

**Moving from ephemerality to resonant learning: Integrating creative industries leadership experiences into the delivery of leadership education as a lifelong experience**

Peter Bryant

*The University of Sydney Business School, Australia*

[peter.j.bryant@sydney.edu.au](mailto:peter.j.bryant@sydney.edu.au)

ORCID: 0000-0002-5667-8633

**Abstract**

Developing graduates from business school programs that can develop and apply transdisciplinary capabilities to become responsible, creative, and innovative leaders and creators of good throughout their career is a complex curricular challenge (Parker, Martin-Sardesai, & Guthrie, 2021; Wallrauch, 2022). The development of leadership education programs that explicitly and tacitly integrate the transdisciplinary frameworks, tropes and behavioural aspirations of arts and cultural industries leadership (and vice versa) is equally complex yet enabling of the development and opportunities of human-centred leadership capability (Kantawala & Rolling, 2014; Tosi & Tosi, 2020).

This paper will interrogate the challenges and affordances of designing leadership education programs that purposefully integrate creative industries leadership capabilities to support skills development and experiences that transcend the immediacy of a graduates first job and into the complexities and challenges of a future career facing successive crises. As a counter to the economic and consumerist conceptualisation and co-option of ephemerality as a framing of the market value of lifelong learning to a university, this paper will posit the design concept of resonant learning to describe the longitudinal epistemic influence of

learning through educational experiences that last past the immediate gratification of graduate employment. It will use an analysis of staff and student data from a participatory action research project evaluating a higher education program that integrates creative industries knowledge into responsible leadership education conducted over five iterative cycles of development. The study showed that supporting learners to move from a state of ephemerality to states of resonance frames the modalities of transition and experiential learning through a creative leadership education.

## **Introduction**

Leadership education programs are shaped by the traits (explicit or hidden) of a successful or impactful leader that are considered fundamental or critical by the designer (whether this be the academic or co-designed with learners or alumni) (Clapham, 2021; Doh, 2003; Rosch, Wilson, May, & Spencer, 2023). Many leadership education programs are built around ecosystems of hard skills education over softer, creative and social capital-oriented skills such as ethics, design and responsibility (Jie & Cheah, 2021; Trkman, 2019). The design of the curriculum that underpins these programs often privileges the virtuousness of the ideal of leadership (Iwaski, Mori, & Arai, 2021; Sveningsson & Alvesson, 2016), the skills demonstrated by the most vociferous or influential industry leaders (Styhre, 2023; Zighan & El-Qasem, 2021) and the expectation pressures of graduate employability and its alignment with the successful completion of a qualification (Cranmer, 2006; Ho, Wong, Tham, & Brookes, 2016). The design precept leads to what Petriglieri & Petriglieri (2015) refer to as the *dehumanization of leadership*, where leadership education programs can be a ‘poor preparation for the ambiguity and precariousness of leadership in contemporary workplaces’ (p. 625). The pedagogical tensions between practical, theoretical, and employable skills, and the byzantine administrative structures of higher education have defaulted many leadership

education programs to knowledge transfer and abstractive case teaching (Lange, Kisgen, & Faix, 2023; Mueller, Campbell, & Losev, 2024). This has locked teaching and learning in these programs into an cycle of ephemerality (Kelman & Kelman, 2020) where learning outcomes and assessment are geared towards a singular outcome (a grade, or the immediacy of graduate employability). This is compounded by the loyalty cycle that has underpinned lifelong learning strategies in many universities, which builds on the relative ephemerality of each graduate experience, with marketing driven positioning based in part on the opportunities that arise from alumni 'requiring' additional learning to remain current in the marketplace, or to progress through a career (Khilukha, Lipych, Kushnir, & Fatenok-Tkachuk, 2020; Martinez-Hague, Lau, & Macarachvili, 2022).

Creative industries leadership education integrates the unique ontologies of the contexts of both arts practice and wider intersections of creativity, experience design and memory into the curriculum design process (Sutherland, 2013; Vettraino, Linds, & Vineberg, 2023). The role of pedagogies of creativity, design, ideation, storytelling and criticality in leadership education has seen the emergence over the last fifty years of new fields of leadership education such as creative leadership (Basadur, 2004), design leadership (Gloppen, 2009; Liedtka & Kaplan, 2019) and narrative leadership (Fleming, 2001) all of which integrate behavioural tropes from the creative industries and apply them to leadership education. Many writers argue that the integration of arts-based practice into business education imbues the programs and the student experience with deep engagements with critical conceptual framings such as participation (Polmear, Clegorne, & Simmons, 2022), resilience (Kilic, 2023), creativity (Walzer, 2024) and audience engagement (D'Andrea, 2023). The unique affordances and considerations of arts-based practice can locate leadership within a contextual current and future environment of dispersed liminality, where the linearity of

corporate or government decision making is replaced by what Rowley et al (2016) in the concept of music and leadership describe as an ‘...identity [that] develops alongside a sense of self that can be disrupted and reinforced, feared and ideal, liminal, troublesome and transformative’ (p. 46).

### **Abstractive engagement with experiential learning**

Leadership education can be a deeply abstracted and out-of-sync experience for learners. Unless surrounded by crisis (as we were during the pandemic in 2020) the opportunities to create opportunities to apply the concepts of leadership and make them real and with consequence are limited (Whitaker & Kniffin, 2022). The cases, examples and contexts that are used within leadership education programs are frequently abstracted from the unknown realities of future practice (McCarthy & McCarthy, 2006; Obi, Eze, & Chibuzo, 2022). The challenges and crises that students will face within entrepreneurial, advocacy or creative contexts are *yet to be experienced*, which makes the acquisition of transdisciplinary principles such as social responsibility, creative problem solving, experience management, ethics, sustainability, and citizenship equally abstracted (Hughes, Upadhyaya, & Houston, 2018). This experiential learning gap leads to socially responsible skills being abstracted from concrete, social forms, underdeveloped, and not integrated across the design of a leadership program (Bromley & Meyer, 2021). Students enter a betwixt and between state where the disciplinary knowledge they acquire is inadequate as a threshold concept to initiate the transitions (or rite of passage) required to practice and lead in the context of a yet to be experienced crisis or career challenge (Irving, Wright, & Hibbert, 2019; Meyer & Land, 2006).

