss of a family member or close loved one. This option was rejected by three members who had recently experienced family loss since the topic was *still too fresh* for them to deal with. Accordingly, the other option, 'No Exclusion,

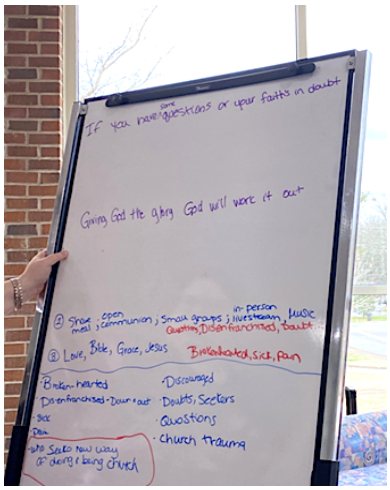
No Walls, No Barriers!', which is the catchphrase of the organization, was selected as the final theme for the song.

Next, the cofacilitator of this seminar, who is a professional composer and a minister of music ministry, gave a lecture on how to write a song. Following this lecture, I as the facilitator asked participants to share individual experiences or thoughts on the chosen theme and encouraged discussion on it.

Deep Dialogue Facilitated Critical Reflections, Sharing Different Perspectives, and Finding Collective Ideas

Following the facilitator's request, each member began to voice their genuine thoughts and ideas based on their personal experiences related to the theme of 'no exclusions, walls, barriers' in church. The group members shared experiences of when they had felt excluded or included in the past. They also discussed potential examples of walls and barriers to feeling welcomed and included in a church context.

At the beginning of this conversation, Tiffany suggested an excellent idea to develop and expand our story. Strategically, to create words for the song, she asked people to consider "*What could be the opposite words of exclusion, walls, and barriers?*"



Reponses to this question included *open, welcoming, open to new ideas, open to who we are*, and *participatory*. Danielle stated, "*exclusion, walls, and barriers can be described as feeling excluded and a feeling of being a minority."* Developing this idea of 'feeling of being a minority,' Tiffany and Grace began sharing their experiences of being excluded as female

reverends (referring to a religious leader in an evangelical church) when they had worked in other churches in the past. Gender had been used to limit or define their work boundaries and career spheres in a church organizational setting. The group continued to build on this idea by sharing their own thoughts, ideas, and experiences regarding gender-related walls and barriers. John offered a new and different perspective from the female church members. John stated that he had never felt excluded as a white male in his entire life, even in situations where he was quantitatively a minority in groups full of people of other genders or races or both. People reacted with surprise to John's experience. In response, Danielle shared her personal story about the feeling of being a member of a minority racial group in a church. She spoke about her experience of feeling included and welcomed when she saw members of her own racial group or people of diverse racial backgrounds acting in leadership roles in a church service. Group members agreed that presenting diversity in a church service matters because it is the most representative way that a church organization can show their values.

The group continued imagining other examples of barriers, walls, and exclusions for a new member of our organization. In addition to the gender and racial differences mentioned, marital status, ethnicity, age (i.e., children, the elderly), education level, social class, and physical disability were cited as examples of "walls, barriers, exclusions" in church. The group took these found words as keywords for the song and noted them on a whiteboard. Next, participants developed ideas on how to make organization members feel "no walls, no barriers, no exclusions"—in other words, how organization members could feel welcomed. Participants agreed that this should be discussed in a detailed manner, not an abstract way. Many practical and feasible ways to achieve this goal were suggested, which we then sought to use to create our lyrics. Through deep discussions, the group decided to constitute the song's story at three

different levels: individual, interpersonal, and God's (*I/we/God's*) levels. We confirmed that each song verse should reflect one of those three levels.

To summarize, through this process of deep discussion on the chosen theme for the song, the group derived dialogues and shared ideas to generate keywords and a rough but pivotal story that would form the foundation of the song. Moreover, the structure of the song, telling the story from three perspectives, *I/we/God*, was established.

Struggling to Puzzle Words to Squeeze Ideas Into the Structure of the Music Promoted Intragroup Communication and Facilitated Creativity

Throughout the seminar, Tiffany contributed substantially to groupwork by taking the lead in finding words and developing them as lyrics. Specifically, Tiffany listened to everyone's

ideas and organized other members' spontaneous ideas to transform them into potential lyrics. She wrote them on the whiteboard so that everybody could see it clearly. Grace and Martha were faithful and active followers of the actual word-making process. Kirsten continuously fed unique and ingenious ideas to the group and provided vitality and a sense of humor for the group work. Her efforts brought positive energy throughout the word-making process, which required intensive focus. Thomas, Jasmine, and Danielle assisted the group work by using their expertise in music and music creation.

To ponder the question, "*How do we demonstrate 'no exclusions, no walls, no barriers' in practice*?" participants began to brainstorm examples, such as *potluck, open communion*, and *small groups*. While the group was developing this idea by talking about everything related to

this theme, Grace said, "*We welcome the brokenhearted.*" The group immediately reacted with enthusiasm, and this phrase became a pivotal part of the lyrics.

By this time, the group had generated several phrases and was beginning to lose direction. Thus, I (in my dual role as facilitator and attendee) suggested having a form or structure (i.e., music), for better and more efficient development of the process. The group agreed, and we found a hymn tune. We learned and practiced the music by singing "*Du*". Now we had a specific structure and meter, melody and rhythms. We began to devise words to fit the given tune. We realized that when we had a melody and rhythm, our work progressed faster than without a tune. Having a tune allowed people to attempt to apply and test their ideas immediately by creating and singing new words simultaneously. In several places when the group was stuck on finding a rhyme, Thomas assisted people by reading out loud from a rhyming dictionary. People continued verbally communicating until they found the best words that also fit the rhythm. Group members actively suggested possible phrases and enthusiastically reacted to good ideas. While sharing these rich ideas, we never let a good idea just flow and disappear. We rapidly snatched those good ideas and put them into lyrics.

Those who proposed new ideas never had the slightest hesitation nor limited themselves due to fear of being embarrassed by the team. Participants continued to actively express fresh ideas by singing them out loud along with the melody; then the other members actively responded when it felt good to them. Although the actual word-making process included many proposals, rejections,

acceptances, and adoptions, no one felt rejected. Rather than a process of an individual's proposal and the group's subsequent rejection or acceptance, it seemed that everyone was regarding this process as putting together a mutual puzzle with the same picture. Each proposal was like finding a puzzle piece to fit an empty spot. When the missing puzzle piece was brought forth by a member, fitting perfectly into the missing spot, we screamed and rejoiced at our success together. It was a communal joy—the joy of creating together!

The latter part of the word-making process was conducted without singing, especially when the team was stuck in writer's block. When people ran out of musically impulsive ideas,

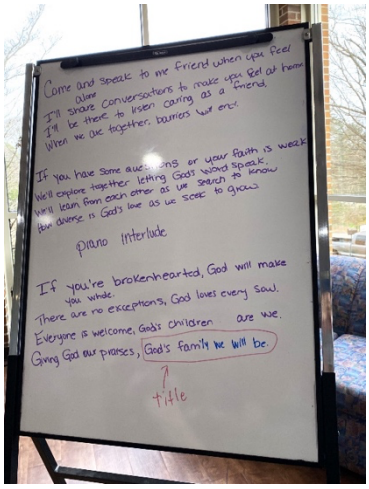
they began enacting a more rational thought process by analyzing abstract and vague terms or ideas. They tried to convert tacit language into more elaborate words to transform ideas into lyrics. Participants logically questioned each other about the meanings of certain abstract words in the song and tried to rephrase them in a more detailed manner. Through this dialectical discussion process, the tacit meaning embedded in a specific context and abstract concepts used in a church catchphrase became clearer and were interpreted as elaborating examples in a church setting. The team escaped writer's block by helping each other and would then return to the old pattern of creating words while simultaneously singing and testing lyrics tune to the music.

Practicing and Performing the Cocreated Song Revealed the Pure Joy of Expression and the Reward of Achievement

The last section of the seminar involved practicing the cocreated song and then giving the final performance. At this stage, participants had already completed the work of creating

lyrics, but singing the song gave everyone a fresh perspective. Practicing the song they had created allowed participants to recognize what did not work well or where something needed to be improved. Singing the song together helped people find errors that could not be found by looking at the written words, which was supported by members stating that they had been unable to see such problems before they actually sang the song aloud. Again, the way participants showed up for each other in the lyric creation process was repeated in this practice, as lyrics were trimmed and finalized. By performing the song, participants tweaked some lyrics to meet the given meters of the music and make them sound more natural when pronounced. Performing allowed the opportunity to refine their creation in detail.

Once all the lyrics were finalized, participants began to enjoy and truly own their creation by performing it. Participants first practiced and then gave their final performance as a group. As we performed, everyone showed excitement and expressed great joy in sharing that moment together. When people sang the song out loud, pure joy shone on their smiling faces. That pure joy might have come from the sense of pride and fulfillment in the creation they achieved together. Presenting the art we created together, participants felt it compensated and rewarded them for the difficulties and struggles in the word-making process. Moreover, the experience of using our own voices to proactively express our thoughts as a song helped participants develop self-confidence and a sense of accomplishment.



Artifacts of No Walls, No Barriers Case

Copy of Cowritten Song

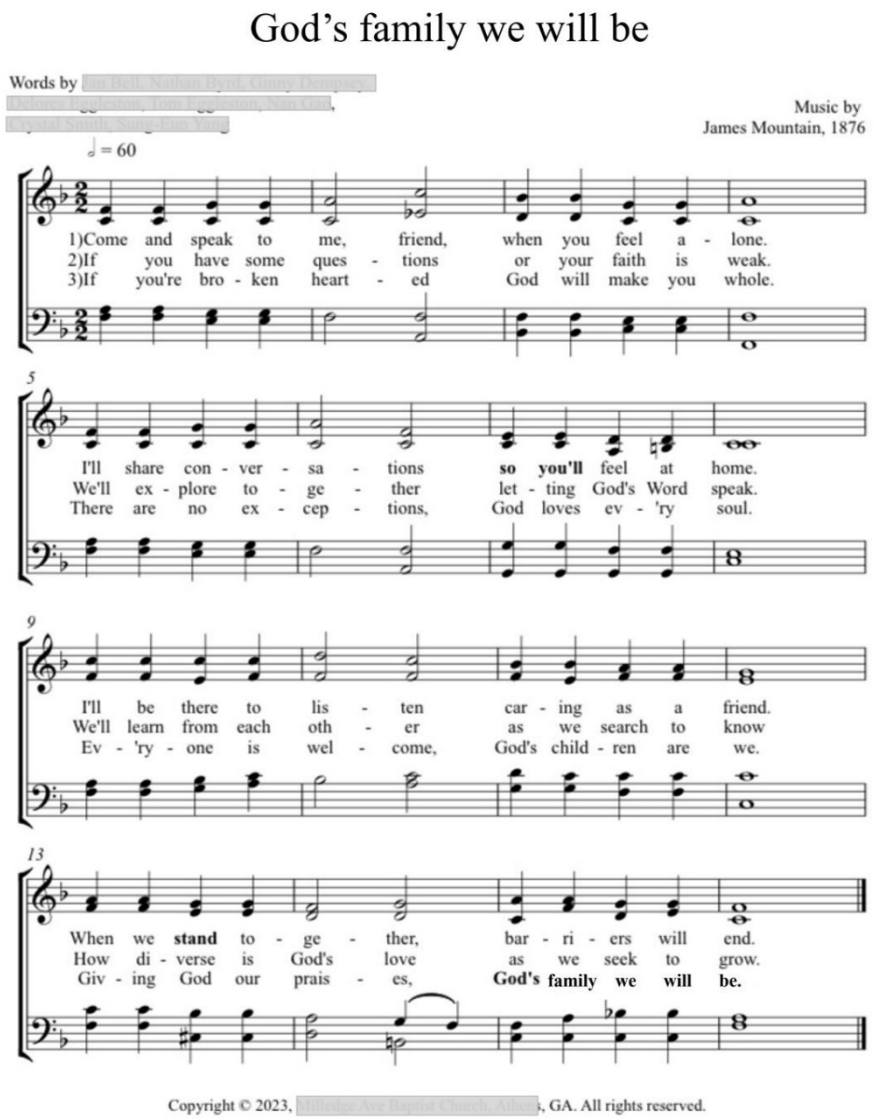


Figure 4.1 *Sheet Music for the Cowritten Song by No Walls, No Barriers*

Audio Record of the Final Performance

The sound data recorded during attendees' performance of their cowritten song in the songwriting seminar is available via Google Drive at this link: https://drive.google.com/file/d/1Ibr5j8Ykh8SPHPK7knjxsGr1-rZyP4SF/view?usp=sharing.

Case 2: The Gathering Place (TGP)

Organization Overview and Relationship to Seminar Site

The Gathering Place (TGP) is a Lutheran evangelical church located in a rural area of the Midwest in the States, and the advisor of this dissertation research, who is also the primary investigator on IRB for this study, is a member of this church organization.

Due to this songwriting seminar being held in a separate place from The Gathering Place (TGP), to be specific, the Preach, Teach, Reach (PTR) Lutheran church, all volunteered participants from The Gathering Place had to visit the PTR for this event, and they were assigned as one group in the seminar. To explain more about the site of the songwriting seminar and its relationships with The Gathering Place, we might need to bring up Deborah first. Deborah is a longtime member of the PTR church and has been serving as a church organist. Also, she is a relative to all The Gathering Place group members. Along with the strong connection via Deborah, The Gathering Place and the PTR are the same Lutheran churches under the same denomination sect as an evangelical church. Both churches share similar roots, having begun as a Norwegian community immigrant church located in the same state in the Midwest. These commonalities and shared networks enabled conducting this songwriting seminar with members spanning two different organizations.

Participants were recruited through flyers, e-mails, church bulletins, and personal contacts assisted by the primary investigator's network. All four participants were members of the TGP organization and were all female, White/Caucasian, and aged 65+. Regarding musical background, one of the participants is a church music director with music expertise and experience in songwriting but no experience in cowriting a song as a group. The other three

members had no experience in writing a song before this seminar but were familiar with musical activities. One of them had served as a church accompanist when she was young, and the other two have sung in a church choir most of their adult life. Furthermore, these members already had strong bonds and mutual trust based on blood or marriage. One of the TGP group members was the primary investigator of this study, and she participated in the songwriting seminar as an organization member and as cofacilitator.

Description of the Intervention

This songwriting and performance seminar was conducted for 4 hours (10 am to 2 pm) on May 23, 2023. Throughout the seminar, attendees used various locations in the PTR church building. First, the choir practice room and a conference room were used for instructions and for the two groups' separate writing and practice activities. The spacious dining area was where lunch for attendees was provided. Finally, the sanctuary was used for the final performance and reflection.

Choir practice room

Conference room

Dining Space

Sanctuary

Figure 4.2 *Intervention Locations at PTR Church*

Introduction, Selection of Theme and Tune for Song

For the songwriting and performance seminar at 10 am on Tuesday, May 23, the choir practice room of the PTR church was bustling with the 12 attendees. Four members of the TGP church were seated as one group near the window, next to the PTR church group. As they enjoyed coffee or tea and a little snack, each attendee was encouraged to make a name card and introduce themselves to everyone. As facilitator, I intended this time to provide an opportunity for members of the same organization to get to know one another, assuming that they might not know each other well, but it turned out that attendees had known the members of their own church organizations for a long time. Hence, this time was actually used for introducing themselves to the members from the other church and, of course, to the facilitator. People showed kind and warm reactions with awe when every attendee shared their long history related to their organization.

Next, each group was provided with lyric-writing prompts containing three scenarios. The facilitator asked random attendees to read each scenario out loud, after which each group took time for a group discussion to decide their overarching theme for the song. The Gathering Place group quickly narrowed down the options to two: scenario one, writing a welcome song for their church, and scenario two, writing about their organization's mission statement. Through sharing ideas, the group selected the second scenario as their overarching theme for the song at first, but while discussing the possible options with the

facilitator, the group made a decision to creatively combine scenario number one and two together, writing a welcome song for the church centered on their mission statement.

The facilitator gave a brief lecture on how to write a song by introducing the materials used in the first songwriting seminar at No Walls, No Boundaries. Specifically, the process of the seminar and the outputs, which are sheet music of the cowritten song and a photo montage, were introduced to all attendees. During this step, Helen raised inquiries about the copyright to publish a church song from this seminar, and the facilitator clarified and resolved copyright-related concerns by introducing the US copyright law and explaining how the research team had handled that aspect in the prior seminar.

The facilitator then asked participants to choose their tune for songwriting from six copyright-free options. Each participant had sheet music for six tunes, which were numbered but had no lyrics. The PTR church organist played the piano for each of the six hymn tunes one by one to assist the group's choice. The facilitator and PTR's organist prepared those six tunes together through email communications prior to the event. Here, providing multiple options was intended to support the autonomy of each individual and each group and to encourage proactivity throughout the seminar. While listening to the piano performance, group members hummed and sang along with the tunes. They seemed to select what felt good intuitively. Each member shared what stuck out to them the most, but it was quickly narrowed down unanimously to tune #3. In fact, the TGP group decided on their preferred tune much faster than the other group who were still struggling with this decision. The TGP group then immediately and naturally moved forward to word-

making, skipping the verbal discussion step until the facilitator noticed this and emphasized that each group should have sufficient discussion on the chosen theme before moving to the next step of lyric writing.

