

EDINBURGH NAPIER UNIVERSITY

THE BUSINESS SCHOOL

**Transferring Soft Skills from the
Performing Arts Curriculum to Business –**

A German-Based Exploration into the Possibilities
for Training Management Consultants

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Abstract

Recent research findings have reinforced the importance of soft skills for managerial success. Consequently, there is an ongoing practical need for and research interest in effective soft skill training. In order to improve the soft skills of their employees, companies have begun to turn to performing artists in the hope of achieving a high training effect. While this phenomenon has created excitement, it has hardly been the subject of serious investigation guided by research questions and executed research methodologies. In particular, hardly any insights exist into the exercises artists use when providing soft skill training and coaching for a business audience. In order to explore such activities in a systematic way, this thesis turns the attention to the performing arts higher education curriculum for identifying relevant exercise categories and for linking them to soft skills. This is accomplished through in-depth interviews conducted with classical singing and drama teachers in Germany. In order to achieve a transfer to the business world, HR representatives from German-based management consulting firms are also questioned through in-depth interviews in order to explore relevant soft skills addressable by performing arts interventions. The results show transfer links between eight performing arts curriculum items and seven soft skill categories. Apart from exploring the relationship between arts-based exercises and managerial soft skills, the research results confirm the benefit rationale for arts-based training and highlight success factors. The outcomes are visualised in a suggestive model aimed at providing a systematic orientation for arts-based trainers and for organisations considering soft skill training based on the performing arts. However, the research has also limitations, especially a too conservative number of connections between performing arts curricular items and soft skill categories. Other limitations include a regional and cultural focus on Germany, as well as the reduction of arts-based training activities to the boundaries of formal performing arts education. These shortcomings are used for motivating future research.

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List of abbreviations

16PF	Sixteen Factors of Personality
AMA	American Management Association
APICS	American Production and Inventory Control Society (renamed into the Association for Operations Management)
CEO	Chief Executive Officer
CWB	Counterproductive Work Behaviour
DBA	Doctor of Business Administration
EQ	Emotional Intelligence / Emotional Intelligence Quotient
EQ-i	Emotional Quotient Inventory
ETA	Employment and Training Administration
HR	Human Resources
HRD	Human Resource Development
HRM	Human Resource Management
IQ	Intelligence Quotient
MBA	Master of Business Administration
OB	Organisational Behaviour
ROI	Return on Investment
TNA	Training Needs Analysis / Training Needs Assessment
WZB	Wissenschaftszentrum Berlin für Sozialforschung

1 Introduction

1.1 Rationale for research

The notion of soft skills – “attitudes and behaviours displayed in interactions among individuals that affect outcomes of such encounters” (Muir 2004: 13) – has received considerable attention among practitioners while the importance of soft skills in management has been reinforced in recent research findings (Gentry et al. 2008). As a consequence, there exists an ongoing practical need for and research interest in effective soft skill training (Crosbie 2005). Often referring to soft skill related concepts such as emotional intelligence, some authors point out that human resource professionals have increasingly relied on experts and consultants to implement appropriate training programmes (Carmeli & Josman 2006). While it may not be self-evident that soft skills can actually be trained, McEnrue and Groves (2006) observe a general consensus among scientists that such behavioural abilities can be developed over time.

When it comes to better understanding and mastering soft skills through training, it appears worthwhile to have a closer look at professions with very deep soft skill exposure, such as stage performing arts. Workplace training seminars on soft skill related concepts such as communication, presentation and presence, speech and use of voice, stress management, facilitation or conflict management rarely exceed a few hours or days. By contrast, the higher education curricula of stage performing arts include profound and practical training on comparable soft skill topics over the period of weeks or months. The level of soft skill mastery in the performing arts is very high, because of the scale of the audience and the prohibition of mistakes with no chance of re-submission of unsatisfactory performance. Therefore, a stage performance dictates a most superior skilfulness for stress handling, communication, agility, or, in the case of orchestra, leadership and team building (Gansch 2006).

It consequently seems that, at least in some behavioural areas, there is a considerable gap between training and the occupational requirements of performing arts professionals, on one hand, and the relatively limited soft skill training breadth and depth of managers, on the other hand. If soft skills are truly as important for

management as witnessed in many studies (Hobek et al. 2007; Chakraborty 2009; McGahern 2009), it would seem beneficial to explore the applicability of the elaborate performing arts training methods and exercises for the purpose of transfer to a managerial target group. Potentially, such an exploration can lead to the advancement of the effectiveness of soft skill training practice.