Theoretical, ephemeral and/or abstracted learning is not enough to develop the capabilities of effective business or creative leadership, especially with students in transition from habitual modes of learning and framed by nascent and liminal experiences (Kets de Vries & Korotov, 2007). The pedagogies of leadership education programs occurs in spaces where knowing and understanding are in transition and incomplete (Zaar, Van den Bossche, & Gijsselaers, 2020). The learning opportunities inherent within them are forces ‘through which we come to have the surprising, incomplete knowings, ideas, and sensations that undo us and set us in motion toward an open future (Ellsworth, 2005, pp. 17-18). The learners experience of pedagogy is what makes it material and visible. Ellsworth argues that pedagogy as experienced in the moment engages with lived and living experiences of the learner in the spaces they inhabit, but also provide a guide for the *yet to be experienced* self that remains in constant developmental flux.

Learning to be a creative leader evolves through trying to find pragmatic ways of being, belonging and becoming part of a community (Meehan & Howells, 2018) from the earliest experiences of transition from high school through to the exposure of graduation and challenges of becoming and remaining employable. There is a tension between the present and the *yet to be experienced* future that creates a dissonance of expectation about the current and future relevance and resonance of the content and activity in a leadership education program. This dissonance leaves the designers of leadership education programs with a particularly pernicious challenge.

### **Introducing Leading in a Post-crisis World**

The University of Sydney Business School (USBS) is a faculty of the University of Sydney, Australia. It has approximately 13,500 students, primarily in pre-experience undergraduate

and postgraduate commerce programs. In 2020, the School developed a program of leadership education called *Leading in a Post-Crisis World* (LPC) which through a purposeful curricular design and teaching and learning experience sought to develop the capabilities of students to become leaders in and through crisis. Through innovative approaches to teaching, learning and assessment co-design, LPC facilitates students to apply transdisciplinary knowledge and their lived experiences to the liminality of crisis and develop approaches to navigating and leading others through the rites of passage that crisis can trigger. LPC encourages students to explore, discover, play, take risks, feel a little unsafe and uncertain through their learning experiences.

The program is built around the perspectives, stories, and experiences of over 150 industry, academic and community voices in lieu of the traditional lecture, deployed through over 300 chunks of short video, podcasts, and narrations. Students are encouraged to navigate their own way through these stories, starting and finishing at common points but finding unique connective touchpoints through their journey through the material. In active and connected workshops, students integrate what they discover with their own unique portfolio of knowledge, skills, and experience. The workshops or active tutorials focus on global, local, or personal crises such as inequality, domestic violence against women, industries in crises, sustainability, and digital poverty.

Students complete an integrated authentic assessment program that encourages them to reflect on the leadership legacy they want to have at the end of their career, and how they could develop and share the skills they would need to achieve that legacy. It was through assessment tasks centring on collectively developing solutions to critical global and local challenges that the rhizomatic learning truly emerges, as it was the social and collaborative

conversations of the community of learners built on the perspectives of the ‘experts’ that co-created learning (Cormier, 2008). The thematic ambition of these units is to create a safe transitional space to explore complex crises that are impacting on students, and experiment with solutions, without resorting to hypotheticals or abstract cases of the past.

## **Methodology**

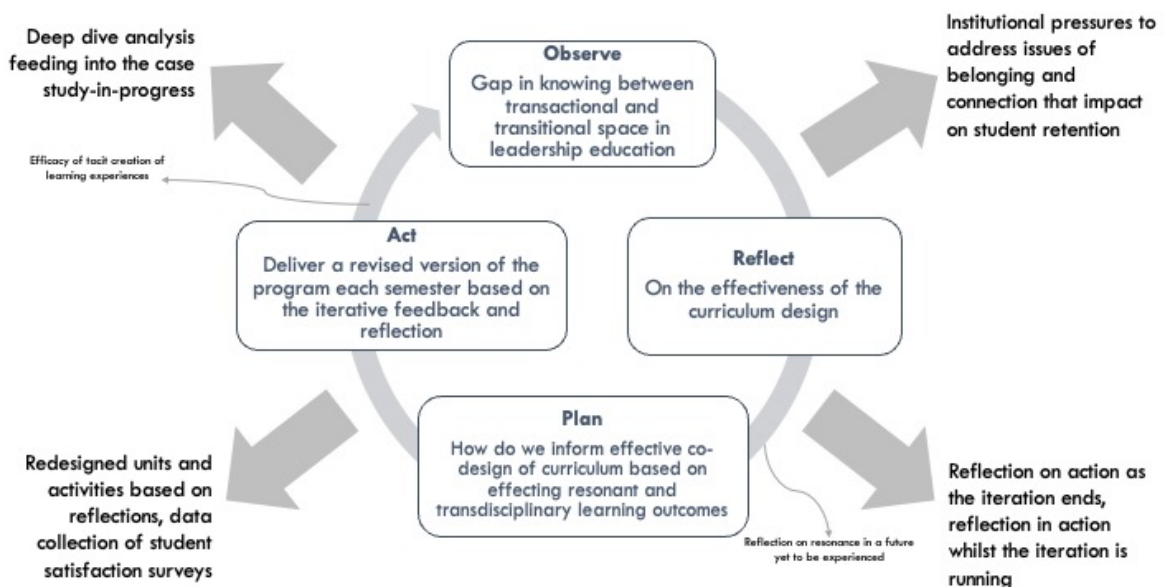
This study is evidenced by the outputs of a much larger participatory action research (PAR) project that informed the iterative development of the LPC program from 2020 to 2023. The purpose of the PAR study was to feed into the action-informed generation of theory which sought to address the critical research question: How does LPC thread the needle of developing future leaders that can lead organisations, people, and themselves through the maze of intersecting global crises, both supporting and enabling the capabilities students will need to have *yet to be experienced* impacts as leaders as well as navigating their current living experiences as they transition into employability, lifelong learning, and social citizenship?