For a focused working environment, the group asked the facilitator to give them a separate room with a piano. The group felt that discussions and lyric writing required more privacy for better communication. The other church group also agreed and decided to move to the next room, the conference room, after the lunch break.

Scenarios and Deep Discussions on the Theme Promoted Critical Reflection on Organization's Mission Statement and Fostered Sharing of Ideas

The handout provided each church's mission statements as a reference. These mission statements were collected from each organization's homepage by the researcher. While reading their mission statements, members talked about how they had not looked at or known what their mission statements were before today, despite their deep involvement as leaders in their church operations. Then, Brilliance brought up a difficulty in using their mission statement for lyric writing, arguing that she did not "*feel inspired by that mission*" because it sounds like "*a lovely academic kind of thing but not real.*" She preferred the PTR organization's mission statement over theirs, "*especially…God's renewing grace.*" Then, she suggested integrating the other organization's mission statement with The Gathering Place's. Jean indirectly agreed with Brilliance's opinion, saying, "*Well, I'm not even looking at ours mostly.*" As they shared ideas about the mission

statement, the group decided to reference and merge PTR's mission statement in their lyrics. Group members found that the phrase "*God's renewing grace*" in the PTR mission statement could be a different expression of "*renewal in the spirit*" in their mission statement. In the final product, it was presented as "*By renewing all our spirits with redeeming grace.*"

Through the scenarios, an unforeseen opportunity was given to analyze their mission statements as well as the other organization's mission. Four members had time to carefully read their organization's mission statement for the first time. They also had time to ponder, compare their mission statement with other's, and share their genuine feelings and thoughts about the mission. This process helped the members find a strategy for their lyric writing by flexibly extending their boundaries, especially in exploring external sources and integrating them as their own.

Creating Lyrics by Elaborating Abstract Words from the Mission Statements

The actual cowriting phase captured the participants' unique strategy, which was often observed in the earlier stage of their lyric creation. In creating their lyrics, the group tried to express somewhat abstract words in the mission statement in more practical or visible ways. For instance, members implicitly translated the line "*to create a diverse inter-generational growing Christian community*" from the mission statement into a single word, "*diversity*." They then repeated this process of articulating and elaborating on this abstract word, "diversity," to create a more feasible conceptualization. Group members asked each other how that diversity could be demonstrated in their organization. Finally, it became the lyric, "*We are young and old and we belong to Him*." This is a great demonstration of how the members perceived and digested the meaning of the mission statement and creatively converted it into their own tongue. It vividly reflects how they interpreted the statements and also reveals how they understood the mission.

Incidentally Discovered the Origin of the Church Name and Applied the Newly Earned Knowledge to Lyrics

As the group members struggled to fill the blank spots in the sheet music, they sought various strategies to help prompt their creativity. They had already tried the strategy of elaborating on abstract words, so they were looking to discover some content beyond the written mission statement. While people were silently murmuring or singing around the missing spots, Brilliance suggested an idea to the group: "*I was thinking that if we could do something about Norwegians who came to or something about the founding of The Gathering Place*." A few seconds later, Jean read her phone out loud with excitement, ***"Oh gathering place! [Our church's name] means gathering place!"*** The group incidentally happened to know the name of their church, 'Dekorra' means a gathering place was an "*Indian word*" (native American word). They creatively integrated this newly earned knowledge into their church song, "*For Dekorra is a gathering place where wanderers come*." The origin of the name of the church was used to convey the concept of the church as a space for practicing their mission of being a place where wanderers may gather.

A Double-Edged Sword? An Intimate Group's Implicit and Tacit Communications

The Gathering Place members reflected a unique group dynamic during the word-making process. The members often communicated implicitly and tacitly. As the group members share strong mutualities, they share much tacit knowledge that an outsider such as myself would be unaware of. The recording and observation often captured that members carefully communicated and compromised on their conflicting ideas through evasive answers or implication. Sometimes, nonverbal communication such as laughing, singing, or humming was employed to deescalate and unfreeze tension.

In one example of this interaction, there was tension between Helen and the rest of the members regarding decision-making about a certain line. Jean and Ingrid proposed an expression to the group, and Brilliance supported the idea by instantly singing the words to the melody, with positive reactions and words of affirmation. Members sang it back and forth, showing their agreement of intention nonverbally and implicitly. However, their mutual agreement of the phrase was firmly rebuffed by Helen: "*No, no!*" One of the members even directly asked her, "*You don't like 'with people everywhere'?*" Then, Helen again replied clearly, "*No.*" At the moment, there were a few seconds of silence, then a burst of laughter from everyone and exclamations such as "*Jesus! haha haha*" and "*She wanna find her own one then, haha!*" Helen also laughed along with her fellow group members. The escalating tension from the confrontation of ideas in word-making melted away on the great waves of laughter. Through those nonverbal communications and humorous exclamations, members might have intended to offer a gentle, indirect warning to Helen, perhaps letting her know that she was being stubborn, needed to listen to the group, was still valued despite her disagreement, or similar meanings. At the end of the day, that line was fixed according to Helen's suggestions. This exchange demonstrates how to ease tension implicitly among a group of familiar organization members through humor and mutual understanding. It may also imply that the small size and intimate relationships among this small group allowed the members to be more agile in their cowriting process, enabling them to attempt their creative ideas, but sometimes could be a double-edged sword that might pose a hindrance to creating a horizontal group work environment.

Creating, Wordsmithing, and Communicating Through Continuously Singing

One of the distinct characteristics of this group was that they continuously hummed and sang their song throughout the word-making process. Given that all four members are familiar

with musical activities, this could be a natural way for them to work on lyric creation through singing. In addition, one member of this group was observed to be slightly obsessed with rhyming, and she somewhat dominated the word-making process, behaving more like a judge who confirmed or rejected proposed ideas. It was observed that participants kept refining, supplementing, and confirming the lyrics they had just created by singing, as if to test or to ask for affirmation of their proposed ideas from the group. What is obvious is that this group often communicated musically. Singing enabled an indirect, nonverbal way of communication for lyric writing.

In this group work, singing was also used as a way to come up with new ideas. Often, one group member would ask another to play the part they were refining on the piano when they could not remember the notes or rhythm clearly. Musical activities such as listening and performing a song were a significant part of their creative expressive work. While making the lyrics together, they repeatedly recited their church's mission.

Since they had continued to sing throughout the lyric writing, when the whole group gathered again to practice for their final performance, the TGP members were already well prepared. Their written words had become familiar to them. Yet until the end, they had been tweaking and trimming to feel more natural for their tongues and ears.

Figure 4.3 *Final Performance in the Sanctuary*

In the final performance, held in the sanctuary at the end of the seminar, the TGP members confidently performed their song first. The four bright, crisp voices representing their organization resonated in the sanctuary, singing a welcome song that creatively reflected TGP's mission, accompanied by the warm notes of the organ. The audience attentively appreciated their performance and responded with big cheers and applause.

The Gathering Place members reflected on this experience as "*enlightening*," "*interesting*," and "*amazing.*"

Artifacts of The Gathering Place Case

A Copy of Cowritten Song

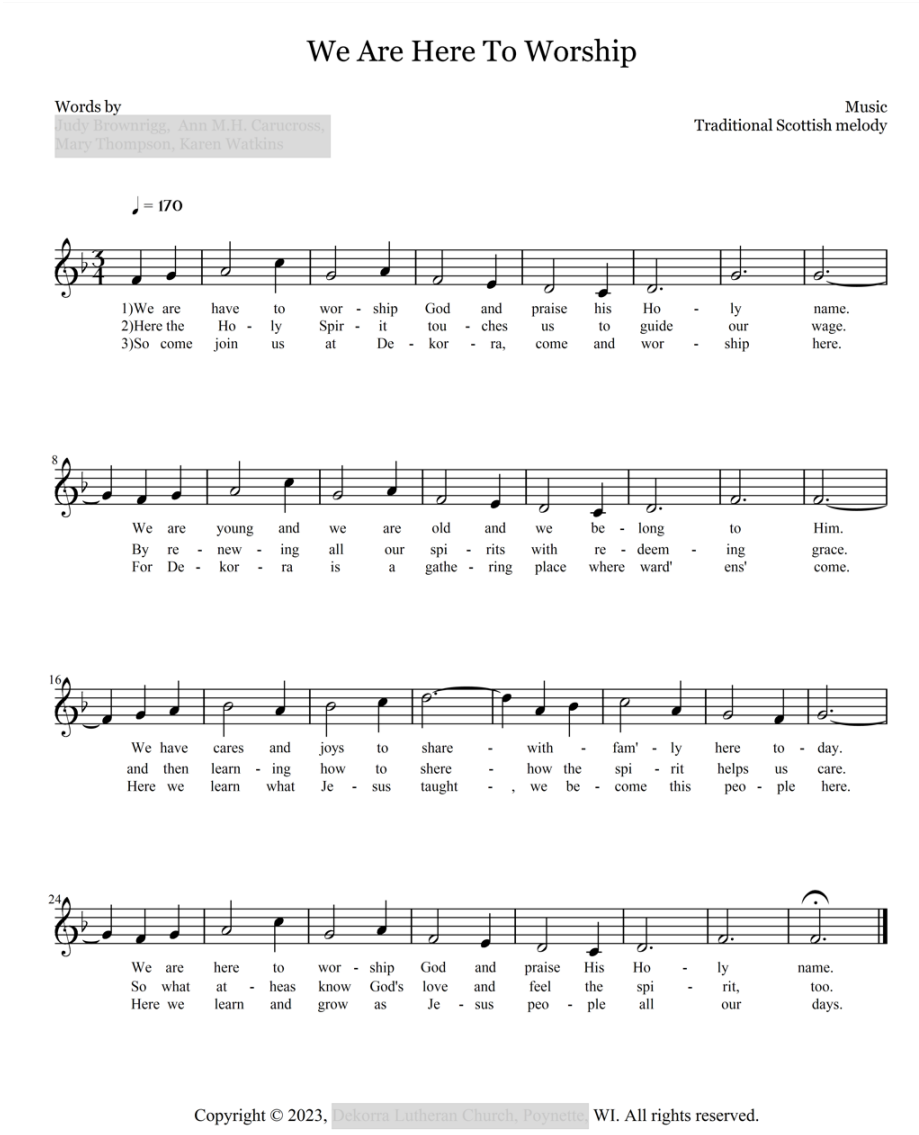


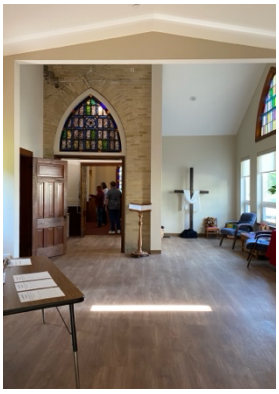
Figure 4.4 *Sheet Music for the Cowritten Song by The Gathering Place Church*

Audio Record of the Final Performance

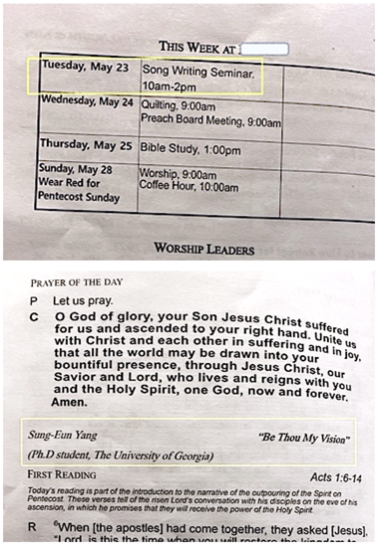
The sound data recorded during attendees' performance of their cowritten song in the songwriting seminar is available via Google Drive at this link:

https://drive.google.com/file/d/1geqaQPBO4xCiFJEQloIkxJEQWqX861Ou/view?usp=sharing

Case 3: Preach, Teach, Reach (PTR)



The Preach, Teach, Reach Lutheran church is located in a suburban area in the Midwest of the United States. This church organization has more than 150 years of rich history, starting as a Norwegian communion immigrant church. As a research site, this church organization was contacted through the primary investigator on IRB and the adviser of this research, who is a relative of Deborah, the church organist of the **Preach, Teach, Reach**. After attaining official permission from the pastor of this research site to conduct a songwriting seminar, participants were recruited through flyers, e-mails, and church bulletins. Also, the in-person advertisement was conducted. As part of recruiting, the researcher of the study, I, performed the special music as a solo in the Sunday service of the Preach, Teach, Reach church a few days before the seminar to attract more attention from the organization members, who were all potential attendees, and make them aware of the upcoming seminar.



THIS WEEK AT

Tuesday, May 23	Song Writing Seminar, 10am-2pm
Wednesday, May 24	Quilting, 9:00am Preach Board Meeting, 9:00am
Thursday, May 25	Bible Study, 1:00pm
Sunday, May 28 Wear Red for Pentecost Sunday	Worship, 9:00am Coffee Hour, 10:00am

WORSHIP LEADERS

PRAYER OF THE DAY

P Let us pray.

C **O God of glory, your Son Jesus Christ suffered for us and ascended to your right hand. Unite us with Christ and each other in suffering and in joy, that all the world may be drawn into your bountiful presence, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

Sung-Eun Yang *"Be Thou My Vision"*
(Ph.D student, The University of Georgia)

FIRST READING Acts 1:6-14

Today's reading is part of the introduction to the narrative of the outpouring of the Spirit on Pentecost. These verses tell of the risen Lord's conversation with his disciples on the eve of his ascension, in which he promises that they will receive the power of the Holy Spirit.

R [6]When [the apostles] had come together, they asked [Jesus],

Figure 4.5

A Church Bulletin of PTR

A total of eight PTR organization members volunteered to attend the songwriting and performance seminar. The group included seven women and one man, aged from their 30s to their 80s, all identifying as White/Caucasian. There were two church employees and six nonemployee church members. In terms of musical background, three members held musical performance roles in this organization: two have degrees in classical music and songwriting experience and serve as church accompanists, and one is a lead singer in church services. The other five

members can be regarded as non-musicians but are familiar with musical activities. Yet, all participants had no experience in cowriting a song before this seminar.

Description of the Intervention

The songwriting and performance seminar was conducted for 4 hours (10 am to 2 pm) on May 23, 2023, in the PTR church building. This seminar was held with participants from two different organizations, Preach, Teach, Reach (PTR) and The Gathering Place (TGP). The seminar was conducted in various locations in PTR; the choir practice room and the conference room were used for instruction and to give each group their own place to write and practice their song. The dining space was used to serve lunch for all attendees, and the final performance was held in the sanctuary. The space was made available through the PTR church's generous and active hospitality to the research team and to members of TGP, with whom PTR members gladly shared their resources.

The Introduction Evoked Participants' Reflections on Their Memories of the Organization

At 10 am on Tuesday, May 23, the choir practice room of the PTR church was bustling with a total of 13 people, 12 attendees and one facilitator (myself), for the songwriting and performance seminar. The facilitator encouraged participants to have a seat with the same organization members. Eight PTR church members squeezed themselves into the small space to sit together around the table next to the door. A few people had to relocate from the TGP group's table near the windows, which was more spacious. Close to the PTR table, a small table was set to serve coffee, tea, and snacks for attendees.

First, the facilitator asked people to make a name card and introduced herself, then asked all attendees to introduce themselves as well. This was intended to provide an opportunity for everyone to get to know one another, including those within the same organization that might not have had the chance to talk before. This time was beneficial, especially for the new member, who said, *"I'm the new pastor here at Teach, Preach, Reach, about a month old. So, I don't yet know everybody's names. So, everybody's so confusing me. It's great so."* Except for this one participant, all PTR participants had known one another for a long time. Some participants have been members of this church for 40 or 50 years. They shared statements such as, *"I belong here to Teach, Preach, Reach, been here for my whole time, baptized here," "I've been here although except for two months of my life," "My three boys were baptized here," "We've been members for about 40 years. The boys were baptized here, and I've got five grandchildren,"* and *"I joined the church when my youngest daughter was first baptized; that was 1972."* It turned out that the only people who needed nametags were the new PTR pastor and myself. Nevertheless, this introduction time allowed participants to quickly reflect on and share their history and experiences related to their organization.

Maximized Proactiveness in Selecting the Theme and Tune for a Song: Struggles to Converge the Thoughts of Eight People as One

The next step was deciding on an overarching theme for a song. Participants were given lyric writing prompts, including three scenarios. Each group had time to discuss and choose a scenario as their theme for their song. Although I was seated with the PTR group, I took the

stance of not overly engaging or intervening in the group's decision-making. As soon as the group discussion had begun, Christopher, the pastor, took the lead on the conversation, serving proactively almost like a facilitator: "*One of the scenarios we want to go is to lead us into writing the words to hymn. Number one is to write a song for newcomers, number two is to base one on our mission statement. Or number three is about how we grow together. What do you think? Which one do you want to take?*" Christopher directed each group member to state their choice by calling each one by name, such as "*Okay, next, Cheryl, what do you think?*" He collected all the group members' ideas and organized them, but had not yet shared his choice with the group. At one point, I attempted, in my role as facilitator, to remind participants that everyone here was supposed to be able to participate equally. Unfortunately, this did not seem to have been understood well by everyone, especially the new pastor.