The idea of turning to the performing arts for gaining insights into behavioural effectiveness in business is not a new one. Music performance settings are often related to in the form of metaphors: with its improvisation dynamics, jazz music has been referred to for understanding managerial areas of organisational innovation (Bastien & Hostagier 1988). Likewise, orchestra conducting has been used as a metaphor of leadership in organisations (Mintzberg 1998). However, while such analogies may prove to be useful, they do not represent an effort to actually transfer some of the supposedly attractive skill set of artists to the managerial world. This is not to say that there are no reports about an active involvement of managers in real performing arts settings. But these reports merely testify the existence and the feasibility of the use of arts-based training in business. None of the literature reviews in this novel field known to the author (Nissley 2002; Manning 2007a; Berthoin Antal 2009 ; Schiuma 2009) identify rigorous research guided by research questions and executing well-known research methods. Berthoin Antal, who led a series of workshops in late 2009 to advance research into arts-based training with over 30 key stakeholders, including artists, corporate representatives, consultants and researchers, explains why “the considerable gap between research and practice” (Berthoin Antal 2009: 5) is problematic for the stakeholders: there is a general need to be knowledgeable about approaches and their effects while artists “can have many questions about their engagement in artistic interventions in organisations” (Berthoin Antal 2009: 5).

Choosing the artists’ own educational curricula as a starting point seems promising and worthwhile since these curricula must, in one way or another, systemise and structure the skills which in the end constitute the trained abilities of performing artists – some of which in turn are hoped to be transferred into the business world through training. None of the existing accounts about arts-based training in organisations choose the actual training ground of performing artists, that is, their higher education training curriculum,

as an object of scientific study. The exploration of stage performance higher education for the purpose of understanding the transfer potential to soft skill training is the central subject of this thesis. Much in the sense of a professional doctorate undertaking in management (Duke & Beck 1999; Bareham et al. 2000; Dent 2002), the aim is not only to contribute to scientific knowledge, but also to enhance professional practice, specifically in the area of soft skill training.

1.2 Research question and objectives

Based on the above motivation, the research question can be stated as follows:

How can managerial soft skill training benefit from training exercises used in performing arts higher education curricula?

Captured in just a single sentence, this research question could be interpreted in many directions. Therefore, it is necessary to be more specific about the goals to be reached for answering the question. One aspect deserving formulation as a distinct research goal is terminological clarification. Soft skills are far from possessing a single, generally accepted definition. In fact, many scientists seem to avoid the term altogether and prefer notions such as “abilities” (Klaus 2007: 2) or “competencies” (Tobin & Pettingell 2008: 44) instead. Therefore, explicit work on nomenclature needs to be performed prior to relating such central vocabulary to an overall research design.

The second research goal envisaged in fulfilment of the research question is identification and structuring of soft skills. A set of soft skills is needed as a common frame of reference applicable to – and understandable for – both the managerial world and the performing arts community. It is not self-evident whether existing lists of soft skills or related concepts (Cockerill et al. 1996; Davis et al. 1996; Crosbie 2005; Tobin & Pettingell 2008) are sufficient or whether a novel way of selecting or grouping soft skills should capture the required relevance and clarity, specifically for the research question stated above.

Following up on the terminological and typological work stated above, the third goal is devoted to the clarification of the applicability of performing arts training insights for a managerial target group. This goal clearly calls for the production of empirical

evidence. Without empiricism and the execution of appropriate research methods to be identified, any value derived from performing arts training risks remaining a mere assumption. The empirical investigation is situated in Germany, the home country of the author. Thus, for addressing the goal of transfer clarification from arts to business, empirical input is sought from performing arts teachers, who are knowledgeable about arts curricula, and respondents from the business worlds who potentially benefit from such a transfer. With their real-time stage performance nature, classical singing and drama, are chosen for an arts focus. On the business side, the scope is limited to an industry that is known for very high soft skill requirements (Mohe 2006) and characterised by high investment in soft skill training (Naficy 1997): the professional service of management consulting. Management consultants' level of human managerial interaction – and hence soft skill exposure – is known to be relatively high (Téboul 2006). Some authors even consider consultants' soft skill development as a major source of competitive advantage for consulting firms (Maister 1997; Forster 2001). Therefore, management consulting is a relevant and suitable industry choice for the empirical necessity of focusing the research question to a meaningful business target audience.