PAR was the most appropriate methodology to evaluate and design an educational intervention in the field that addresses a specific pedagogical problem (Kemmis, 2006; McTaggart, 1991). Each iteration of the LPC program added to a critically reflective case study sharing the reflections-on-action inside and outside the institution (Altrichter, Kemmis, McTaggart, & Zuber-Skerritt, 2002). Consideration was given to the political ramifications and complications of the program design recognising that actions had potential political, financial or reputational implications for students and the institution (Costley, Elliott, & Gibbs, 2010). The research team collected primary observational data from student satisfaction surveys, focus groups and co-design workshops along with their own critical

reflections to inform the planning and designing of the program and the critical evaluation of its effectiveness. This study brought both insiders (students of USBS and academic staff within LPC) and outsiders (research leads for asynchronous student experience data collections and myself as chief investigator) together as part of a PAR cycle that was catalysed by synchronous and asynchronous cogenerative dialogue feeding into the iterative codesign of LPC in each successive delivery instance.

I have taken specific foci from the PAR study that relate directly to the

*Figure 1* shows the stages of the PAR approach used in the design and evaluation of the LPC program drawing on the situated practice of the participants deeply embedded in the design and delivery (Kemmis, McTaggart, & Nixon, 2014).



*Figure 1: Participatory action research cycle*

The data exposed three socio-structural states that signified the degrees of liminality experienced by the students as they transitioned through their leadership education. They explored the transitive sociality they were joining from and to, as well as the educative



uncertainty within the liminal spaces they were inhabiting during their study. These states were not bound by exclusivity of intent or action on the student's part, more they were porous and intersected with similar transitive journeys within the students work, live and play, as well as their formation of identity. The digital stories were complex, intersecting dialogues between students as insiders, former students acting as insider conversants and asynchronously with the designers of LPC. These students shared the experience of being in transition, there were significant differences in how they got here, how they coped with being in transition and how they planned their way out into more defined and stable places. There were also substantive differences in what role they saw for themselves as potential leaders, the role their academics played in their development and the positionality of institution in supporting, facilitating, or challenging their transition.

### **Moving from ephemeral to resonant through creative industries experiences**

Central to the thematic foundations of LPC was the deep integration of creative industries leadership theory and practice into the weekly content and activities. With the largest cohort of students on the program being undergraduates in the first and second year of their degrees, the consequences of abstractive learning of leadership skills would have risked both the short-term efficacy of the program to help students navigate current crises (in this case, the pandemic) and then reapply their acquired skills to *yet to be experienced* crises. The evidence of these risks was increasingly clear through each iteration with student satisfaction remaining below the expectations of the design team and students identifying their lack of understanding as to the relevance of the learning to the degree and graduate employability ambitions. The notion of transdisciplinarity was confusing, in part because each disciplinary perspective being presented in the program was seen by many students as separate rather than connected. They wanted more takeaway or interview-ready skills to build on their current

capabilities as a leader. The linkages and connections that should have been enabled by the learning experiences lacked context as the *yet to be experienced* crises were either blurred by the currency of the pandemic or were so abstract that a case study might possess, as one student noted:

*I did not understand the implication of this unit. As most of us know about leadership skill, the majority have the ability to transfer it into current context (COVID world). The concept is too generalised that I did not learn new things in this unit. Given the context of the unit focus around COVID-19, the concept taught in the unit were not relating to how to use that skill or concept when it comes to crisis.*

Creating meaningful experiences for learners that were imbued with emotional, intellectual, aspirational, and pedagogical resonance was a purposeful choice to (through design) overcome and override the influence of abstractive learning. Knowles (1970, 2003) argues that when adult learners are in transition, the experiences of education trigger habitual behaviours arising from the school years, with the student ‘putting on their dunce hat of dependency’ and asking the teacher to ‘teach them’. He postulates that educational designers need to leverage the volume and breadth of the lived experiences of adult learners to create front-ended learning experiences that help students make the transition from dependent to self-dependent learners (Knowles, 2003). As learners grow through their journey their experience becomes a ‘increasing reservoir of experience that becomes an increasingly rich resource for learning for themselves and for others’ (Knowles, 1970, p. 44). The design challenge as Knowles sees it is to provide active as opposed to passive opportunities for students to attach meaning to learning through experience. He describes the creation of learning experiences as the art, the design, and the creativity of teaching. Learning

experiences fit into teaching and learning process as connective tissue and sinew, weaving the gaps between knowledge, skills and lived experiences, integrating problem solving, scenario building, applications, and schemas through the thematic links within and between disciplines, as one student noted:

*Engaging in my leadership capabilities, a skill which will be hugely valuable in my career (and) which I have not really been exposed too at university outside of this unit. It allowed me to have a more nuanced understanding about crisis, and the ways which they can be managed and prevented in the future.*

The designers made a deliberate choice to draw on their own creative leadership experience in the *theoretical framing* of the program. This resulted in many of theoretical perspectives of crisis, leadership, and performance (pitching) being deeply informed by writers and researchers from creative industries and arts practice. From the integration of media studies and the works of Marshall McLuhan (1964) into how the program explored innovation to the ways in which music can create wellbeing during crisis to develop understanding that leaders are not the solution to the impacts of crisis (see Granot et al., 2021), creative industries theories were transdisciplinary foils for traditional management theory, reinforcing and countering where appropriate to create a more rhythmic and complex environment of leadership education.