Most opinions appeared to be converging on scenario one, but Ruth then proposed a new suggestion: *"Instead of a welcome song, let's make it a parting song!"* Some participants were initially a little perplexed, but the new proposal was accepted after some discussion, with participants settling on the idea that a parting song could be more beneficial because "*the longest part of the church service is when [we're] leaving until we come back. So that plays into the week of remembering.*" The group inquired to the facilitator if they could change the theme. The facilitator confirmed that the group could change anything if the choices were decided democratically through discussion. This was intended to encourage participants' proactivity and to respect their autonomy as an organization in writing their own church song. Ultimately, the group decided to transform scenario one into a parting song that also integrated scenario two, involving the church mission statement, into their lyrics.

One of the members voiced concern regarding reserving copyrights based on personal experiences and the other group also raised the same issue. To alleviate these concerns, I briefly introduced US copyright law and explained how the research team had handled the same issue in the prior seminar conducted in the No Walls, No Barriers church in the Southeast. I then gave a brief lecture on how to write a song. Along with the written materials by Tom Eggleston that had been used in the previous songwriting seminar, the procedures of the seminar and its outputs, including sheet music of the cowritten songs and a photo montage, were introduced to all attendees.

Participants were then asked to select their tune for the songwriting from six options. I chose to provide multiple options to respect individual organization members' autonomy and to encourage their proactivity. The PTR organist, and I had prepared these six copyright-free hymn tunes together through email communications prior to the event. As Deborah described to the attendees, *"Sung-Eun and I have been emailing back and forth, and I told her I went through our red hymn book and wrote down some melodies that I thought might be appropriate to write lyrics for. And so then I emailed those suggestions to her, and then she found the ones that we could use and the ones that we couldn't use."* Each participant was given six sets of sheet music, which were numbered but had no lyrics to prevent any potential influence from knowledge of the tune's original themes. Deborah played each tune on the piano to facilitate the group's choice.

Deciding on a tune for the song appeared to be the most challenging part for the PTR group. It looked chaotic, but the Preach, Teach, Reach members figured out how to manage eight different thoughts as one. In addition to the six options provided, one of the members impulsively suggested adding a seventh hymn tune as a candidate. Other members immediately checked its copyright information using their newly acquired knowledge from this seminar and

confirmed that it was in the public domain. Accordingly, I allowed them to include the new tune, after which the group members began to deliberate. The participants appeared to have some difficulty handling so many different ideas, and I observed that some members, especially those with musical expertise, tended to dominate the group decision-making process. To facilitate group decision-making, I suggested a voting system: *"I think deciding the tune is really important to add everyone's idea together….How about just like each person chooses their [favorite] tune…maybe, as a democratic way?"* The pastor immediately volunteered to proceed with this voting system. He tweaked a little bit in his way, asking members to raise their hands for their favorite tune. Due to the limited time, I had asked them each to vote for just one option, but the pastor rejected this, saying, *"Oh, no, no, as many as you want! Because then we can start seeing the ones that none of us like we can look at. And we'll do rounds of voting."* Following Christopher's facilitation, after three rounds of voting, the group decided on the third tune, which was, incidentally, the same choice as the TGP group. Although the PTR group had only twice as many members as the TGP group, they took almost three times as long to decide on their tune, yet they had reached this decision by carefully reflecting on everyone's ideas. Throughout this process, the pastor showed powerful leadership; he collected people's ideas systematically and organized them, but somehow, he did not reveal his own opinion as one of the team members, which was the same way as he had proceeded in the theme decision process.

Conversations on the Theme Prompted Reflections to Creatively Evolve Their Ideas

As facilitator, I emphasized the importance of having sufficient discussion before beginning the lyric writing in earnest, reasoning that sharing experiences and having conversations related to the theme would be beneficial for creating a story and keywords that could be used as lyrics. The group members were encouraged to think about what they wanted to convey or what stories they would like to tell in their departing song. In addition, I asked them to consider, for friends and newcomers, "*What would be their takeaway when they depart the church after the service?*"

While sharing conversations, Caroline brought up her vision of including "*how are the members of this organization and how do those people serve God in church*?" but without using jargon so that even nonmembers of the organization could understand. As she explained,

> *"I would like to try to address the idea of restoring my faith in people by seeing the kindness of people in church…Seeing everybody getting to come on Sunday morning, and I see people are wonderful. I would like to say it in terms that the unchurched would understand because I don't even know if unchurch knows "what serves the Lord"…If somebody comes for the first time to our church, just checking it out, and maybe they went to church when they were a kid, but it's long in the past. I'd like them to say why am I here? What's the point of being and the reason that's what we get in the Sunday morning?"*

Group members promptly agreed that the song should contain what PTR members are doing and why they gather in this church organization. Through sharing genuine thoughts and ideas about the theme, the group members developed the concept that would form the pivotal part of their lyrics.

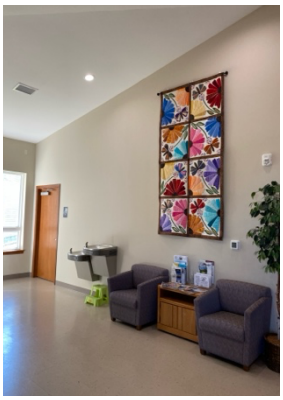
Because the PTR members had spent so much time deciding on a tune, they only had 17 minutes (instead of the scheduled 35) to discuss the theme before lunch. To encourage them to have rich discussion, I suggested that the group could continue to chat about the chosen theme during lunch. Around this time, the TGP group asked me to give them a separate room with a piano so that they would have a more private, focused working environment in which to participate in discussion and lyric writing. The PTR members agreed to move to the conference room, which had no piano, after the lunch break.

Writing One Verse vs. Three Verses: Conflicts of Opinion on Lyric Construction Emerged

As the group shared their opinions on lyrics, a conflict arose. Christopher, the new PTR pastor, recited a few phrases he had devised to ask for the group members' affirmation. The members reacted positively and mentioned that those phrases could be placed in the last verse. Christopher agreed, but suggested a new idea of having just one verse: *"As a farewell song, we only want one verse. And we want it to be something that's quick and easy to memorize."* Deborah reacted to this with bafflement: *"We don't have to have three verses?"* Christopher replied, "*I would! I would do one verse. If that's going to be our goal is to do this farewell song. We want it simple, easy, short.*" Despite Deborah's repeated appeals to create three verses, Christopher continued trying to convince her that the group should only create one verse, offering the rationalization that *"You don't want to go multiple verses, feel like you've interrupted that flow. When we are going one verse, easy to remember."* The somewhat awkward tension arising from this conflict was alleviated by Caroline, who intervened to suggest creating one verse as a farewell song and adding other verses about the church mission statement

and the diverse activities that put the mission into practice, which would allow them to "*incorporate more concepts into the song.*" Her mediation reconciled everyone, and although the group experienced conflicting ideas, they had managed these and compromised regarding the composition of the lyrics.

Quilting the Words: A Common Activity Becomes a Symbol to Tell Their Story

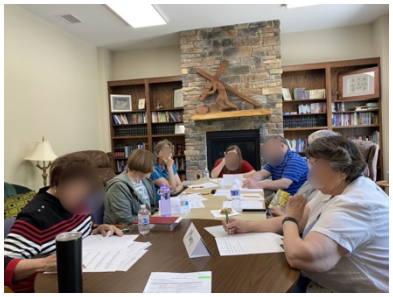


The word-making process prompted participants to reflect on the church activities that were part of their daily lives. To describe ways to "*share this good news through our daily lives*" from their mission statement in their lyrics, group members brainstormed examples of the activities they are already practicing as a way of pursuing their mission statement in the organization, including "*caring for others with kindness*," "*quilting*," "*Bible study*," "*flowers wall*," "*prayer wrap shawls*," and "*hospitality by giving food*."

Among the presented ideas, 'quilting' was selected as a key representative activity of the Preach, Teach, Reach church. They developed this keyword into lyrics through reflecting on what the word ultimately means. Participants creatively expressed the meaning of quilting, which involves weaving and sewing different patterns and fabrics together and making them as one. The group members developed this idea by connecting it to their mission statement, "*All are welcome with compassion and love.*" They creatively expressed the idea as *wrap shawls*, referring to the result of being made through "*quilting*" with love that can "*warm the people*." In the final version of the song, other church activities were

added as well: "*We will show our love and kindness with ev'ry one. We will wrap you in our arms and never let you go. In the quilts we make with love, with the food we make and share*."

Working Individually but Organically: Participants Contributed Differently to the Cocreation Process



A prominent lyric-writing tactic in this group was that participants often created lines or phrases through individual work and then brought them to the group to assemble into the song lyrics. Participants created and trimmed the lyrics together while conversing, yet they also often worked silently on their own, especially when focused on the word creation process. This pattern was captured by those who had previous experience in songwriting or who showed a preference for individual work over group work. In the later stages of lyric creation, people who had not revealed their group vs. individual work preferences also showed a similar pattern.

For instance, Caroline and Deborah often asked the other group members if they had already written any phrases. "*Is your first line [ready so] we can build some in it*?" When asked, participants would recite a phrase they had prepared or mentioned previously but that had not been yet selected for the lyrics. Proposed phrases were accepted with statements such as, "*Oh, that's good! Yeah, it goes on the second verse.*" In this context, Christopher, Ruth, Cheryl, and Wendy took responsibility for creating, preparing, and supplying words to fill the empty spaces. Deborah and Caroline constructed the structure of the lyrics and arranged them by moving and relocating the provided phrases back and forth, here and there, to make sense. This process seemed like doing Tetris or assembling Lego blocks. Kimberly used the church's catchphrases as a blueprint to organize the lyrics, attaining a balance by adjusting the lyrics corresponding to

each part of mission. The group worked together organically, yet each was contributing differently to the group work.

This unique coworking dynamic was also observed as the group trimmed words through singing. Because the PTR group had moved to the conference room, which had no piano, they creatively filled this gap through employing a human resource. Specifically, Caroline, the PTR church's song leader, actively substituted for the piano, with group members reciting lyrics to check the rhyme or the fit and then her singing them to the melody. It sounded so natural, seeming almost as if the group was inputting the lyrics into a computer via coding language and checking the output by hearing her singing, like a jukebox. In contrast to the TGP group, who had a piano and whose members all continuously sang while creating lyrics, most PTR group members read the text out loud and only a few people sang on behalf of the group. In this process, assigning the roles was done implicitly and organically. Without a word, roles were distributed, assigned, and conducted.

Artifacts of the Preach, Teach, Reach Case

A Copy of Cowritten Song

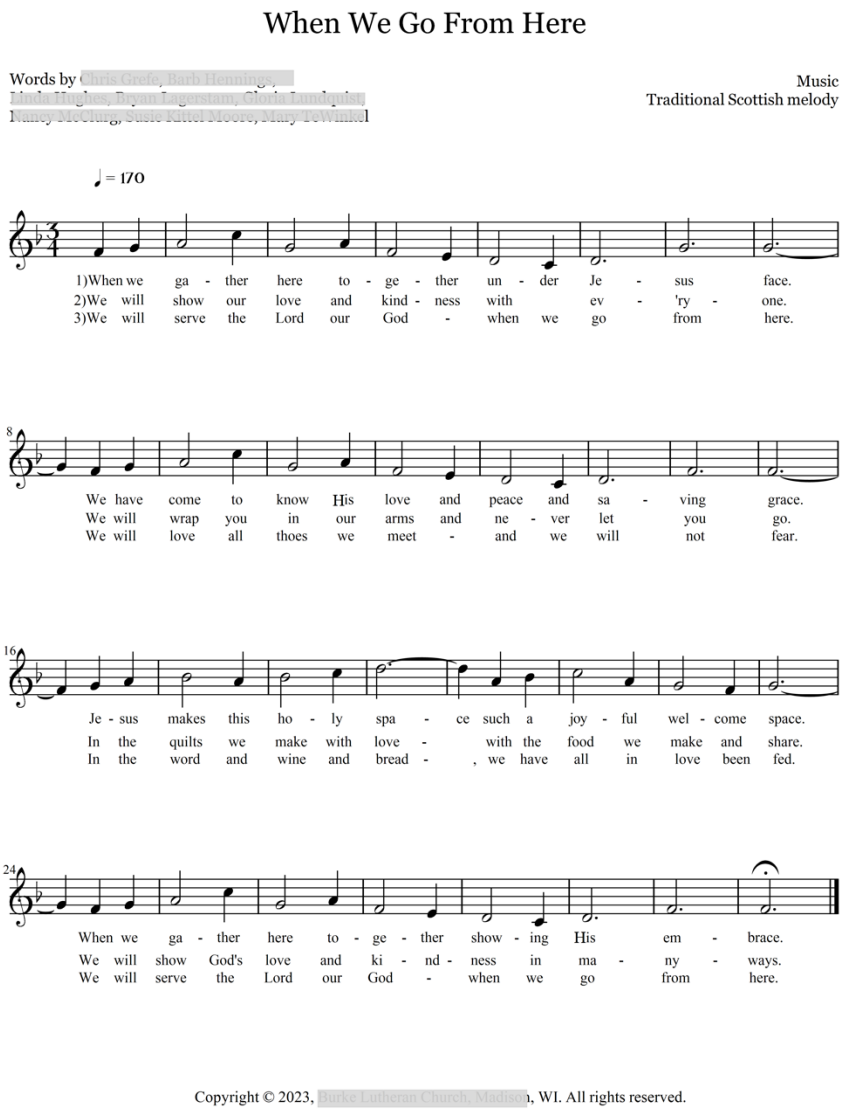


Figure 4.6 *Sheet Music for the Cowritten Song by Teach, Preach, Reach Church.*

Audio Record of the Final Performance

The sound data recorded during attendees' performance of their cowritten song in the songwriting seminar is available via Google Drive at this link:

https://drive.google.com/file/d/1JOnER9xso6M95WIvXFE6Uju-qFqdDIIq/view?usp=sharing

Chapter Summary

In this chapter, stories of three church organizations, located in urban, rural, and suburban areas, were presented as the result of the organization case analysis. Each organization's story is presented with photo documents and artifacts created by organization members who participated in the intervention of the study; the songwriting and performance seminar.

Each organization's story narrates and illustrates as condensed the critical incidents that demonstrate how creativity, critical reflectivity, and proactivity enhance participants' informal and incidental learning processes during the songwriting seminar, as well as their captured informal and incidental learning outcomes at a collective level. Moreover, the stories revealed each organization group's unique co-working dynamics and their situated contexts.

CHAPTER 5

RESULTS: CROSS CASE ANALYSIS

This study aimed to explore and understand how to enhance informal and incidental learning through an expressive arts-based intervention experienced by an organization's members in an organizational context.

The following research questions guided the study:

RQ1: How do critical reflection, creativity, and proactivity enhance informal and incidental learning through an expressive arts-based intervention?

RQ2: What informal and incidental learning occurs as a result of the experience of songwriting and performance as an expressive arts-based intervention in a church organizational context?

This chapter presents the results of the cross-case analysis of the interview data. The analysis identified six themes related to participants' informal and incidental learning outcomes through the experience of the songwriting and performance seminar, and how the three enhancers—critical reflection, creativity, and proactivity (Marsick & Watkins, 1990, 2015)—influence and function in their learning process. The results reveal the themes and subthemes identified in participants' critical incidents. It also provides a narrative account of each theme, supported by interwoven critical incidents as demonstrations.

Overview of Findings

Six themes and subthemes were identified through inductive and deductive approaches to participants' critical incidents. As an inductive analysis, the critical incident was linked to the

research question to explore and investigate participants' informal and incidental learning experiences. Then, the theory of informal and incidental learning (Marsick & Watkins, 1990) guided the deductive analysis of each critical incident into the three enhancer categories.

To answer RQ1, the results confirmed that participants experienced creativity, critical reflection, and proactiveness through the co-participatory songwriting process and performances, and their learning experiences were enhanced by them. For RQ2, the results confirmed that organization members experienced informal and incidental learning through the expressive arts-based intervention and their learning outcomes were presented collectively. At last, the findings found and proposed a new enhancer and a mediator for the informal and incidental learning process. Table 5.1 presents a summary of the six themes and several subthemes identified.

Table 5.1

Summary of Prominent Themes and Subthemes

Three enhancers of informal and incidental learning		
Creativity	[Theme 1] Coworking promotes collective creativity	Creativity is promoted by diversity through coworking
		Participatory arts promote individuals' creative expressions that facilitates organizational learning
		The structure and constraints of music evoke creativity
Critical reflectivity	[Theme 2] Critical reflection stimulates IIL at the individual to organizational levels	Critical reflection on mission led to organizational learning
Proactivity	[Theme 3] Proactivity Impacts Individual Learning Attitudes and Collective Identity Formation	Collective level of identity building
		Promotes proactiveness in learning at a personal level
		Fosters democratic decision-making
Learning outcomes of informal and incidental learning		
[Theme 4] Successful coworking experiences in creative endeavors lead to positive perspective changes toward group collaboration		Learning of coworking as a group
		A positive shift in perspective about co-working

New enhancers for informal and incidental learning	
[Theme 5] Emotions delivered via expressive art help sustain and motivate learning	Joy of expression through the arts sustains learning
	Sense of pride, fulfillment, and achievement about the final creative product motivate further learning
	Performing amplifies emotions and provides a new way of learning
A mediator of a favorable environment for informal and incidental learning	
[Theme 6] Projected authority affects voice in participation	Leadership role in an organization effects
	Educational background or role in music effects

Research Findings

RQ1: How do critical reflection, creativity, and proactivity enhance informal and incidental learning through arts-based intervention?