*I really enjoyed the [program activities], they were incredibly well run and relevant. Overall, the variety and amount of content provided by the course made things incredibly engaging. I really enjoyed the variety of guest speakers and activities, for example the activity where we discussed our favourite music on padlet. It was really*

*cool to see that worked into the course! It made this course feel significant and encouraged us to apply communication skills that are directly transferrable to the workplace.*

Although some students found this approach less than academic noting:

*The course is kind of ridiculous. it is so vague and so broad, it tries to be relevant to everything but is relevant to nothing. It is classic business school stuff: taking common sense and making it some sort of theory.*

As the content structure in LPC is highly unique, drawing on so many perspectives and voices, the designers made deliberative editorial choices in representing the perspective of leaders and practitioners in creative fields to illustrate the learning outcomes and contribute to the rich, diverse narrative community. Around 20% of the short videos used in the asynchronous *narrative storytelling* were from these local and international arts and creative industries leaders. This was especially critical during the pandemic as these industries experienced this crisis in different ways from asset rich or product driven businesses, a situation made worse by the precarity and the criticality of audience engagement for success in creative industries.

From the perspectives of creative firms who needed to pivot their business (from making stages to making furniture) to curators trying to find new ways to engage audiences to promoters and artists reimagining how they supported themselves in an environment where government support programs such as furlough schemes were not available them, the stories and experiences of creative industries leaders and practitioners enlivened the narrative

diversity and representation of the program. These were not limited to leaders, nor to their stories of leadership, but to how their creative experiences shaped their worldview of crisis and helping people navigate it. This was exemplified by Drazen Grubisic the founder of the Museum of Broken Relationships whose story has encouraged students to engage in sharing their own experiences of when something breaks, exposing them not to just to critical self-reflection but to the impacts of 'broken' on others. This story is provocatively and personally powerful and is shared with students in the first week of 13-week program of learning.

*The best aspects of this study was the engaging nature of the unit. My degree doesn't provide any education on what it is to be a good leader. I literally knew nothing about any of this prior to this unit. There was so much content and great engaging videos from specific leaders in specific industries -this really facilitated my learning.*

A *performative authentic assessment structure* drew on critical skills of pitching and persuasion directed at an audience, integrating both the theory and the skills developed in the program, and already acquired by the students. An example of this in the BNAU Forum assessment task where small groups of students prepared and delivered a pitch as leaders for good identifying a series of commercial, economic, community, financial, and personal actions they would take to address a critical global, local, and personal challenge that was meaningful to them as a group. These pitches were presented as a cohort to a forum of academic and industry judges who interrogated and critiqued the opportunities and threats inherent in their strategic approach to addressing their selected critical challenge. Student groups have designed action plans for global and local challenges such as coercive control, childhood obesity, sustainability, food insecurity, waste implications of the pandemic, global

violence against women, bushfires in Australia, climate change and data poverty amongst dozens of others.

The addition of personal actions to the pitch was an attempt to trigger a specific learning experience that utilised the modality of action, where students had to start thinking about what they and their colleagues could do *now* to address these crises and challenges. In the 2022 iteration this was further developed by asking students to collectively enact their actions, as opposed to just proposing them. This imbued the pitch with a sense of creativity, action and immediacy that enabled the opportunity for authenticity. The breadth of challenges addressed by students represented both the multi-disciplinary nature of the cohort and the wider concerns students had about the future (theirs and societies). Their approaches, strategies, and actions they take as they act as leaders represent a positive world view, that through their education and being leaders for good, they can make a difference to business, the community, and the planet.

*I enjoyed the BNAU forum, it was a bit daunting initially to have to conduct group work over zoom, however it's definitely not the first time I have done this and I think it really challenged all of us to pick a topic and research it and run with it. We still got help if we needed but it felt good to be 'in charge' and to take the leadership role from you to us.*

Finally, as part of a bigger pedagogical pilot to develop interactivity in large group contexts, the program drew on several *creative leadership tropes* to inform how we have developed a multi-modal model that activates interactivity at scale to support engagement and connection between students, between students and teachers and between students and the world. We

have run at-scale activities that have included a semi-improvised ethics scenario played out by actors live, with their actions guided by student interactions. You can use technology to displace the interaction to different online spaces and concentrate the effort of the design into the opportunities to connect and collaborate. Interactivity will be loud at times but can also be quiet, contemplative, studious and reflective. There is an educational power that comes from listening to 500 people in a lecture theatre collectively think or be shocked. In one at-scale activity, we brought together a panel of experts that discussed the implications of the growth of AI in a volatile world where both the panel and the engagement with the students was led by an AI bot (only revealed to the students when the question is posed ‘how would you feel if your employer turned out to be a bot?’). Each of the sessions had purposeful opportunities for a quiet experience and a loud experience, with some of the chaos displaced onto technology mediated platforms to facilitate discursive polling and conversations.

The deep integration of the explicit modalities of creative industries leadership and tacit experiences of leaders and the designers in how they supported students to develop their skills and reflect on their future leadership legacy were critical to the internal momentum of the program. These creative modalities and experiences have the potential to still be regarded by students as not relevant to their current understanding or experiences of leadership and crisis (as case studies and other contemporary abstracted experiential instruments also are). From the reflections of the staff in the PAR and those of students who reflexively discussed their ambitions for learning, the integration of both creative industries leaders in the narrative and the deeper embedding of creative industries leadership ontologies into the thematic weave of the program enabled safe opportunities for experimentation, play, simulation of reality and developing skills as a leader for good forged in a safe fire.