Theme 1: Coworking Promoted Collective Creativity

I Can Be Creative With Others

The experience of the songwriting seminar, specifically the lyric cowriting lyric process, allowed participants a different dynamic than their usual creation process. In working creatively, participants perceived individual work as a linear or "following process". In contrast, they described group work as a process of continually experiencing other participants interposing with "other ideas, other solutions, and other ways of thinking".

Grace introduced her creative habits as being "*more introverted in the thinking process when it comes to the creation of things.*" In writing sermons or lessons to teach, she said, *"I always do that alone."* Thus, "*working with a group, that was a different dynamic*," and through this experience, she learned, "*I can be creative with others."* Thomas also mentioned this different dynamic in coworking:

> *When you have a group of people, it brings on a whole new dynamic. I mean, in that kind of setting [co-writing as a group], you just have to, as you have an idea, then you voice it and it may not be used, you know, but it might spark something else in your mind. So it's a creative process from that standpoint.*

He highlighted that given a new dynamic, the requirement to collaborate with others "sparked" new avenues for his creativity.

Martha shared her thoughts and ideas regarding how different "*working together*" is from the experience of working alone in creation. She elaborated on the differences based on her experience of the coworking process during the seminar:

> *Well, there are just a lot more ideas floating around. And, again, it's nice to have something that I never thought to build on to hear other ideas. Because it's so easy just to be focused. And to have blinders on and to just not be open to other thoughts, other ideas, it's sometimes like working a crossword puzzle, and the clue that you're given, you know. You think, "I think in one way," and then realize, "Oh, there's another way to think about this!" That's what makes it fun and challenging.*

Group work helped Martha be more open to other ideas, other solutions, other ways of thinking. She also highlighted that creativity could be both *"fun and challenging."* Jean, who had never experienced this kind of cowriting activity but had written poems on her own, reflected similar ideas, noting that she had begun during the songwriting seminar to think, "*It will be easier if there were more people around doing and helping, because you get more ideas."*

Helen saw group work as vital to her successful creation process. She believed that engaging with diverse ideas through group work benefitted her group's creativity:

> *There're more available ideas that can be used. Whereas if I was doing it entirely by myself, it'd be whatever I come up with. So this should be a better product, if it's got more ideas.*

Kirsten also shared her experience of collective creativity through co-writing lyrics. Unlike her usual creative writing work, specifically writing raps, "*the experience of teamwork was something that was different when you're talking about creative thought."* She believed that

this creative process was beneficial because teamwork allowed her "*to get different ideas*." She gladly said: *"We have eight different ideas. Eight different ideas!"*

Tiffany's story confirmed Kirsten's point that working with diverse participants helped her creative work in the songwriting seminar.

> *I think, yeah, there's always anxiety over when you work with other people. And I tend to be an anxious person anyway. So it doesn't take much. But yes, I felt like this group was ... we were different ages and stages and race, gender, all that kind of stuff. And I think that was really helpful in the topic that we picked and getting there.*

Tiffany also shared her experience of realizing "*how valuable it is to have different voices around the table and to hear from a lot of people, not just someone who's like me*" through this songwriting seminar, especially in the cocreation process.

This sense of value was captured in Martha's story as well. She explained how sharing conversations with group members with diverse backgrounds and life experiences broadened her perspective to see the theme, "no barriers, no walls, no exclusion," from a different aspect:

> *It's a really good feeling to know. "Oh, wow, I never thought of this!" And this makes me a better person. It gives me a broader perspective on things, it makes for a richer experience. Oh, yeah. I think, you know, to be made aware of that. And it's, it's very affirming, I think to know that, "Oh, I never thought of that!" This is I need to think more about this.*

Kirsten argues that the coworking process helped her focus on the *goal* and the theme of the song, but in a different way. The collective work setting pushed her "*to think of [the theme] outside of the box*" through creative expression:

> *All they did was challenge me. It just challenged me to do better, to search deeper inside myself and come up with a solution, and come up with a common ground with the rest of the group. That's all they did. I understood what the assignment was. I understood what the goal was, and that's what I did. It did not make me sad because some of my verses or my lyrics, or ideas were rejected. No, because there are even other people coming together that may*

> *have an idea, and all I knew that, it was for the best for me or whatever. Can I do this? Yes, I can.*
>
> *And that [working with others] allowed me to think outside of the box. … All it did was polish me and challenge me to think of it outside of the box and think of it a different way.*

Similarly to Martha's reflection, Kirsten's comments indicate that the collaborative creative process was a challenge, but a beneficial one.

Co-participatory Expressive Arts Medium Promotes Individuals' Creative Expression and Organizational Learning

The final product of this collective creation inherently reflects diversity. Making a co-participatory work of art requires individuals to exchange their diverse ideas and experiences and work together to converge them into a final, collective product. This group songwriting setting encouraged participants' creative and proactive expressions by alleviating potential concerns such as feeling "singled out" as solely responsible for the group's communication and creation. The results reflected that the medium of expressive art benefitted participants' co-creative songwriting process.

Christopher shared a unique trait of creative collaboration he perceived through this songwriting seminar and described how it was different from other group work he had experienced in the past that had not used an arts-based approach:

> *I guess I didn't think about whether it was the songwriting that helped it work better, more so than some of the other group work that I've done before, which oftentimes was a lot more factual science presentations or geography presentations. … I could see that going either way, though. Especially expressive arts help, each person wants to have their own expression on it. And I could see that working for and against. And so I think this works because of the way you [the researcher] introduced it, and the way you talked about this, that we were going to be composing a song for the wider group for the congregation. So that alleviated our concern about feeding my specific expression that now we're expressing for our whole congregation. So we're representing not just ourselves, but collectively. And so once we started, I think*

> *starting there helped us to work cooperatively. Because then we had to acknowledge that we were all of there as representatives of a larger group.*

Christopher's story described how this collective creation process alleviated the intimidation participants may have felt regarding sharing their voice, thoughts, and ideas as an individual organization member. The diversity of voices represented in their collective art product, the song, helped encourage participants to express themselves and prompted them to suggest diverse and alternative ideas.

It is also captured in Helen's comments:

> *Especially since we're all members of the church, and if we're going to use this song in church, it should be something that we all like, well, once we get done with it, and since we all put something into it.*

Writing a song about their organization allowed participants to feel collectively responsible for representing the many diverse voices in their organization. This communal creative environment encouraged each individual participant to voice their own personal thoughts and ideas proactively. Moreover, at the end of the day, these profound diverse ideas can be collectively merged and synthesized. This cocreation process allows learners to feel free to attempt and experiment with their creativity through trial and error.

The Structure and Constraints of Music Evoke Creativity

The structure of music—in other words, a certain degree of limitation to the creation—fostered participants' creativity. Unlike freewriting, songwriting has certain limitations and structure, such as rhythm, melody, rhyme, and tone. During the songwriting seminar, the word-making process pushed participants to stretch themselves, both individually and as a group, to find or create a better expression to fit a given form.

The struggles and efforts to work with the selected music were often found in participants' stories. Some thought that rhyme and meter would elevate the musical refinement

of their final product. Helen's story reflects how participants tried to overcome or effectively use the art form to express their story:

> *What we did have as a priority was making sure that we had the timing right, so that you know that each word that needed to be emphasized was on the right part of the measure. And we had the number of syllables and stuff that we worked on. So, like I remember in one of the verses, we wanted to use the word "gathering place" because that's what our church name means. It's an Indian name, and it means a gathering place where wandering people come. And so we wanted to figure out how to fit that in. So, you have to have the word emphasis on the right part of the measure. So we worked quite a bit on that line to get that. So we were pretty concerned about the timing and the rhythm to make that right.*

Martha shared that the experience of word-making was *challenging.* She *"had to be willing to think and to stretch to make changes, again to compromise."* The process pushed her and her group members to keep creatively pivoting and to try out diverse words that expressed their story and also worked well with their given structure:

> *It was a little challenging, sometimes to think, oh, okay, this doesn't really work. How can we come up with the right words in the right rhythm to make this work? And, we had to do some thinking. We had to be willing to think and to stretch and to, and to make changes to, again, to compromise. Because sometimes, when I come up with an idea, I might really like it, and want to hold on to it, but there may be another idea that's better, that fits better. So I need to be willing to change to compromise to be open to other suggestions.*
>
> *We really did have to struggle, but in the end, you come up with a product that you are proud of. That you feel like, "Okay, this says what I want to say!" So the struggle is worth it. And sometimes struggling with things makes it better. You come up with a better final product.*

Wendy's story revealed how the co-creation process was beneficial for her to precisely express her ideas as lyrics:

> *Verses that I was kind of working on and trying to incorporate, and I admitted it didn't rhyme. And we just couldn't come up with a word to make it rhyme. And so as I was like, I was okay, if they would have come up with something that was reworded, you know, it wouldn't have bothered me, or if they had trashed the whole thing. But I was, as we were sitting there, I was hearing, and*

> *we had talked about, we wanted to incorporate, like 'kindness and love' as a couple of things. Then somebody mentioned, "Oh, we should mention our quilts and the food," and you know, and so, and the other verses really didn't focus, mentioned those. So I was trying to think of a verse in some way to incorporate that, and I did the best, so I put that [in] the verse. I think we might want to tweak it a little bit to change it a little to make it sound better or whatever, but I think everybody liked the concept, just tweaking some words here and there.*

As Wendy's reflection illustrates, the group creation process facilitated and improved her individual creation or expression of her ideas through interactions with other members, who tinkered with concepts and offered additional ideas such as *"quilts and the food"* as examples to elaborate the concept of "kindness and love" that she wanted to include in the lyrics.

Theme 2: Critical Reflection Stimulated Informal and Incidental Learning at the Individual, Group and Organizational Levels

The results revealed that the songwriting seminar, especially the use of scenarios as a writing prompt and the verbal group discussions, promoted participants' critical reflection on the theme of their song. This reflective process included meaning-making at both the individual and organizational level, such as by seeking to incorporate the mission statement or catchphrase of their church organization into their lyrics. This co-creative experience provided an opportunity for each participant to ponder their organization's vision and values and to explore how those abstract ideas or concepts can be understood and digested by themselves, asking questions such as "How am I looking at this?" or "What are my interpretations and understandings of it?"

Critical Reflection on Mission Led to Organizational Learning

Caroline's story demonstrated how this songwriting seminar provoked her critical thinking about what her visionary organization would look like. In group discussion about creating a song about their organization, the group had to decide on whether to make a 'welcome song' or a 'departing song'. Referencing the writing prompts in scenarios, Caroline was able to

concretely and vividly imagine her impressions or perceptions of the church from a newcomer's perspective:

> *Oh yeah, it didn't immediately come to me that, you know, as I was kind of sitting there thinking about whether we could present the same information, whether they really were the same information...And I think at one point, I did kind of present it to the group, I said, I think a welcome song is more about who we are. If a new person comes into our church, this is what you'll find here. You know, we hope you'll like what we're saying we have, and so you want to stay here. Whereas a departing song is kind of more like, what you've gotten out of the service, "go and serve the Lord out in the world." You know, "you've been refreshed, go out there." And that's not what a new person needs. A new person doesn't understand that yet. Or, you know, maybe if their church they would, but somebody who's unchurched comes for the first time, you know, know what, going out and serving the Lord means, that they're just there to see if it's worth their time to come to church.*

Caroline experienced imagining the situation from an unchurched person or non-organization member's perspective, which can be regarded as a meta or third-person perspective. Writing a song about their organization helped Caroline reflect more deeply on the organization not only as a longstanding member such as herself experienced it, but how a newcomer might experience it too.

Ingrid stated that the songwriting seminar gave her "*a chance to stop and just think*" about herself and the relationships with her organization in depth, like *"how significant your faith is*" or "*What this organization means to you*":

> *Well, I think for the first time that I can remember a long time, and I don't know how to put this... I think it was beyond we go about our days and Sunday is church, and then it might be Thursday as a council member and or council time, and then we serve it, we're just busy. But in this [songwriting seminar], you had time to breathe it in, or take it in, and just realize how significant your faith is, you know, and how important it is to stop and just think a little bit, you know, and that's what I felt in dealing with this (songwriting). You get to thinking, what does this mean to me? I mean what's in you,[to] have a chance to look inside you.*

> *You have a moment to reflect on your faith and on your relationships. And you know, you reflect on God.*

Scenarios Focused Individual and Organizational Learning About Mission

Many participants confirmed that the scenarios provided were helpful in prompting their critical reflection on the theme of the song and their organization. In particular, the organization's mission statement as presented in the scenarios was regarded as critical for evoking thoughts, ideas, and related experiences to mediate participants' deep reflection on their church mission and the associated values at an organizational level.

Thomas shared that the scenarios of the theme were beneficial for the group members, helping them understand their chosen theme and share related ideas and thoughts. Reading the scenarios also smoothed the way for the following step, discussions on the theme, which became the foundation for his group to create intuitive and conversational lyrics that elaborated on the abstract theme of their song (the group's lyrics are indicated by quotation marks in the passage below):

> *Yeah, the scenarios I thought were very good in terms of what you [the researcher] had outlined for us and then trying to take that to come up with the basic theme of what we were trying to say. But that conversation I thought was very good that happened.*
>
> *When you look at what we came up with, it's very conversational, and yet it gives the message, "Come and speak to me, friend. When you feel alone," you know, that's a powerful statement. "I'll share conversations so you'll feel at home." You know, it's simple, but simple is good. It's direct. "I'll be there to listen, caring as a friend. When we stand together, barriers will end."*

Ingrid described how the provided mission statements in scenarios were used as keywords or as key ideas for their lyrics. Referencing the provided scenarios helped the group acknowledge their goals and missions at an organizational level and primed the pump to prompt related thoughts and ideas:

> *We started really looking at our goals and our mission statements in our scenario, and then, you know, we started saying, "Okay, now we want to get in these important parts are our mission statements." And we did, you know, our mission statements include "sharing the spirit, worshipping God and praising." I mean, it all came from the scenarios.*

Multiple participants mentioned that they had not previously had the chance to look closely at their organization's mission statement, while some were aware of their church organization's mission statement but only vaguely, even though they have been members for a long time. Helen shared that her group members have known each other for a long time but have never discussed or pondered their church's mission statement before. Consequently, the scenario "to write lyrics about your organization's mission statement" provided the group with a new context and setting for their group work, as well as a new subject:

> *Since I'm used to do this [writing a song] by myself, I'm not used to doing this with any of them [her group members]. So that was new. I do other stuff with them. I know all these people. And I see them, but not in the context of writing music. And it was very different from the usual stuff. And especially since we're all kind of related. Most of the time, we're getting together for somebody's birthday or a holiday or something. We're not getting this is more like kind of work, producing something. So we don't usually get together in this kind of context.*

> *If we were together on a family basis, we would not be talking about the mission statement. Yeah, we'd be talking about family stuff. We might talk about church stuff, but I really don't think we would ever be talking about the mission statement of the church. We'd be talking about what's going on at church, you know, who's showing up in church, What's the minister, What's the music like, you know? But we wouldn't be talking about the mission.*

The songwriting seminar provided a new context for a group of organization members who were familiar with one another to consider their organization in a new light. Through co-writing a song, group members learned and reflected on their organization's mission statement and core values and discussed them with fellow organization members. Participants perceived these discussions on the theme as a thought-provoking and analytic process.

Grace's story demonstrated how conversation and discussion on the theme helped participants broaden their perspectives regarding the subject of their song. Sharing conversations with diverse group members and their personal experiences, thoughts, and ideas about the theme initiated her deep reflection on her organization:

> *I was just thinking one of the things that really struck me during that was the variety of people in our church. I hadn't really thought about it before. But like you said, looking at the choir, for example. Male, female, old and young, races different. We have such a variety of this church. And it hit me when we were looking at that song. We didn't really key in on that. But, that really struck me 'the grace of God' and how we're say[ing] to the world, we are open to everyone. No matter who you are, where you come from, what you look like, you're welcome. And we are here for you. And that's what I guess that was my awakening that this church was really that.*
>
> *I guess that's what songwriting does for me, it opens up my eyes. Writing music, writing and creating words you go through a process like we did of putting different thoughts and different words up on that board.*

Here, Grace evaluated the process of reading scenarios and sharing conversations—the preliminary step to word-making—as "*thought-provoking*" and "*analytical*," and this process led her to recognize an aspect of her church that had been previously invisible, an example of incidental learning.

Theme 3: Proactivity at Individual, Group, and Organizational Levels Impacts Individual Learning Attitudes and Collective Identity Formation

Facilitating Organizational Identity Building

The results revealed that the experience of writing a song about their organization helped participants recognize and develop their organizational identity.