*This unit has probably been the best one I have taken in my four years of studying at USYD. It has been the first subject I have taken where I feel it genuinely adapts to students' interests or changing circumstances. The open nature of these assessments has also given me more freedom and creative license to experiment with new mediums and ways of expressing my work (e.g. the Leadership Portfolio). Overall, I think the subject provided a fantastic learning experience that should act as a model for other business school subjects.*

The PAR evaluation identified that whilst the learning experiences in the program offered surety to uncertain students, they also made the integration and application of transdisciplinary knowledge and skills less efficacious to developing leaders for good in the future. Equally, some students were able to immerse themselves in the imagination of crises *yet to be experienced*, and in doing so laid experiential breadcrumbs for their journey as a creative leader for good. It triggered the emotive learning engendered by play, discovery, self-reflection, creativity, and connection.

*I did not understand the implication of this unit. As most of us know about leadership skill, the majority have the ability to transfer it into current context (COVID world). The concept is too generalised that I did not learn new things in this unit. Given the context of the unit focus around COVID-19, the concept taught in the unit were not relating to how to use that skill or concept when it comes to crisis*



## **An inter-disciplinary analysis of ephemeral and resonant leadership education through the lens of street art**

Inter-disciplinary analysis affords the researcher the capability to ‘use radically different approaches and interdisciplinary perspectives to provide a holistic and deep view of a novel phenomenon of scientific and societal interest (Adamopoulos, 2013). Hyman and Wernstedt (1995) posit a framework for interdisciplinary analysis that identifies ‘potential value differences and [uses] them as a tool to reveal and select a diverse set of analyses relevant to a particular...effort’. As leadership education is deeply values driven (see Dutmer, 2024; Gentile, 2013), an interdisciplinary analysis that uses a creative marker to interrogate the values not just of the leadership education but of the designers seems appropriate.

**Street art** is democratic, accessible, and DIY form of making that acts as a modality of public pedagogy, normalising dissent and debate and populating the walls, interstitial spaces and public furniture with narratives and creative images representing diverse opinions for both the creator and the viewer (Harris, 2006; Ulmer, 2017). It exists in the fuzzy bounds of legality, resistance and protest, democratising, and some would argue liberating public space (Davies, 2017). Street art is also highly impactful in part because its messages can be produced with such immediacy even if they fade and are replaced by the next layer of story and inspiration. This ephemerality is quite unique to the different form of street art offering the medium an expected temporality for the artists and a sense of uncertainty for the viewer who may (or may not) be able to return to a piece instead finding it damaged by the elements or replaced (Sequeira, 2017). Street art is imbued with values frameworks ranging from activism to subversion to leadership, with Jarc and Garwood (2017) asking whether ‘subversive activity such as independent public art or less permanent versions such as projections or yarn bombing [is] a way of leading change by communicating dissenting

views, expressing concerns, or asking questions others are reluctant to ask? Isn't the point of street art to make a public statement against "the system"? (p. 100).

In the same spaces that street artists use as a gallery, art is being replaced and plastered over by advertising for underground or independent arts and culture, with flyers posted for DJ nights, exhibitions, gallery shows, gigs, marches and rallies leaving little space for the artist to use the wall or door as a gallery, or forcing the artists to find space within and between the posters (Dovey, Wollan, & Woodcock, 2012). The aesthetic and visuality of these spaces also becomes fertile ground for political or corporate exploitation (Gould, 2020; Snajdr & Trinch, 2022). These rapidly vanishing spaces are co-opted by commercial billposters, advertising jeans and trendy alcohol and other products aimed at younger markets hoping the location where agitating street art used to be will imbue the product with some of that rebellious outsider mystique (Lekakis, 2021).

In leadership education, the ways in which programs have embedded the capacity for students to effect real, impactful change, now and in the future has followed a similar pattern to that of street art galleries. This leads to curriculum that has a limited life, with a limited scope for action and a limited ambition for learning 3 or 5 or 10 years down the track. The experiences that our students have in their classrooms, in their assessments and in the ways they engage and connect with others throughout their education needs to spark and catalyse the capability to bring disparate learnings together and create a new artwork, a new message that inspires others to create, to join the cause, to debate the directions and to make a difference, in whatever field they study in. We need to design curriculum with change now and change later built into their DNA. We need to have assessment contexts that are authentic and offer students the opportunities to be leaders in safe, transitional spaces. We need to reward calls to

action through the way we mark and grade. We need to stop saying we are making a difference and actually start making a fucking difference, in how we teach, how we learn and how we support students to do the same. It is in these spaces that experiences are created, and it is experiences that are remembered as future crisis or opportunities are faced, however many days, months or years that happens post-graduation. This is what employers are looking for, even if they don't articulate it in those terms, or are given the opportunity to. I was told by a leading financial employer that she didn't need people who could tell her what problems she was facing today, she had hundreds of people like that already working for her. She needed graduates who could tell what the problems in five- or ten-year's time were going to be and then be the ones that could help her, and her organisation solve them.

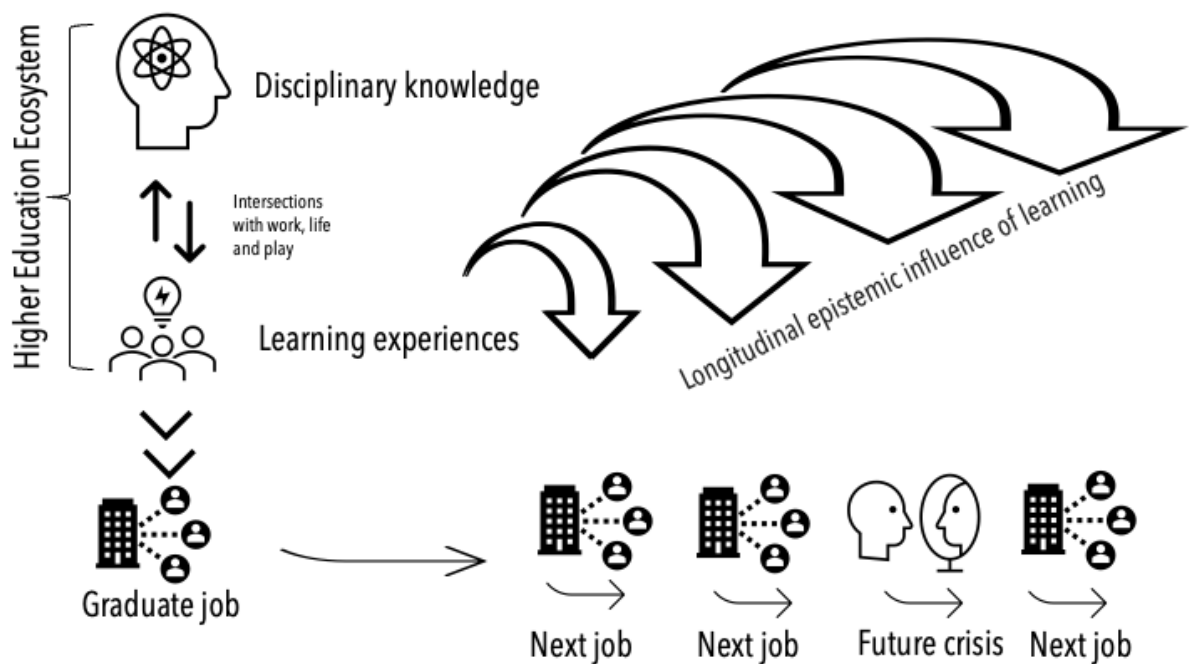


Figure 2: Resonant learning model from Bryant

We have posited the concept of *resonant learning* to describe the longitudinal epistemic influence of learning over time (Bryant, 2023). Resonant learning is in effect a counter-

concept to the immediacy of the overt focus on the attainment of the first job. In part defined by Rosa's sociological critique of modernity (Rosa, 2019, 2022) where resonance is 'defined by moments in which one dwells in, feels present with, an absorbing experience—whether it be social, aesthetic, religious, bodily, or environmental' (Anderson, 2023, p. 2), resonant learning leverages the memories, feelings and reflexivity of those learning experiences to represent pathways towards the lifelong value of learning. Rosa (2018) argues that resonance is an essential aspect of how humans flourish and grow, and is closely linked to our ability to engage with the world and to develop meaningful relationships with others, noting:

*Resonance is a cognitive, affective and physical relationship to the world in which the subject, on the one hand, is touched...by a fragment of the world, and where, on the other hand, he or she 'responds' to the world by acting concretely on it, thus experiencing her or his own efficacy. (cited in Lausset & Zosso, 2022, p. 275)*

Resonant learning is created through learning experiences and the emotions, attitudes and ambitions that are promulgated when students engage with the curriculum and the activities. The impact of the resonant experience lasts longer than the currency of the theory or examples of practice. Resonant learning is more about the ripples that emanate from a rock thrown into a pool of water, rather than the rock itself. Resonant learning experiences in transitional spaces may not surface into practice until five or ten years after the completion of the degree. One advantage of resonant learning is that the discoveries made during the process of learning enhance the generalisability of the insights that were gained, effecting the capability of students to apply skills to different unknown future circumstances (Hibbert, 2021).

LPC remains an active and still evolving leadership education program. The integration of the modalities of creative industries leadership have been critical for the delivering the design intentions of the program (according to the designers). They were critically, not universally appreciated by students in those snapshots of satisfaction that come from evaluative surveys, though it should be noted that this was self-selecting sample of around 30% of the cohort. The sometimes-blurry journeys students were taken on through the program amplified the uncertainty they were feeling and skewed it towards an uncomfortable liminality in which abstractive and ephemeral learning with a singular grade-informed outcome seemed safer and more familiar.

Leadership education is a liminal learning process. Learners and designers are constantly in transition through life, work, play and learning as they are exposed to and practice leadership. Like the modalities of street art, leadership education takes many beautiful, complex, personal, subversive, challenging and creative forms, and the experience of it may last only a few fleeting minutes or it may last an influential lifetime. The form propagates and rhizomatically seeds creativity, ideation and inspiration in the learner and others. The liminality comes from the transition staff and students are taking and are taken on through uncertainty and enmeshing and challenging different and sometimes challenging social structures. Leadership education is a vehicle for the uncertainty and liminality. It is also a community of other liminal beings, seeking each other, seeking collective and individual experiences, and not seeing ephemerality as a marketable objective but as a virtue that leads to effective learning. The art or the experience may fade or be replaced but the message and the learning can be deeply resonant.

Acknowledgement: I would like to acknowledge the co-leadership of Professor Juliette Overland in the original design of both the Leading in a Post-COVID World program, and the first iteration of Leading in a Post-Crisis World and the dedicated team of academics, designers and students who continue to iterate and deliver the program.

## References

- Adamopoulos, P. (2013). What makes a great MOOC? An interdisciplinary analysis of student retention in online courses.
- Altrichter, H., Kemmis, S., McTaggart, R., & Zuber-Skerritt, O. (2002). The concept of action research. *The learning organization*.
- Anderson, A. (2023). The moral and political challenges of Hartmut Rosa's theory of resonance. *The journal of Chinese sociology*, 10(1), 1-13.
- Basadur, M. (2004). Leading others to think innovatively together: Creative leadership. *The leadership quarterly*, 15(1), 103-121.
- Bromley, P., & Meyer, J. W. (2021). Hyper-management: Neoliberal expansions of purpose and leadership. *Organization Theory*, 2(3), 26317877211020327.
- Bryant, P. (2023). *Leaders for good in a post-crisis world: Designing transdisciplinary and resonant leadership education programs in transitional spaces*. Paper presented at the European Academy of Management Conference (EURAM).
- Clapham, M. M. (2021). Characterizations of successful leaders: A comparison of leadership and non-leadership students. *Journal of Leadership Education*, 20(2), 1-11.
- Cormier, D. (2008). Rhizomatic education: Community as curriculum. *Innovate: Journal of online education*, 4(5).