The Song Was About Us. Kirsten's statements reflected how the experience of writing a song about their organization had enhanced her collective identity as a member of the organization (the group's song lyrics are indicated by quotation marks in the passage below):

> *That the song that we wrote about...was...really about us. Yeah, it was about us. We weren't thinking about that, but if you look at the lyrics, it was about us.*
>
> *So what if we didn't know it was going to be about us? But look, as we get to write, it became about us. So, "Come and speak to me, friend. When you feel alone. I'll share conversations so you'll feel at home." That's exactly how I felt. "I'll be there to listen caring as a friend when we stand together, barriers will end."*

This highlights creating a song about their organization with their own expressions and tongue to describe it enhanced a collective level of identity building that spoke directly to Kirsten's experience as an individual member as well as the group's experience as members of a shared community.

Wendy's story also captured participants' awareness of their collective identity during the lyric writing process. She described her group's lyric-making process and its strategy. To make the first verse, the group began with Christopher's quickly sketched poem and tweaked and converted it to become more "*our song*":

> *We just tweaked it [Christopher's suggested phrases], because there were some words that just didn't fit. And we changed it from "you" to "our," that rather than "you." I think when he probably wrote it, he's used to prayer, preaching and talking about "you." And we changed it to "our." Yeah, so it incorporates [what] everybody felt kind of thing.*

This alteration and reshaping of their pastor's proposed words reflects the proactivity shown by Wendy and her group members and their strong collective identity as a group acting on behalf of their organization.

Martha claimed that the final product of the songwriting seminar expressed her organizational identity well in terms of their pursuit of values and goals as a church organization. Through songwriting, she was able to recognize her organization's core values and goals. Awareness of those organizational values and goals was reinforced and developed in a more detailed manner throughout the seminar. She perceived the co-written lyrics as elaborating and expressing "*what we want it to say*" about their pursuing goals and identity as an organization:

> *We were able to come up with, I think, a very fine product of a good song that expressed for us the openness and the welcoming that our church wanted to share with others, you know, we really do want to be a church that is open to all and accepts all.*
>
> *And I would love to know how people who are coming to our church for the first time how this would make them feel. Would it make them feel welcome? Because we always think of ourselves as being a very friendly church, you know? But I know people in the church, and I'm just wondering if I were a visitor for the first time, what I would feel like, this is a friendly, welcoming place?*

Participants showed proactivity and a willingness to represent their organization. Christopher indicated an intention to further work on trimming their final product but emphasized that work should be done as a collective: *"I don't want it to just be a me thing. I wanted to like to get as much of the group to invite as possible. Yeah, it could have [been an] all of us thing."*

Proactiveness at a Personal Level in Learning or Trying New Things

Results captured participants promoted proactiveness at a personal level as well. Throughout the experience of the songwriting and performance seminar, participants were continually encouraged to actively express themselves in diverse ways. Jean shared that her approach to learning has become more proactive, specifically toward embracing new learning opportunities:

> *How do I feel now after I have gone through this [songwriting seminar]? … And it makes you want to, like I said, it makes you want to get in those kinds of situations again, where you learn something and do something different. Even if it's going to a painting class or doing whatever! It makes you want to do something again, not just out of your normal routine.*

Jean also noticed that this seminar required active participation from attendees, which promoted a proactive attitude in learning as something individuals are actively involved in, rather than a passive experience of only sitting and listening to somebody:

> *You were involved in anything that you have invested in, you know, that you have something involved in it, that's, we know that teaching kids that if they're invested in it, or if they make part of it, why they remember it. So that's a big thing. I think the fact that you did it, that you will remember it now, because you didn't just go and sit and listen to somebody, you know, saying or telling you what to do, you actually had to think, and you had to be involved in it. So that's the part of learning that is important.*

Kirsten stated that the songwriting process invigorated her to express herself better. A group member encouraged her to write lyrics first, which was not as she planned, but she perceived it as an opportunity to learn a better way to express herself. She explained, "*It allowed me to express myself without a melody or have any tampered like, just not as subject to say anything, just to go with the rhythm. It allowed me to express myself like as if I were to write poetry.*" The experience of better self-expression through the seminar stimulated her to "*want to do it again*," which reflects her proactivity toward creation and expression.

Fostering Democratic Decision-Making

During the songwriting and performance seminar, participants experienced a democratic way of decision-making, which, in turn, cultivated a more horizontal work environment. Some participants paid particular attention to providing equal opportunities to the group members in decision-making or meaning-making as a group. These phenomena were often noticed when a group decided on a theme and a tune for the song.

Wendy's story described how her group made a decision involving many different ideas by employing a voting system:

> *I guess we kind of, you've seen us struggling to picking which song. So, we did the voting system, which worked. It worked because everybody had a different song that they liked. And, I liked several levels, you know, I could have gone with any album. So it was kind of a hard decision in terms of which one do I like the best. …but I think everybody was satisfied with what we did, the voting process, to pick the song.*

Wendy reflected on their group decision-making processes as "*everybody felt like they had the opportunity to share their ideas and input*".

Thomas described how his group communicated and made a decision in the lyric-making process, indicating that he and his fellow group members felt comfortable to share ideas and thoughts with the group:

> *As you exchange ideas and various rhyming schemes and what you're trying to communicate, you know, I think it helps to have to let that leadership evolve naturally if that's possible. But, I think everybody there felt free to share their ideas. And so there wasn't any coercion or anything that way. It was just kind of a natural process that, you know, you kind of have to move through to make it happen.*

Autonomy Increases Proactivity in Coactivity

You Gave Us the Freedom. Participants reported that giving overly detailed instructions or limitations could have hampered their creative working process. Ingrid's story confirmed that the songwriting seminar gave the group freedom with minimal restrictions, which helped them derive a successful final creative product:

> *I think if there would have been a lot of a lot of directions, I think that would have probably hampered us more, but you didn't. You [the facilitator/researcher] gave us the scenarios, the possibility of what kind of tunes we could do. And then you get it. "Okay, now go and do it" … I think that that's probably why we did well for us was because you gave us freedom.*

Ingrid's comments reflect how this study intervention, which was designed and conducted to respect each group's autonomy, successfully induced participants' active involvement and engagement with their own unique creation processes.

RQ2: What informal and incidental learning occurs as a result of the experience of songwriting and performance as an expressive arts-based intervention in a church organizational context?

Theme 4: Successful Co-working Experiences in Creative Endeavors Lead to Positive Perspective Changes Toward Group Collaboration

Learning of Collaboration and Co-working as a Group

Findings showed that through the songwriting and performance seminar, participants learned and refined their skills in collaboration and co-working as a group. Participants experienced struggles and challenges to compromise on different ideas in the co-creation process, and this cultivated their capacity to deal with the complexity of collaboration and decision-making.

Working Together is Complex and Challenging, So It's Good to Have Worked Through. The experience of song-making as a group gave participants a positive perspective on dealing with complexity to make a collective creative product. Working with various people enabled participants to exercise and experience the success of a complex and challenging co-working process.

Reflecting on their co-working process, Martha said, "*It was a very good collaborative experience*." She experienced a successful co-working process with people from different

backgrounds which helped her feel positive and confident enough to have a proactive attitude in dealing with complex and challenging situations in group work. Through this experience, she learned collaboration skills such as flexibility and listening, which can be "*a good life skill*" as well:

> *I enjoyed being a part of a collaborative team. I enjoy[ed] working with other people, listening to their ideas, and sharing my ideas. And that was just really a good experience as we try to come up with the proper words for our song. Just we had to listen to each other and be willing to make changes so that everybody was happy with the outcome. So the collaboration and working together was very meaningful to me.*

Working with organization members in alternative learning or working spaces through songwriting allowed participants to demonstrate and foster the capacity "*to work with complexity in real life*."

Thomas also mentioned the complexity of the co-working process. The collaboration process can be "*a little chaotic*" and "*is not necessarily an easy or always clear process.*" Through writing a song as a group, he learned that "*a collaborative effort really does take time, flexibility, and…an exchange of ideas*":

> *I think one of the things that pointed out to me during the seminar that we had was that a collaborative effort really does take time and it takes flexibility and give and take, an exchange of ideas, and then you try to meld all of that together to find the best union of those ideas to come up with a lyric that will be meaningful. So it just pointed out to me that it's not necessarily an easy or always a clear process. It can be a little chaotic, which, to me, that's kind of part of the excitement of it because you have all these different ideas coming and then together. But somehow you're able to kind of fashion into some unified vision to make it happen.*

We Had to Learn to Work Together. During the seminar, participants experienced the need to compromise among different ideas in creative collaboration. Deborah described her group's creative process as:

> *Well, there has to be lots of compromise if you have a group of seven or eight people. I mean, everybody has their own ideas. So we have to listen to everybody's ideas. And then we have to agree on which verse we like, best to include in our songs. We didn't have any fights or arguments…We had to learn to work together. We learned how to do it. You know, phrasing was a little bit difficult. I did feel that we learned how to listen to each other's ideas and decide what we like best.*

Caroline explained her group's co-working process as "*the dynamics of working with seven strong wheels.*" She evaluated members of her group as having strong opinions and characteristics, noting that this sometimes meant they "*went in some different directions*," but they "*all came together and input something that worked together.*" Similarly, Kirsten described her group's collaboration process as "*everybody plays a different part. Then, we come together and it becomes one song*." She elaborated on this experience:

> *Everybody has a function. Everybody was. I wanted to run. I wanted to rap. Remember that? Then Thomas wanted to play the piano, and Grace was kind of quiet for a second. She gave her two cents, but that was about it. She just let us go from there. Tiffany was saying just about anything. She loved writing, right? So we had all these pieces, right? We finally came together and it became one solid thing. It became what it came from that is, God's grace set us free. That's what came out of all those different things. So, you have these different personalities and these different ways and approaches to it, but you see what I'm saying? When it came together, we were all one body. We were all on one accord.*

We Learned How to Feed Off Each Other and Incorporate Each Other's Ideas.

Through the seminar, Tiffany "*learned how to write a song as a group*." She elaborated on this learning experience as *"learning how to feed off each other and incorporate each other's ideas."* She described her usual work habits as task-oriented and tending to make more decisions by herself than in a group. However, the co-writing process required her "*to moderate*" herself, "*not to take over*" nor to dominate decision-making but to cooperate and contribute to the group work. To accomplish the songwriting task, she took on the role of organizing group members' thoughts and ideas so that her group could proceed more smoothly. She also thought that organizing ideas on a whiteboard could prevent her from overemphasizing her own ideas. Reflecting on her co-working process, she shared, *"I made myself make room for other voices."*

> *I remember there were moments I was frustrated, definitely. But I also remember that there were a lot of moments when I was like, "Wow, I can't believe we came up with that. That's so much stronger than what I would have done by myself!" I love the feeding of ideas and all that … I didn't know how to write a song as a group. And that's what we learned how to kind of feed off each other and incorporate each other's ideas.*

Likewise, Kirsten shared that the co-working experience was challenging but helped her "*learn to be open to other people's ideas*." Unlike her usual independent work style, the group work process required her to deal with "*eight different brains, personalities, and characters to bring one idea, to pull out of one idea*." She emphasized collective decision-making by reasoning that "*our ideas together made it more powerful, more meaningful*."

A Positive Shift in Perspective About Co-working and Collaboration

The study captured learning outcomes from the intervention as participants became more positive and proactive in embracing new ways of learning. This phenomenon was often observed in participants who usually prefer individual work and have relatively introverted personalities.

The experience of a successful co-working process and its outcomes altered their perspective on group work and positively reinforced it.

What Changed in Me Was My Willingness to Engage in More Participatory Worship. Christopher had positive impressions of the way his group managed the co-creation process with their different personalities and work styles. He highlighted that one of the major things that he got out of the experience was *"the appreciation for our different thoughts and work styles."* As an introvert, he felt that this personal trait had been equally respected as benefitting and contributing to their co-working:

> *In both directions, the extroverts were really positive about accepting what the introverts had to bring. The introverts were really positively accepting [of] what the extroverts bring. And so it worked out really well. So, to me, that was just a wonderful example of how that's supposed to work all the time. And a lot of times, we don't let it work that well. Especially in school projects, or co-working projects, projects at work, you know, we let those personality differences come [as] a source of friction and frustration. I think here, we went [in] the opposite direction, and we let each other play to our strengths. And then we accepted it, and we were grateful for it. I think it went together really well.*

This successful experience of co-working with organization members changed Christopher's perspective to consider the co-participatory approach as more positive, which also encouraged him to attempt collaboration with organization members in his pastoral practice:

> *One of the major things that changed in me was my willingness to engage in more participatory worship, which I mean, this was three weeks ago [from] now, I use my sermon time in the worship service to actually request their participation. I was warned about this, that some people don't like that. But, I did it anyway. And I took a chance on letting people have their say, and it actually went pretty well. We did have a very low number of attendance that Sunday. And I think it's because I told everybody that this was going to happen and so [laugh]. And I'm fine with that. And if that's the way this works, that's the way it works. But the people who were there did seem to engage and participate in it. And I learned that from you [the researcher], from this ability [the songwriting seminar] to pull people in and let the group work out their tasks.*

Helen shared how her experience during the word-making process helped her see the value of group collaboration. Several times, she received some good input from group members that helped her figure out how to make a lyric work. In those moments, she felt "*a sense of relief because somebody else was offering some help that could be used*" and thought how enjoyable it was that "*I didn't have to come up with it all myself*." As the church music director, she took a leadership role in bringing the group's song together, but "*the others also did contribute as well, so that worked out well*." This experience encouraged her to be more optimistic about a collective creation approach. She revealed her intentions to apply participatory songwriting in her future practice at her organization:

> *I understand now, but it can work nicely, to have it as a group. … I could see if there was some reason for something that we needed something special, I can see that it would be worthwhile to try to get a bunch of people together.*

It Made Me More Open to Collaboration. Thomas shared his thoughts his experience of collaboration through group songwriting in the seminar:

> *Collaboration can give you new perspectives, not only in your own writing but to be able to hear other people[']s] ideas and the input that they give and what you can draw from that.*

This experience of a collective creation process affected him to state, *"It made me more open to collaboration*."

Jean said that her significant learning moment was when she saw *"how people can work together*." She described her group's co-working in songwriting as "*a joint effort*":

> *When I first realized that this was significant was, when I saw how people can work together as opposed to at first it was like. Oh, this is going to be you start out thinking! Oh, I have to do this by myself, I have to think of this, I have to know. And then all of a sudden, you realize that no, you just have to sit there and listen. And you're gonna get input from other people that helps you, helps you relax, and then be able to lead into a good verse or a good phrase.*

For Jean, co-working was something that she initially felt worried about, but after having this positive co-work experience, she now says, "*I wish I'd known...maybe if I would have known how easy it was to work with the other people, I would not have worried.*" She became more open to a new learning opportunity, not only co-working specifically but learning through a new approach in general:

> *I wish I would have known how much fun it was and how it was nice to go outside the box and do something that I hadn't done before. So I actually learned something. … Yeah, it made me think, "yeah, I want to, I'd like to do something like this again." Not necessarily this but, you know, that's great [to] keep on learning.*

Tiffany's story revealed that the experience of the seminar gave her the courage to deal with the group and to see it as where she could get help:

> *It gave me the impetus to work harder on trying to work through the struggles that I'm going through. I've never been one to be down and giving up and not dealing with an issue. But through all the struggles ahead. I'd just given up and was not seeing much hope for change. And seeing that you can work with a group helped me know that 'well, maybe there is possibility for change!'*

Theme 5: Emotions Delivered via Expressive Art Help Sustain and Motivate Learning

New Enhancers for Informal and Incidental Learning

The Joy of Expression Through the Arts Sustains Learning

The results of this study confirmed that participants experienced and felt pure joy while engaging in the songwriting and performance seminar. Participants mentioned diverse feelings and emotions while reflecting on their learning experiences. Their felt senses were deeply connected to emotions that arose from expressing themselves through the arts by creating and performing. Those emotions, in turn, promoted and sustained participants' learning process.

Kirsten's story highlighted the joy of expression through the songwriting and performance seminar. Sharing the moment when her group was practicing and performing by

singing the co-created song, she said, "*I was feeling authentic. I felt authentic. I felt the words that were coming out of my mouth were true*." This authenticity was achieved by creatively expressing herself through lyrics and the process of singing the song together with her group members. Creating and performing augmented her feelings and emotions about the subject of the lyrics and enabled her to reaffirm its meaning:

> *That is a feeling that's undescribable anyway. I can't help but to be overjoyed. I felt like… For now, I am able to contribute and give something back by doing lyrics and by speaking about "God's grace."*
>
> *Yes, I felt proud. I was able to express myself. I haven't been able to express myself in a long time. And I'm glad that I was able to creatively do that. And it be accepted by others.*

Retracing the experience of the songwriting and performance seminar, Jean mentioned that "*the time went fast*" since it was a "*delightful time spent*." Similarly, Ruth shared that her learning experience through the seminar "*was exciting*," mentioning that her group "*even would have liked a little more time*." Ruth recollected the experience of being "*mentally stimulated*" by the seminar: "*Oh, there was adrenaline. Adrenaline*!" While co-creating a song and performing it together, participants' senses and emotions were stimulated, allowing them to try a new way of knowing:

> *Mentally stimulated! It was the whole process of like, you know, even learning something new. And yeah, it was a sensory kind of thing. Yeah. And a new way of doing something.*

Ingrid shared her positive feelings and emotions about the experience in the seminar. She perceived the entire experience as joyful, fun, and playful despite a mistake that occurred in her group's final performance at the sanctuary. Ingrid smiled as she reflected,

> *Yeah, we had to wait for the interlude, I know! But, it was fun. I mean even when we did, you know, we kind of stumbled. We didn't wait for the interlude, but we had fun. We just really enjoyed it. Yeah, for sure. That's what I felt was.*

> *You know what? I just feel that it was a day of joy. I mean, it was a joy from the very beginning. Joy, it's just a very joyful day, and I wouldn't have missed it for the world.*
>
> *I can't think of anything other than what I've shared before other than the fact that I took away from it a tremendous respect and a tremendous, I think the word "love" comes to my mind. I think I felt love doing this. I felt companionship, respect, and love, all good things. I had nothing but positive feelings about yesterday.*

Sense of Pride, Fulfillment, and Achievement About the Final Creative Product Motivate Further Learning

Participants' stories revealed their pride and feelings of achievement about their accomplishments in writing their songs, which enhanced proactiveness in their learning or openness toward a new learning opportunity. Jean shared that she had initially doubted her group's success in songwriting. Her skeptical perspective, however, transformed into feeling "*happy*" and "*proud*" when her group completed their song:

> *I was apprehensive in the beginning thinking that there's no way that we're going to be able to do this, oh, yeah, I know, I just, this is gonna be hard and everything, and then all of a sudden you just start getting into the flow of things, and you just could do it.*
>
> *[When we completed our song] we [were] just like, "Oh, yes! that's right. That'll work. That's good!"*
>
> *I think we felt good. We felt kind of proud that we had, we liked what we had written, and it had meaning. It wasn't just that, actually you could connect to the words. I mean, you had an emotion attached to some of these things.*

Similarly, Ingrid shared that she had been unsure at the beginning of the seminar about undertaking creative work and producing a good outcome. However, the experience of creating their song allowed her to feel "*relief*" and achievement that she and her group could do what they had never done before:

> *Relief, relief that we could do this, that we were able to, because I'd never done it before, you know, this is a [the] first time. I thought when I found out*

> *what we're going to be doing at that [time], oh, we're going to be able to do this? This is hard. But you know, it was such a relief that [I can say] "Hey, you know what? I could do something like this!" Yeah, we did all right!*

Performing Its Own Creation Amplifies Emotions, Which Facilitates Learning

Participants appreciated and comprehended the final performance as "*rewarding*," "*recognition*," and "*a nice closer*" or "*a seal*," like a "*graduation*" for sharing and celebrating what they had accomplished through the songwriting activity. By performing their final creative product and singing with their own voice, participants could reaffirm their co-created song, revisit its meaning, and declare it to the public. Each final performance acted as a means to promote individuals' senses and feelings toward their creative art and to share the outcome of their learning processes.

Caroline reminisced about the experience of her group's final performance:

> *I think it was a nice distinction. I think it was worth doing it in both places [choir practice room and sanctuary]. One of the things that doing it in the sanctuary did for me was make it more real, made it more likely that we'll actually sing it. It was like, "Yeah, we can actually do this here; this is good." Yeah, just make it like a final good stamp of approval or something.*

Ruth emphasized the importance of recognition in a church organization and viewed the final performance as a recognition of their accomplishment in the songwriting seminar:

> *I think there's the thrill of showing what you've accomplished. Yeah, I did it. We did it. We've got three verses! [laugh]*
>
> *I think anytime anybody gets recognized for having done something in, within the church. I think it's a good feeling for people whether no matter who it is, recognition is important.*

Looking back on the final performance in the sanctuary, Ruth described it as a way to "*seal it like it was the final. It was like a graduation*."

Thomas experienced that performing evoked emotions such as feelings of affirmation and satisfaction for him. He discussed bodily senses when singing a song, either by themselves as a

group or hearing others performing it, especially when dealing with their own created song. He explained that hearing a body deliver its own creation is rewarding. By performing the song, all the efforts to contend and intend through the creative expressions were realized:

> *I think the reward, at least for most composers and writers, is that the reward is to hear a body deliver it. I mean, either a soloist or whatever, but a congregation. I think it's impactful. … [I] particularly felt very good about that lyric and the way it came out. I thought it expressed what I was really hoping for. And then to hear the congregation sing it, you know, it's very rewarding. [It] affirms that work.*
>
> *Well, I think there's an emotion that you feel when you're singing it with some other people… Your creation. Yeah, it definitely evokes an emotion, I think of a feeling of satisfaction.*

Performing as a New Way of Knowing

Helen's story projects how performing provided a new way of knowing. Performing by singing together "*made it real*" and was used as an opportunity to confirm their work and check its completeness. By singing their song in practice, her group could trim their lyrics to improve the sound until it felt good enough to confirm their creative work as finished:

> *That just made it more real when we actually sang it both here [choir practice room] or in the sanctuary, then it made it a real song once we sang it.*
>
> *It has to sound kind of okay when you sing it. If we'd gone through all the practice of writing the words and making a fit everything, and then it just didn't sound good at all, then we'd be like, "Okay, let's go back and change it." But if we didn't feel like we had to change it, so when we sang it, it was good.*
>
> *Yeah, I mean, I'd gone through my head, so I knew it was okay. But once we actually sing it, then yeah, then it was good. Well, that just makes it real. You know, if you can actually sing this song in church, then it's real, then you've done it.*

Ruth felt that performing allowed her group to estimate their quality of work and use it as an alternative way of learning:

> *Well, we had kind of a fourth verse thrown in front of us two. But it was kind of a matter of we need to finish. And so we ended up just going with where we were at. So I'm not sure if when I look at this, if I actually think at all, it when we sang it, it sounded okay. [laugh] So, yeah, well, maybe it is okay.*

Theme 6: Projected Authority or Role Affects Voice

The intervention of this study, the songwriting seminar, was designed and premised to regard every individual participant as having equal status regardless of their roles in an organization or their musical education background. As facilitator, I explained this nonhierarchical perspective to attendees throughout the seminar, offering reminders when necessary. Although I anticipated that participants would consider the songwriting seminar as an alternative learning activity separate from their familiar group dynamic or a work setting, the results showed that authority derived from a status in an organization or educational background operated similarly in the seminar groupwork processes. The projected authority still affected voice in how individuals expressed themselves in the seminar.

Effect of Leadership Role

In this study, a leadership role or status in an organization influenced individuals' perception of expected behaviors involving both themselves and other team members. Leadership status in an organization projected onto participation in the seminar, despite the explicit seminar structure in which every participant was regarded as an equal organization member.

Deborah and Caroline's stories demonstrate how leadership status in an organizational setting was directly projected onto their group activity, illustrating that both the leaders and the

general organization members perceived these projected responsibilities or authority. While some members felt uncomfortable with this phenomenon, some implied their expectation that a person with a leadership role in their organization should behave as a leader in the seminar to some degree. These differing expectations reveal a discrepancy in participants' perceived and understood roles in this group activity that represented a separate work setting from their usual context. Deborah remarked on new church pastor Christopher's strong leadership tendencies:

> *He seemed to be the leader of our group, definitely. [laugh]…I think maybe a few people felt that our pastor was trying to take over a little bit too much. [laugh]…that was probably why he's a pastor, because he likes to be a leader.…Yeah. It kind of surprised me. Oh, boy. He's taken over all oh boy. Oh, yeah. [laugh]*
>
> *I think we accepted it.…There was nobody wanted to say anything to him.*

Caroline's reflections echoed similar perceptions:

> *There's the dynamic that, you know, he's our new pastor. Nobody is going to tell him, nobody's going to intervene with what he's doing, because we don't want to offend him. And then we have our president of the congregation you don't want [to] offend, then we have our secretary.*
>
> *We definitely spent three-fourths of our time probably on the two verses that the pastor wrote, and they really weren't anything that anyone else says. … A pastor, he kind of ran with his own thing. … He probably, maybe felt some pressure and as pastor to produce, you know, so whatever. Ruth [president of the congregation], I think definitely expressed herself.*

In turn, Christopher's story revealed his felt responsibilities as a pastor regarding the group's success in a learning activity. He shared how he intervened in the group work from a leader's perspective. As part of leading the group, he employed a voting system, yet he chose not to vote in the critical decision-making himself, believing that his interjection would overly affect a final decision:

> *Everybody in this group, they were sharing these great ideas, but nobody was recording it. And so I realized that if somebody didn't start writing it down, we*

> *were going to start losing the ideas that are being generated. So I took on that role then to start writing down and collecting these ideas, and then trying to organize. Even the selection of the two took a little bit of work to get them to that point. Because everybody was just talking around it. And nobody was, and again nobody was recording anything. They're just talking in circles. And it struck me that, eventually, we were going to have to make a decision. … I'm not sure if pressure is the right word. But I definitely felt like at that point, that was a place that I could fit into the group to help them to narrow down their choices.*
>
> *I also find the funny thing is that I didn't vote. I operated the system. So that they could all be heard and acknowledged and worked together. But I didn't take part in the system. … That's one of the things that I often do as a pastor of a church is I try not to override decisions, I try not to drive things. I try to help everybody come to an agreement.*

Effect of Educational Background or Role in Music

The results revealed that participants especially respected and relied on certain participants with musical backgrounds or a degree in music. In particular, this tendency was often demonstrated by non-artist participants. The tendency to rely on a person with artistic (i.e., musical) authority affected the group's decision-making processes. The projected authority from music-related roles in the organization or educational background resulted in artist participants' voices being amplified and influenced over those of non-artist participants.

Jean's story illustrates how and why she expected Helen, the church music director, to act as a leader of the coworking process in the seminar. During the whole word-making process, her group members relied on Helen to validate details of their individual ideas as well as to facilitate collective decision-making as a group:

> *I expected Helen to be kind of in charge because she's written songs, she does it for church. I mean, she's got a very strong musical background. So I really expected her to be kind of leading us in how to do it. And she knew how to put the words with the notes and all that kind of stuff.*
>
> *Can anyone help [with] our decision-making? Again, Helen, I think, helps us make. I mean, we would think we had something and then she'd say, "Oh no,*

> *we need another little syllable" or "We need something there to go with the notes." And then, we go [add] something.*

In the same context, Helen was too aware of herself as a leader of the group, sharing her felt responsibility as a leader in their group work:

> *I kind of felt like I was the leader since I had done this before. I pretty much took that on as I would put it together.*

The results also captured that non-artist participants easily assumed or valued artist participants' opinions and ideas over non-artist members. Reflecting on their group's word-making process, Ingrid said, "*We were making words of salad*" and described Helen, the musician participant, as a "*chef*" who picked up the ingredients (words) thrown out by the other members. These reflections illustrate how the projected authority from a role or an educational background affected this group's co-working environment.

> *Helen probably led our group because of her, you know, extensive background. I mean, she's a wonderful musician and pianist and choir director and everything. So, we kind of, you know, she was in probably more deep thought, you know, where we came out with the words. We did, we made the salad. And then she picked out the one piece of the salad that she thought maybe would work and work on here. That's pretty much how we did it.*

This dynamic was also captured in Wendy's story of her own group, which also included a participant with an education in music: "*Cheryl has a degree in music…Yeah, majored in Bassoon. So, you know, she knows music a lot better. So, she maybe knew that the rhyming part too*." Similarly, Christopher's story revealed how he unconsciously distinguished between artist and non-artist members of his group as "regular attendees" and "musicians." This distinction was justified by their role in the organization and their educational background in music. Again, this perception affected the assigned or expected role of these participants in the songwriting activity for this group:

> *All the people there are regular attendees and regular participants at the church. Two of them Deborah and Cheryl, are our regular musicians. And so, I was really relying on them for the musical background and that information. Because that's something that I just don't have.*

It Felt More Like He Was a Teacher Grading Us and Making Changes. Tiffany's story vividly illustrates a situation of discrepant views on expected roles and granted voices. After the seminar, a music expert participant, Thomas (a music minister), sent an email through the facilitator to all of his group members with suggested alterations to a few parts of the final version of the song that they had performed together. This suggestion offended Tiffany, who perceived the music minister's behavior as disrespectful to the group members who were not experts in music:

> *We had come up with all the words and put them to one tune. And then later, you [the facilitator] emailed us and said that Thomas had figured out a different tune to change some of the words…But that took away from the group part by just kind of going back and saying, "well, these words are better, and then, this tune fits better." But, he wasn't wrong, I mean, both of those things were probably true. But to me, it just kind of felt heavy-handed. And I know that's just because he wants to make the best hymn as possible, but it just, it didn't feel genuine to our process. …"God's family will be" that's really different than "God's grace sets us free". It's a totally different thing. That kind of bugged me…So I guess, I didn't appreciate as much that after the group was over that one person took it upon himself to make changes that took away from the collaborative part.….That's like the final version, what we've decided on this final, and there's no room for changes.*
>
> *I think it's because of who he was...because he was the kind of expert at it. It felt more like he was a teacher grading us and making changes.*

Chapter Summary

This chapter described the results of the cross-case analysis from the interview data. It presented six themes and several subthemes as related to what informal and incidental learning was experienced by organization members throughout the songwriting seminar, which had been

designed to emphasize critical reflection, creativity, and proactivity—three enhancers of informal and incidental learning (Marsick & Watkins, 1990, 2015)—in the learning process.

The results confirmed the literature that creativity, critical reflectivity, and proactiveness enhance participants' informal and incidental learning experiences. Furthermore, the study found that emotions derived through the experience of expressive art may be a new enhancer of informal and incidental learning. Moreover, it is suggested that projected authority can function as a mediator to diminish or hinder creating an optimal environment for informal and incidental learning occurrence.

CHAPTER 6

CONCLUSIONS

The purpose of the study was to explore and understand how to enhance informal and incidental learning (Marsick & Watkins, 1990) through an expressive arts-based intervention experienced by organization members in an organizational context, focused on three enhancers, creativity, critical reflectivity, and proactivity, and their impact on the informal and incidental learning process.

The study used a qualitative research design (Creswell, 2014). Data included interviews informed by the critical incident technique (Flanagan, 1954; Ellinger & Watkins, 1998), sound data comprising audio recordings of the entire songwriting and performance seminar intervention, documents (including photos of the intervention and researcher's reflective memos, and artifacts from research participants). A total of 20 adult organization members from three church organizations in the southeastern and midwestern regions of the United States participated as attendees of the study's interventions, and subsequently, 13 of them participated in the interview. Data analysis procedures included thematic analysis (Freeman, 2017), narrative analysis (Erickson, 2012; Freeman, 2017; Ollerenshaw & Creswell, 2002), and sound methods (Baker et al., 2020; Gallagher, 2020).

The following research questions guided this study:

RQ1: How do critical reflection, creativity, and proactivity enhance informal and incidental learning through an expressive arts-based intervention?

RQ2: What informal and incidental learning occurs as a result of the experience of songwriting and performance as an expressive arts-based intervention in a church organizational context?

This chapter discusses the findings from the qualitative analysis. It proposes updates to the theory of informal and incidental learning by adding a new enhancer and a mediator. Finally, it discusses the study's implications, significance, and suggestions for future research.

Summary of Findings and Discussion

This qualitative study generated four main findings that may add to the literature of informal and incidental learning via arts-based approaches with adults in an organization. This section summarizes and discusses the four main findings with support from the literature.

Finding 1: Fostering Creativity, Critical Reflection, and Proactivity Enhances Informal and Incidental Learning

Marsick and Watkins (1990) proposed that informal and incidental learning is enhanced by the effort to foster critical reflection, creativity, and proactivity. However, to the best of this researcher's knowledge, no studies to date have empirically tested and investigated whether those three characteristics actually function as enhancers in informal and incidental learning. The closest extant approach was Menard's (1993) study on critical learning incidents of female army nurse Vietnam veterans and their organizational culture in a combat area, which briefly mentioned the concept of these three enhancers of informal and incidental learning (Marsick & Watkins, 1990) to interpret participants' critical learning incidents. An empirical study by Yu et al. (2021) used the same theoretical framework (Marsick & Watkins, 1990) as this study and also dealt with similar aspects of the three enhancers' characteristics. That study discussed how innovation and teacher efficacy can be considered as reflecting creativity and proactivity, yet

those traits were discussed as personal characteristics to serve an individual's informal and incidental learning in a teachers' online community. Creativity and proactive traits were regarded among many other conditional variables to influence learning, but not as enhancers linked to the theory.

For these reasons, this study focused in particular on the three enhancers and investigated their influences on adults' informal and incidental learning processes. I designed an intervention, guided by the theory, to examine creativity, critical reflectivity, and proactive characteristics as enhancers of informal and incidental learning of organization members. This unique setting allowed me to filter out unrelated noises and biases to investigate three enhancers and their impact on adults' informal and incidental learning process and its learning outcomes.