- Costley, C., Elliott, G. C., & Gibbs, P. (2010). *Doing work based research: Approaches to enquiry for insider-researchers*: Sage.
- Cranmer, S. (2006). Enhancing graduate employability: best intentions and mixed outcomes. *Studies in higher education*, 31(2), 169-184.
- D'Andrea, M. (2023). Diversity in Leadership Among Arts Graduates: Aiming for an Inclusive Leadership. *Journal of Underrepresented & Minority Progress*, 7(1).
- Davies, D. (2017). "Walls of Freedom": Street Art and Structural Violence in the Global City. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 9(2), 6-18.
- Doh, J. P. (2003). Can leadership be taught? Perspectives from management educators. *Academy of Management Learning & Education*, 2(1), 54-67.
- Dovey, K., Wollan, S., & Woodcock, I. (2012). Placing graffiti: Creating and contesting character in inner-city Melbourne. *Journal of urban design*, 17(1), 21-41.
- Dutmer, E. (2024). Cultivation of Character for Ethical Leadership: The Department of Leadership Education at Culver Academies. *Journal of Character and Leadership Development*, 11(1), 53-61.
- Ellsworth, E. (2005). *Places of learning: Media, architecture, pedagogy*. New York, NY: Routledge.
- Fleming, D. (2001). Narrative leadership: Using the power of stories. *Strategy & leadership*, 29(4).
- Gentile, M. C. (2013). New directions in values-driven leadership education. In *Global Corruption Report: Education* (pp. 361-365): Routledge.
- Gloppen, J. (2009). Perspectives on design leadership and design thinking and how they relate to European service industries. *Design Management Journal*, 4(1), 33-47.

- Gould, C. (2020). Britain's Pop Ups. Guerrilla Exhibiting, Disrupting, Occupying and Gentrifying at the Intersection of Art and Business. *InMedia. The French Journal of Media Studies*(8.1.).
- Granot, R., Spitz, D. H., Cherki, B. R., Loui, P., Timmers, R., Schaefer, R. S., . . . Li, S. (2021). "Help! I need somebody": music as a global resource for obtaining wellbeing goals in times of crisis. *Frontiers in psychology, 12*, 648013.
- Harris, K. B. (2006). Graffiti as public pedagogy: The educative potential of street art. In *Metropedagogy* (pp. 97-112): Brill.
- Hibbert, P. (2021). *How to be a Reflexive Researcher*: Edward Elgar Publishing.
- Ho, S. S., Wong, B. B., Tham, M., & Brookes, R. H. (2016). Science undergraduates are motivated to undertake leadership education to enhance employability and impact. *International Journal of Innovation in Science and Mathematics Education, 24*(3).
- Hughes, M. Ü., Upadhyaya, S., & Houston, R. (2018). Educating future corporate managers for a sustainable world: recommendations for a paradigm shift in business education. *On the Horizon*.
- Hyman, J. B., & Wernstedt, K. (1995). A value-informed framework for interdisciplinary analysis: application to recovery planning for Snake River salmon. *Conservation biology, 9*(3), 625-635.
- Irving, G., Wright, A., & Hibbert, P. (2019). Threshold concept learning: Emotions and liminal space transitions. *Management Learning, 50*(3), 355-373.
- Iwaski, N., Mori, R., & Arai, K. (2021). OPTIMIZING LEADERSHIP EDUCATION: THE PRACTICE OF LEADERSHIP EDUCATION IN WOMEN'S COLLEGES. *Academy of Educational Leadership Journal, 25*(1), 1-17.



- Jarc, J., & Garwood, T. (2017). Benevolent Subversion: Graffiti, Street Art, and the Emergence of the Anonymous Leader. In *Grassroots Leadership and the Arts for Social Change* (Vol. 03, pp. 97-109): Emerald Publishing Limited.
- Jie, T. R., & Cheah, K. S. (2021). Exploring Creative Leadership as a Concept: A Review of Literature. *International Journal of Education and Training*, 7(1), 1-16.
- Kantawala, A., & Rolling, J., James Haywood. (2014). A ‘gathering’ of sorts: Opening up space for a conversation on creative leadership for and in the arts. *Visual Inquiry: Learning & Teaching Art*, 3(3), 227-232.
- Kelman, K., & Kelman, K. (2020). Current Approaches to Education—But What About the Music Industry? *Entrepreneurial Music Education: Professional Learning in Schools and the Industry*, 23-62.
- Kemmis, S. (2006). Participatory action research and the public sphere. *Educational action research*, 14(4), 459-476.
- Kemmis, S., McTaggart, R., & Nixon, R. (2014). A New View of Practice: Practices Held in Place by Practice Architectures. In *The Action Research Planner: Doing Critical Participatory Action Research* (pp. 51-66). Singapore: Springer Singapore.
- Kets de Vries, M. F., & Korotov, K. (2007). Creating transformational executive education programs. *Academy of management learning & education*, 6(3), 375-387.
- Khilukha, O., Lipysh, L., Kushnir, M., & Fatenok-Tkachuk, A. (2020). Marketing technologies in higher education for identifying the needs of consumers in lifelong learning. *International Journal of Higher Education*, 9(6), 298-306.
- Kilic, B. E. (2023). Program development for leaders in the post-truth era: Arts-based creative leadership communication program. *Evaluation and Program Planning*, 98, 102295.