Creativity

This study's findings confirmed the conceptual literature on informal and incidental learning and its three enhancers (Marsick & Watkins, 1990). It observed how creativity works as an enhancer and is demonstrated in various ways within coworking processes. The results of the organization case analysis present a spectrum reflecting the presence of creativity through song-making and performing and its impact on the learning process of organization members. Table 6.1 summarizes the findings from the stories of three church organizations that represent expressions of creativity. Through the collective creation process, participants' creativity was promoted and realized in various ways that included formatting to the given structure, performing, elaborating and abstracting the meaning, and metaphorically expressing stories. These diverse tactics demonstrating creativity in the organization case analysis findings were deeply linked to the findings from the cross case thematic analysis, particularly the subheading "the structure and constraints of music evoke creativity" (see Table 6.1). The study affirmed that

the structure of music—representing a certain degree of limitation to creativity—fostered participants' creativity, which aligns with Menard's (1993) findings that the limited and challenging environment during the Vietnam War in combat areas pushed army nurses to initiate their creativity "to see the problem in different ways with different solutions" (p. 130). Creativity enabled them to improvise and accomplish tasks with limited resources. The findings of the present study also demonstrate that constraints create spaces of possibility and creativity (Juarrero, 2021, 2023).

Table 6.1

Summary of Creativity Featured in Organization Case Analysis and Cross Case Analysis Results

<table>
<tr><td colspan="2">Findings of organization case analysis</td></tr>
<tr><td colspan="2">Struggling to puzzle words to squeeze ideas into the structure of the music promoted intragroup communication and facilitated creativity
Creating lyrics by elaborating abstract words from the mission statements
Creating, wordsmithing, and communicating through continuously singing
Quilting the words: a common activity becomes a symbol to tell their story</td></tr>
<tr><td colspan="2">Findings of cross case analysis</td></tr>
<tr><td rowspan="3">[Theme 1] Coworking promotes collective creativity</td><td>Creativity is promoted by diversity through coworking</td></tr>
<tr><td>Participatory arts promote individuals' creative expressions that facilitates organizational learning</td></tr>
<tr><td>The structure and constraints of music evoke creativity</td></tr>
</table>

The study's findings also confirmed that participants were deeply engaged with their learning subjects through participatory songwriting. In the No Walls No Barriers (NWNB) case, exclusion and inclusion, discrimination, and barriers in a church organization context were discussed as learning subjects that can be regarded as sensitive and uneasy to deal with. The

findings from the NWNB case reaffirm those from a case study of the Management Institute of Lund (MiL) in Sweden, which found that creativity allows learners to approach "serious" subjects in a creative manner (Marsick & Watkins, 1990, p. 77). Similarly, findings from The Gathering Place (TGP) and Preach Teach Reach (PTR) indicate that the main learning subject/theme concerned their organization's mission statement, which could be ambiguous, abstract, or sometimes highly conceptual. The results revealed that through participatory songwriting, participants were encouraged to stretch their creativity, which thus facilitated their collective creativity.

Critical Reflectivity

The study's results confirmed that participants experienced critical reflections through songwriting and performance, which enhanced their informal and incidental learning. Critical reflection stimulated organization members' informal and incidental learning at a personal level as well as the organizational level. In particular, the study found that the provided scenarios, which included each organization's mission statement, and deep dialogue within the group were beneficial in facilitating critical reflection.

Proactivity

This study affirmed that proactivity is a foundational condition for learning to occur (Marsick & Watkins, 1990). Table 6.2 summarizes the findings from the stories of three church organizations that represent proactive features.

Table 6.2

Summary of Proactivity Featured in Organization Case Analysis and Cross Case Analysis Results

Findings of organization case analysis	
• Maximized proactiveness in selecting the theme and tune for a song: struggles to converge the thoughts of eight people as one	
Findings of cross-case analysis	
[Theme 3] Proactivity Impacts Individual Learning Attitudes and Collective Identity Formation	Collective level of identity building
	Promotes proactiveness in learning at a personal level
	Fosters democratic decision-making

Cross case analysis found that songwriting and performance experience facilitated participants' development of organizational identity and proactiveness in learning at the personal level. Being encouraged to be proactive throughout the seminar led participants to be more active learners. Proactivity boosted and enhanced their informal and incidental learning processes, thus corroborating the findings from Marsick and Watkins's (1990) study of community educators in Nepal and the Philippines: When people are proactive, they are more likely to learn.

Moreover, the proposed theme 3-3 in Chapter 5, "proactive learning environment fosters a democratic decision-making process" (see Table 6.2), aligns with the literature that autonomy and democratic characteristics are embedded in informal participatory expressive arts. Specifically, it confirms Bunker and Allan's (2006) study that participatory arts can contribute to creating democratic processes and increasing worker autonomy. It also confirms that encouraging autonomy by providing freedom of choice decreases learners' resistance to their learning process and stimulates better engagement in their learning (Bunker & Allan, 2006; Green, 2008; Lil, 2014; Voss, 2020).

Finding 2: New Enhancer and Mediator of Informal and Incidental Learning

The study's findings suggest the existence of a new enhancer and mediator for informal and incidental learning. Cross case analysis of interview data indicated that the emotional aspect that is delivered through expressive arts could be proposed as a new enhancer of informal and incidental learning.

Emotions as New Enhancer for Informal and Incidental Learning

The study found that the emotions derived from engaging in expressive art help learners sustain and motivate their learning process. Participants indicated two forms of emotional response to the intervention. The first is the joy of expression through the art. Participants felt pure joy while engaging in the songwriting and performing, and their felt senses were deeply connected to emotions that arose from expressing themselves through the arts by creating and performing. The second is the sense of pride, fulfillment, and achievement regarding the final co-created product. Both emotional responses acted as facilitators that sustained learning in the moment and also motivated further learning.

Moreover, the findings of this study highlight that *performing* plays a vital role in evoking and amplifying emotions, which, in turn, promotes further learning. Through performing their final creative product and singing with their own voice, which enables embodied learning (Lawrence, 2005, 2012), participants reaffirmed their co-created song, revisited its meaning, and declared it to the public. Each final performance acted as a means to promote individuals' senses and feelings toward their creative art and to share the outcome of their learning processes.

Projected Authority as Mediator for Informal and Incidental Learning

This study proposed projected authority as a mediator in creating a favorable environment for informal and incidental learning. Projected authority from a role or a status at an

organization or an educational background in music functioned as a mediator to diminish an optimal learning environment. Specifically, the intervention of this study was designed as nonhierarchical regardless of attendees' organizational status or role, aiming for participants to consider the intervention as an alternative learning activity separate from their familiar group dynamic or work setting. However, the results showed that authority derived from a status in an organization or educational background operated similarly in the seminar groupwork and its decision-making processes, affecting individuals' ability to express themselves in a learning activity. A level of projected authority mediates participants' informal and incidental learning processes, especially in the activation of the other three enhancers of informal and incidental learning: creativity, critical reflectivity, and proactivity. In particular, projected authority influences the proactivity of individual learners' level of engagement as well as the horizontal learning environment at a collective level.

Finding 3: Learning Outcomes from Informal and Incidental Learning Through Expressive Arts-Based Intervention

The results of cross case analysis of individuals' interview data revealed two prominent learning outcomes from an expressive arts-based informal and incidental learning experience. First, participants learned how to collaborate and co-working as a group. This outcome includes learning of group decision-making process, diverse soft skills for communication within a group, peer learning experience, and enhancement of interpersonal relationships. Second, participants positively shifted their perspectives toward co-working and group collaboration. Even though participants experienced struggles and difficulties due to the complexity of the co-working process or personal preferences in individual working environments, the experience of a successful co-working process and its outcomes positively altered their perspective on group

work and collaboration. Perspective change is the most difficult level of learning to achieve. This study found *positive perspective change toward group collaboration* was the most prominent and critical learning outcome from the arts-based informal and incidental learning experiences in this study. This reaffirms Smith's (2023) study that "openness to experience is positively associated with motivation to learn" and "motivation to learn is positively associated with informal learning" (p. 129). In other words, informal learning and openness to experience both can positively influence learning motivation, which is also supported by this study's findings.

Finding 4: Confirming the Usefulness of Expressive ABIs as a Means to Facilitate Informal and Incidental Learning

The results confirmed the effectiveness of an expressive arts-based intervention (ABI) in facilitating adults' informal and incidental learning. The research began with a literature review to investigate the intersectional characteristics of expressive art experiences with the three enhancers of informal and incidental learning: creativity, critical reflectivity, and proactivity. Following this theoretical groundwork, the specially designed intervention, which emphasized enhancing traits, was conducted and empirically tested. The findings support the literature on expressive arts-based empirical studies, showing that engaging with expressive art fosters the development of creativity (Arbuthnott & Sutter, 2019; Lil, 2014), critical reflectivity (Arbuthnott & Sutter, 2019; Publicover et al., 2017; Madsen, 2019), and proactivity (Cohen & Wilson, 2017; Lil, 2014; Romanowska, 2010, 2013), which are three enhancers of informal and incidental learning. It provides evidence-based data to show the interconnectedness of expressive artistic activity and the enhancement of informal and incidental learning experiences.

Additionally, the findings of this study demonstrated in detail how those enhancing characteristics are realized and embedded in the songwriting and performing processes,

providing multifaceted evidence-based data through individual learners' perceived learning experiences (interview data) as well as the researcher's third-person viewpoint (data from observation and documentation). Overall, the results underscore and confirm the utility of expressive art, particularly songwriting and performance, as an effective intervention for informal and incidental learning facilitation.

Conclusions

The study drew the following conclusions based on the findings. Figure 6.1 is an updated theoretical framework that visualizes the conclusions. First, the findings of this study confirmed that creativity, critical reflectivity, and proactivity are enhancers of informal and incidental learning. Second, the study proposed *emotions* as a new enhancer and *projected authority* as a mediator of informal and incidental learning model. The theoretical framework of this study was updated by adding a new proposed enhancer and mediator to the three enhancers of the informal and incidental learning model: creativity, critical reflectivity, and proactivity.

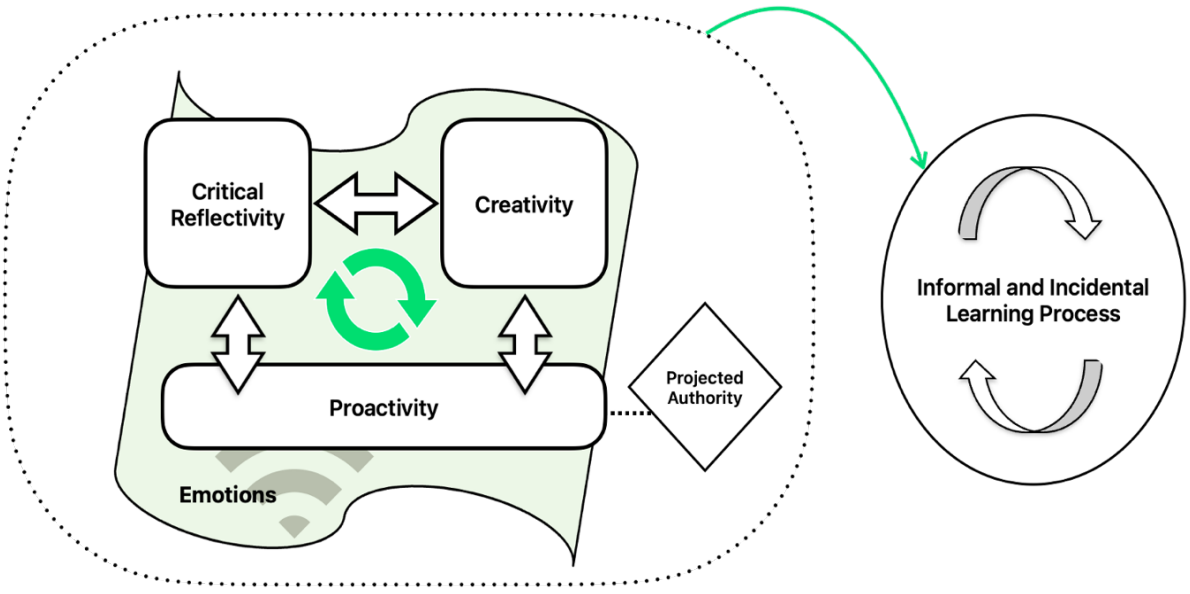


Figure 6.1 *Updated Theoretical Framework of Enhancers of Informal and Incidental Learning*

Implications for Practice

The findings from this study inform and provide practical tips for adult educators and practitioners in the fields of adult education (AE) and human resource development (HRD) who engage with adult learners in an organizational context. This study also provides an example of an arts-based initiative for informal and incidental learning for educators and facilitators who may consider conducting a similar intervention or want to design their own intervention using an expressive arts-based approach.

First, the findings of the study indicate the elements that should be considered when designing and conducting an intervention or learning activity to create a more favorable environment for informal and incidental learning. Specifically, this study employed songwriting and performance as an expressive arts-based intervention to foster informal and incidental learning, providing more opportunities for learners to experience proactiveness, critical reflection, and creativity.

Second, learning is enhanced when a facilitator respects group and individual autonomy by providing freedom of choice and showing flexibility and respect for the result of group decision-making. This study found that giving overly detailed instructions or limitations could have hampered learners' creative working process. When a group had conflicts in the creative process, they still wanted to solve the problem within their group rather than relying on an outsider. Nevertheless, a facilitator is still responsible for creating a horizontal learning environment; no one person can dominate decision-making.

Lastly, certain constraints are required to promote creativity. The study found that the structure of music—a certain degree of limitation to the creation—fostered participants'

creativity. Thus, while encouraging autonomy and proactivity are also relevant, it is crucial to implement certain limitations and structure when designing a learning activity involving artistic expression. For instance, this study asked participants to stretch themselves, both individually and as a group, to find or create a better expression to fit a given form of music. Participants confirmed that the structure of music with rhythm and rhymes pushed them to be more creative by generating diverse words that expressed their story and also worked well with their given structure.

Limitations and Directions for Future Research

This study has the following limitations. First, this study was conducted with members from three church organizations. Church organizations have a unique dynamic as nonprofit, mission-driven, religious organizations that are based in shared beliefs (Hinings & Raynard, 2014) and include both employees and non-employees as organization members. Discussing the unique context of church or church-related institutions, Eby (1997) employed Scherer's (1988) typology of church denominations: bureaucratic, political-economic, clan, and mission-driven. In particular, there are key differences between a bureaucratic organization and a mission-driven one. While bureaucratic organizations are focused on hierarchical structures whose organizing principle is the definition of specific roles underlying interactive mechanisms of rational authority, a mission-driven organization includes reciprocity and authority structures, emphasizes informal structure, and suggests decisions be made by consensus based on common values which call for dispersal of authority and decision-making. Accordingly, Eby (1997) asserts that church organizations should move away from bureaucratic organizations and transform to be more mission-driven organizations. These unique features of mission-driven organizations that are pursued and preferred by church organizations align well with the

intervention design of this study, such as providing each organization's mission statements, encouraging horizontal decision-making, and informal structures.

However, informal and incidental learning theory originally began as an explanation of adult learners' informal and incidental learning process in a workplace context. Therefore, the church organizational setting of this study may represent a limitation. Hence, for future research, expanding the organizational setting to diverse organizations is recommended. Including workplace settings and for-profit/nonprofit organizations in diverse fields can be considered, as could international settings, especially ones in which there is a relatively hierarchical organizational culture. Finally, it is suggested that future studies adopt other forms of expressive arts as interventions, especially those that have also received limited attention in the literature.

Significance of the Study

First, this study aimed to produce a deeper understanding of how expressive artistic interventions function and to provide practical tips for scholars and practitioners in the fields of adult education (AE) and human resource development (HRD) who want to apply ABIs in their organizations. Furthermore, the study sought to provide scientific, evidence-based rationales for the use of ABIs, specifically, music-based expressive art in an organizational setting. Compared to visual forms, sound- and, in particular, music-based interventions have received much less research attention. This study thus contributes to the field by filling this research gap and promoting the understanding of musical interventions as a potentially powerful means to facilitate informal and incidental learning.

Second, this study fills a research gap in the literature on informal and incidental learning studies by focusing on its three enhancers—critical reflection, creativity, and proactivity—which have received limited attention in both the conceptual and empirical literature to date.

Specifically, this study empirically confirmed the effectiveness of these three elements as enhancers of informal learning, thereby reinforcing the theory with evidence-based data. This study also proposed a new enhancer and a new mediator of informal and incidental learning, thereby contributing to developing and deepening the theory by suggesting new knowledge and conceptualizations. Moreover, given the lack of research on arts-based interventions as a means to facilitate learners' informal and incidental learning, this study helps advance our understanding of the relationships between these enhancing traits and the entire informal and incidental learning process. The study also helps expand the boundaries of the theory of informal and incidental learning by using arts-based approaches.

Third, this study has several methodological implications. First, it was an intervention study. This study designed an original intervention guided by the informal and incidental learning theory and literature on arts-based learning and arts-based studies. Second, this research applied and employed triangulation throughout the research design, from data collection to analysis. Diverse data sources were collected, and multiple analytic approaches were employed to secure the trustworthiness of the study and its results. The fact that this study used audio recordings of each group's meetings allowed the researcher to compare what happened with what participants perceived had happened, which provided a more holistic understanding of each case.