- Knowles, M. S. (1970). *The modern practice of adult education*. New York, NY: Association Press
- Knowles, M. S. (2003). Andragogy, not pedagogy. In P. Jarvis & C. Griffin (Eds.), *Adult and Continuing Education: Teaching, learning and research* (pp. 226-239). New York, NY: Routledge.
- Lange, N., Kisgen, S., & Faix, W. G. (2023). The elite graduate school for leadership in the future. Results of a future workshop on excellent leadership education in 2030. *Leadership, Education, Personality: An Interdisciplinary Journal*, 5(1), 21-32.
- Lausselet, N., & Zosso, I. (Eds.). (2022). *Bonding with the world: A pedagogical approach*. Cham, Switzerland: Springer Nature.
- Lekakis, E. J. (2021). Adversaries of advertising: anti-consumerism and subvertisers' critique and practice. *Social Movement Studies*, 20(6), 740-757.
- Liedtka, J., & Kaplan, S. (2019). How design thinking opens new frontiers for strategy development. *Strategy & leadership*, 47(2), 3-10.
- Martinez-Hague, P., Lau, M., & Macarachvili, A. (2022). *Understanding alumni loyalty from a relational marketing approach*. Paper presented at the ICAREAlumni Conference Proceedings.
- McCarthy, P. R., & McCarthy, H. M. (2006). When case studies are not enough: Integrating experiential learning into business curricula. *Journal of Education for business*, 81(4), 201-204.
- McLuhan, M. (1964). *Understanding Media: The Extension of Man*. New York: McGraw Hill.
- McTaggart, R. (1991). Principles for participatory action research. *Adult Education Quarterly*, 41(3), 168-187.

- Meehan, C., & Howells, K. (2018). 'What really matters to freshers?': evaluation of first year student experience of transition into university. *Journal of Further and Higher Education*, 42(7), 893-907.
- Meyer, J. H., & Land, R. (2006). Threshold concepts and troublesome knowledge: Issues of liminality. In *Overcoming barriers to student understanding* (pp. 19-32): Routledge.
- Mueller, R. A., Campbell, H., & Losev, T. (2024). Innovation in leadership education: inquiry-based pedagogy. *Journal of Leadership Education*.
- Obi, B. I. N., Eze, T. I., & Chibuzo, N. F. (2022). Experiential learning activities in business education for developing 21st century competencies. *Journal of Education for business*, 97(1), 36-42.
- Parker, L., Martin-Sardesai, A., & Guthrie, J. (2021). The commercialized Australian public university: An accountingized transition. *Financial Accountability & Management*.
- Petriglieri, G., & Petriglieri, J. L. (2015). Can business schools humanize leadership? *Academy of Management Learning & Education*, 14(4), 625-647.
- Polmear, M., Clegorne, N., & Simmons, D. R. (2022). Uncovering the hidden curriculum of leadership education in civil engineering. *International Journal of Engineering Education*, 38(1), 1-13.
- Rosa, H. (2018). *Résonance: une sociologie de la relation au monde*: La Découverte.
- Rosa, H. (2019). *Resonance: A sociology of our relationship to the world*. New York, NY: John Wiley & Sons.
- Rosa, H. (2022). Social media filters and resonances: Democracy and the contemporary public sphere. *Theory, Culture & Society*, 39(4), 17-35.
- Rosch, D. M., Wilson, K. D., May, R. A., & Spencer, G. L. (2023). THE HIDDEN LEADERSHIP CURRICULUM: Alumni Perspectives on the Leadership Lessons Gained Through Co-Curricular Engagement. *Journal of Leadership Education*, 22(1).

- Rowley, J., Bennett, D., & Reid, A. (2016). *Leadership as a core creativity for musician identity*.
- Sequeira, A. (2017). Ephemeral art in impermanent spaces: the effects of street art in the social construction of public space. *DINAMIA' CET-IUL, ISUP*, 65-74.
- Snajdr, E., & Trinch, S. (2022). To preserve and to protect vanishing signs: activism through art, ethnography, and linguistics in a gentrifying city. *Social Semiotics*, 32(4), 502-524.
- Styhre, A. (2023). *The Business School Curriculum Debate: Scientific Legitimacy Versus Practical Relevance*: Taylor & Francis.
- Sutherland, I. (2013). Arts-based methods in leadership development: Affording aesthetic workspaces, reflexivity and memories with momentum. *Management Learning*, 44(1), 25-43.
- Sveningsson, S., & Alvesson, M. (2016). *Managerial lives: Leadership and identity in an imperfect world*: Cambridge University Press.
- Tosi, F., & Tosi, F. (2020). Design thinking and creativity: Processes and tools for new opportunities in people-centred innovation. *Design for Ergonomics*, 143-159.
- Trkman, P. (2019). Value proposition of business schools: More than meets the eye. *The international journal of management education*, 17(3), 100310.
- Ulmer, J. B. (2017). Writing urban space: Street art, democracy, and photographic cartography. *Cultural studies ↔ critical methodologies*, 17(6), 491-502.
- Vettraino, E., Linds, W., & Vineberg, L. (2023). Moving from the why to the what: the role of the arts in executive and consulting education. In *Business Teaching Beyond Silos* (pp. 84-98): Edward Elgar Publishing.
- Wallrauch, T. E. (2022). Integrating the Arts for Leadership Education and Development: Holistic Learning for the Future of Work. In *Handbook of Research on Future of Work*

*and Education: Implications for Curriculum Delivery and Work Design* (pp. 357-378): IGI Global.

Walzer, D. (2024). Considering leadership pedagogy in creative arts education. *Journal of Leadership Education*.

Whitaker, B. L., & Kniffin, L. E. (2022). CRISIS AS PEDAGOGY: Recommendations for Using the Pandemic in Leadership Education You are here. *CRISIS*, 21(3).

Zaar, S., Van den Bossche, P., & Gijsselaers, W. (2020). How business students think about leadership: a qualitative study on leader identity and meaning-making. *Academy of Management Learning & Education*, 19(2), 168-191.

Zighan, S., & El-Qasem, A. (2021). Lean thinking and higher education management: revaluing the business school programme management. *International Journal of Productivity and Performance Management*, 70(3), 675-703.