While many existing informal and incidental learning studies have employed the critical incident technique (CIT; Flanagan, 1954) as a research method, my review of the literature did not uncover any studies that utilized expressive arts, specifically music writing and performance, as an intervention alongside this research method. This research gap notwithstanding, the literature has demonstrated that the CIT is an effective research method for defining and

capturing the often-implicit context and details of the informal learning process, particularly in addressing filters and attributions that shape this learning, which remains an understudied area. Accordingly, this study's use of CIT in examining learnings from an arts-based intervention may help support whether the CIT is an effective research method for qualitative inquiry in arts-based informal and incidental learning studies and may contribute to confirming the CIT's usefulness in dealing with the implicit characteristic of research objects, represented here as arts and informal learning experiences.

Finally, this study ultimately contributes to enriching and broadening the boundary of informal and incidental learning theory as well as arts-based approaches in the AE and HRD fields.

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APPENDIX A

SEMINAR PARTICIPANT CONSENT FORM

UNIVERSITY OF GEORGIA

CONSENT FORM
[EXPRESSIVE ABIs FOR THE INFORMAL AND INCIDENTAL LEARNING IN AN ORGANIZATION SETTING]

Dear Participant,

My name is Sung-Eun Yang, and I am a PhD student in the department of Lifelong Education, Administration, and Policy at the University of Georgia under the supervision of Dr. Karen E. Watkins. I am studying people who are adults and have experienced expressive arts-based intervention, specifically the songwriting and performing seminar in an organization setting. This study aims to explore and understand how informal and incidental learning have been enhanced through an expressive arts-based intervention experienced by an organization's members.

You are being invited in this research study because you intended to attend to the songwriting seminar which is offered in your organization. If you agree to be in the research, you will allow me to have a copy of your lyrics and use the seminar audio and photo that includes you. During the seminar, you will be asked to cowrite lyrics with your group members and to perform the written songs within a group. If you do not wish to do any of activities in the seminar, you can skip or leave the seminar at any time with no risk. Participation in this research is voluntary. Refusal to participate in this songwriting and seminar does not affect any of your employment or relationship with the organization.

Attending this seminar do not record individuals' information that can be identified. Any audio recordings, texts of the lyrics, and photos through the group activities during the seminar will be kept secure by the co-investigator, Sung-Eun Yang. The files will be encrypted, and password protected.

The co-written lyrics and seminar audio will be used as data for analysis. Photos will be used only for conference presentation or educational training.

- I give my consent to provide co-written lyrics and to have activities during the seminar audio and photo recorded: ____ (initial)

We may continue to use the deidentified portions of texts of co-written lyrics, recorded sound of the seminar. There is a potential to share those data with other researchers for future studies without additional consent.

If you have any questions about the study, please contact me at 706-247-9272, mulgoghi@uga.edu. My work is being supervised by the Principal Investigator, Dr. Karen E. Watkins, Professor in the Department of Lifelong Education, Administration, and Policy. If you have any complaints or questions about your rights as a research volunteer, contact the IRB at 706-542-3199 or by email at IRB@uga.edu.
If you agree to participate in this research study, please sign below:

_____	_____	_____
Name of Researcher	Signature	Date

_____	_____	_____
Name of Participant	Signature	Date

Please keep this letter for your records.

APPENDIX B

INTERVIEW CONSENT FORM

UNIVERSITY OF GEORGIA
CONSENT FORM
[EXPRESSIVE ABIs FOR THE INFORMAL AND INCIDENTAL LEARNING IN AN ORGANIZATION SETTING]

You are being asked to take part in a research study. The information in this form will help you decide if you want to be in the study. Please ask the researcher(s) below if there is anything that is not clear or if you need more information.

Principal Investigator: Dr. Karen E. Watkins
Department of Lifelong Education, Administration, and Policy
University of Georgia
kwatkins@uga.edu

Co-Investigator: Sung-Eun Yang
Department of Lifelong Education, Administration, and Policy
University of Georgia
mulgoghi@uga.edu 706-247-9272

I am studying people who are adults and have experienced expressive arts-based intervention, specifically the songwriting and performing seminar in an organization setting. This study aimed to explore and understand how informal and incidental learning have been enhanced through an expressive arts-based intervention experienced by an organization's members. I am doing this research as part of my dissertation research for the PhD program in Learning, Leadership, and Organization Development, at the University of Georgia.

You are being invited to be in this research study because you have participated in the songwriting and performance seminar held in your organization. Participation in this interview is voluntary. Refusal to participate in the research does not affect any of your employment or relationship with the organization. During the interview, you can refuse to take part or stop at any time without penalty. The interview will be held one-on-one and in person. If you agree to be in this study, I will ask you about your experiences of the seminar. Answering my questions may take approximately 45-60 minutes. During the interview, I will audio record. After the interview, you will receive a $15 Starbucks gift card. Those who stopped in the middle of the interview will receive $5 Starbucks gift card.

The questions I ask may touch on topics that are private and personal and may set off strong feelings. You do not have to share any information that you are not comfortable sharing. You can stop at any point and can refuse to answer any question. Also, you can ask me to turn off the tape recorder at any time.

- I give my consent to have conversations recorded: ____ (initial)

We will be careful to keep your information confidential. We will take steps to protect your privacy, but there is a small risk that your information could be accidentally disclosed to people not connected to the research. To reduce this risk, we keep secure any notes, recordings, or transcriptions after deidentified. The files will be encrypted, and password protected. The researcher will use a pseudonym in all published materials (articles, presentations, etc.) resulting from the research. Still, you can decide whether you want your name used. When we complete the interview process including follow up interview, we will remove anything that identifies you. The audio recordings of the interview will be destroyed after the transcription is complete. We may continue to use the de-identified transcriptions, reflecting memos and thematic notes from the co-investigator (interviewer) with other researchers and/or for future studies without additional consent.

If you have any questions about the study, please contact me with this phone number 706-247-9272 or email mulgoghi@uga.edu. My work is being supervised by the Principal Investigator, Dr. Karen E. Watkins, Professor in the Department of Lifelong Education, Administration, and Policy. If you have any complaints or questions about your rights as a research volunteer, contact the IRB at 706-542-3199 or by email at IRB@uga.edu.

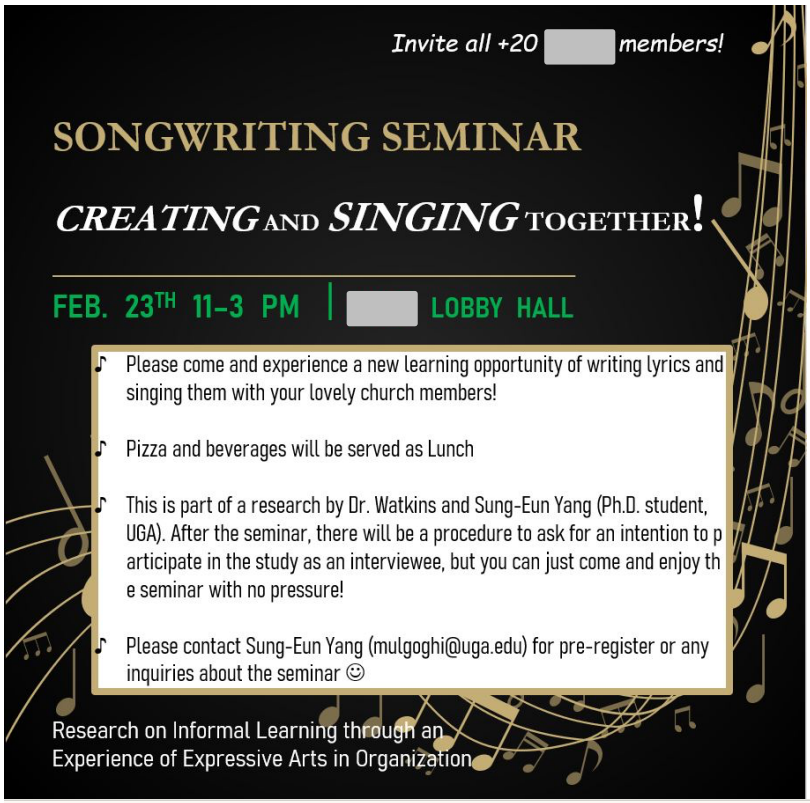
If you agree to participate in this research study, please sign below:

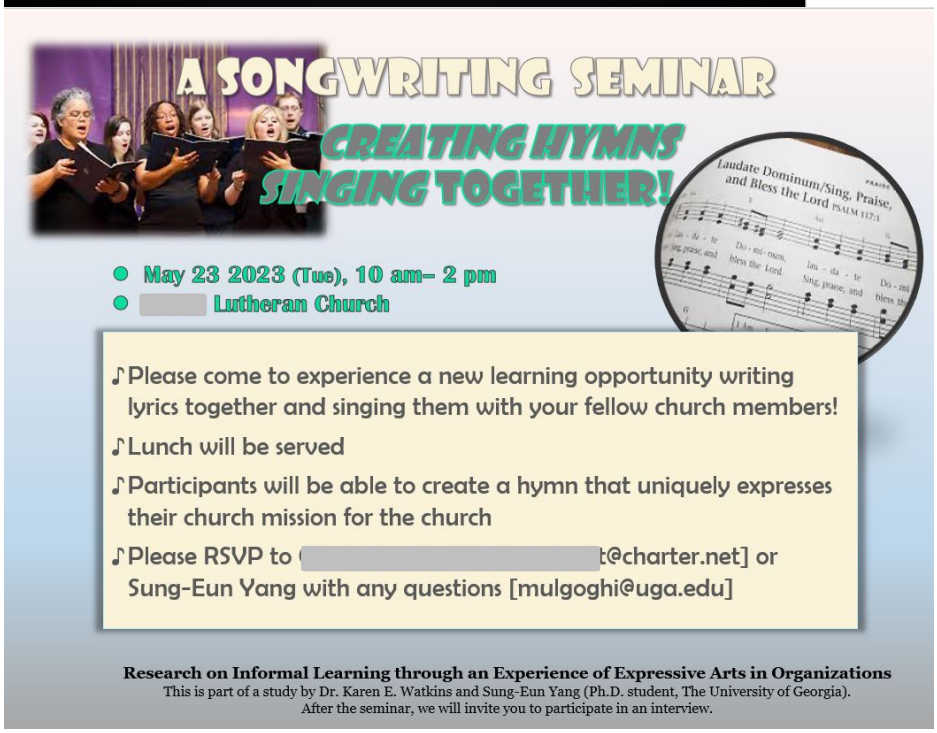
_____	_____	_____
Name of Researcher	Signature	Date
_____	_____	_____
Name of Participant	Signature	Date

Please keep one copy and return the signed copy to the researcher

APPENDIX C

RECRUITMENT FLYERS





APPENDIX D

THE SONGWRITING SEMINAR TIMETABLE AND SCRIPTS

The Songwriting Seminar Timetable

ε **Date : 2.23. 2023. (Th) 11 am - 3 pm**

ε **Place [redacted] Church Lobby Hall**

Time	Subject	Facilitator or Assistant	To do & Materials
11:00 - 11:30 am *(30 min)*	Greeting & Lunch	-	- Set food and beverages (Pizza, chips, cookies, cokes, juice, coffee box)
	Introduction of the seminar & Ask an informed consent	Sung-Eun Yang	- All attendees will receive the printed **consent form** - Read the informed consent form https://docs.google.com/document/d/1zV3S0feg4AuVghBugQjvE3GsSMYhT2p8/edit?usp=share_link&ouid=117804114365525136129&rtpof=true&sd=true
11:30 - 11:45 am *(15 min)*	Deciding overarching theme for the lyrics	Sung-Eun Yang	- Provide scenarios for the group as options so that can choose their theme - Group members discuss and choose their theme within provided scenarios
11:45 - 12:15 pm *(30 min)*	. Lecture <How to write a song in 5 steps> . Learning new songs	Rev. Tom Eggleston	- Printed handout https://drive.google.com/file/d/1EgaIJzehUosySUIidGpyNRlCug6dxvL5/view?usp=share_link - Provide sheet music with blank lyrics https://drive.google.com/drive/folders/1GZpDQkSVpp0ZJtfwnpfO812TZMfCuzp5?usp=share_link
12:15 – 1:15 pm *(60 min)*	Co-writing lyrics practice	Group work	- Group members will discuss the chosen theme and share their thoughts and ideas about the theme verbally - From group discussion, a story and keywords can be abstracted - Reflect and apply those abstracted keywords and ideas to the lyrics
1:15 - 1:30 pm	*15 minutes Break*		
1:30 - 2:00 pm *(30 min)*	Practice the performance	Nan Gao (Accompanist)	- Attendees will practice singing their written songs with the piano accompaniments
2:00 - 2:20 pm *(20 min)*	Group performance	Nan Gao (Accompanist)	- Each group will perform in a whole group gathering
2:20 - 2:50 pm *(30 min)*	Wrap up & Reflection	Sung-Eun Yang	- Each attendee (5 min/ person) share their thoughts, feelings, and impressions on their learning experience through this seminar
2:50 - 3:00 pm *(10 min)*	Asking an intention to participate in the further interview process & Closing	Sung-Eun Yang	- Read Script: https://docs.google.com/document/d/1-6g2zIn-LaQYMScPfpWcyF7IouLq_50d/edit?usp=share_link&ouid=117804114365525136129&rtpof=true&sd=true - Document the list of names and contact information of the people who intended to participate in the interview process

APPENDIX E

IRB APPROVAL

UNIVERSITY OF GEORGIA

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310 E. Campus Rd.
Athens, Georgia 30602
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Human Research Protection Program

EXEMPT DETERMINATION

February 22, 2023

Dear Karen Watkins:

On 2/22/2023, the Human Subjects Office reviewed the following submission:

Title of Study:	The Influences of Expressive ABIs for the Informal and Incidental Learning in an Organizational Setting
Investigator:	Karen Watkins
Co-Investigator:	Sung-Eun Yang
IRB ID:	PROJECT00006958
Funding:	None
Review Category:	FLEX Exempt 7

We have determined that the proposed research is Exempt. The research activities may begin 2/22/2023.

Since this study was determined to be exempt, please be aware that not all future modifications will require review by the IRB. For more information please see Appendix C of the Exempt Research Policy (https://research.uga.edu/docs/policies/compliance/hso/IRB-Exempt-Review.pdf). As noted in Section C.2., you can simply notify us of modifications that will not require review via the "Add Public Comment" activity.

A progress report will be requested prior to 2/22/2028. Before or within 30 days of the progress report due date, please submit a progress report or study closure request. Submit a progress report by navigating to the active study and selecting Progress Report. The study may be closed by selecting Create Version and choosing Close Study as the submission purpose.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103).

Sincerely,

Maricia Dilan, IRB Professional
Human Subjects Office, University of Georgia

APPENDIX F

INTERVIEW PROTOCOL / INTERVIEW GUIDE AND QUESTIONS

Interview Guide for Interviewers
Incidental and Informal Learning through an expressive arts-based intervention

Remember to focus on the goal:
To understand the learning that took place during the incident.
Focus on working through the connection between the artistic activity and the learning occurrence

Remember to frequently ask: "*Tell me more* …"

Please share a bio – or tell us something about you—your title, role in an organization, etc.

We are interested in what have you learned through the experience of songwriting and performance as an expressive art. Please think about a couple of key moments or events that were turning points or when you felt you had learned something.

Question 1: Think about a time when you experienced something significant or realized you learned something during the songwriting and performing seminar (or process)?

- **WHAT**
  - What happened?
    - Possible prompt: Tell me what happened, almost as if it were a play.
    - Note: aim to extract all the details here.

- **WHERE**
  - Where were you?
    - Possible prompt: Tell me more about the location you were working in? Was there anything different / unique about it?
- **WHO**
  - Who was involved? Who or what helped you? Were there people involved with whom you do not regularly interact?
    - Possible prompt: Who were all the characters in the play?

- **RESOURCES**
  - Were there any resources or tools you needed? Did you have them?

- **THINKING**
  - What were you **thinking** in the moment?
  - Can you describe your **decision-making** that was taking place during the incident?

- What decisions were made? How did you go about your decision-making? Who helped you? How did this differ from other times when you have had to make clinical decisions?

- **FEELING**
  - What were you **feeling** in the moment?

- **WISH YOU KNEW**
  - What did you NOT know? What did you learn (or "What did you have to find out?")
    - Possible prompt: What did you wish you have known at the time?

- **WHAT HAPPENED IN THE END?**
  - How did it turn out?

- **NOW**
  - How do you think about this now?
  - What changed in you? How has this affected the way your learn?
  - Was there anything in this situation that caused you to take a different approach, something out of the ordinary?

- **SIGNIFICANCE**
  - Why was this incident significant to you?
  - What are some of the lessons you learned during this incident?
  - What did you learn from this experience/incident?

<u>Question 2</u>: Now that we have spoken a bit, was there any other significant incident when you feel an Aha moment during this experience?
Do you have another critical example that you can share?

Note: if the incident shared for Question 1 was one that went well, adapt your question for Question 2 and ask: "How about sharing an experience that did not go very well?"

[Continue with set of questions above.]

Last Closing Questions:

1. What else do you think I should know?
2. If I have any additional follow-up questions, may I please come back to you with them?