Taking into account the aim of contributing not only to the body of scientific knowledge but also to the improvement of professional practice, the statement of the final goal appears to be appropriate and required: the proposal of a training approach. Some suggestive model (Edmondson & McManus 2005) is desirable, including clues about the content or process of arts-based soft skill training.

Figure 1-1 summarises the research question and the clarifying goals addressing the desired answers. Any research methodology devised must stand the test of reaching the four stated research goals.

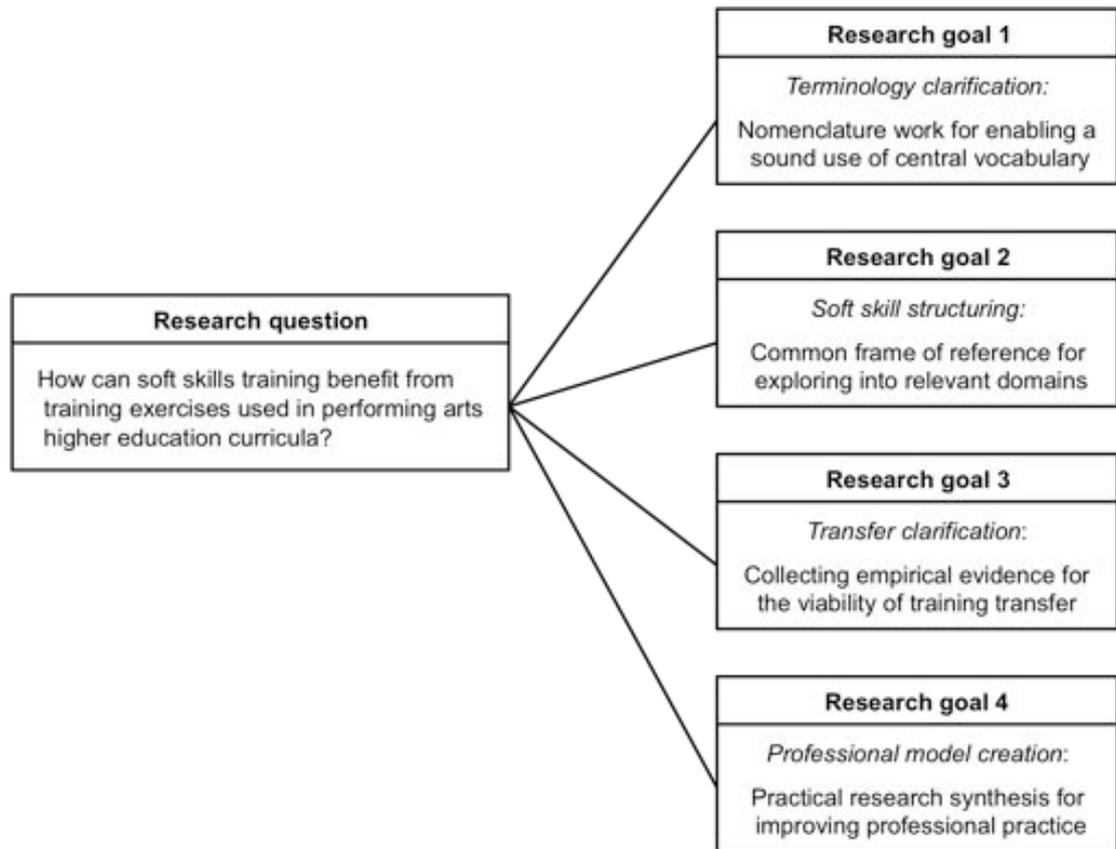


Figure 1-1: research question and research goals

1.3 Structure of the thesis

After the introductory chapter, the next three chapters of this thesis are devoted to the literature review. Chapter 2 provides an overview of literature on soft skills and related concepts, and addresses the first research goal: terminology clarification. The second research goal – the identification or structuring of an appropriate soft skill set – is equally addressed but only partially fulfilled through the literature review. Chapter 3 is devoted to training and coaching while showing links between training related and soft skill related concepts. The chapter also introduces consulting training and arts-based interventions.

Chapter 4 justifies the research philosophy and the research methodology addressing the substantiated research gap. To defend the choices, this chapter discusses alternative research paradigms and methods. It also specifies the chosen data collection and

evaluation strategies. A discussion of ethical issues, as well as limitations, is also included.

Chapter 5 is dedicated to the findings and the analysis of a series of in-depth interviews. The findings form the basis for the creation of a suggestive conceptual model. Finally, chapter 6 summarises the research results and points to further research opportunities. Figure 1-2 shows how the research question and goals are addressed through the chapters.

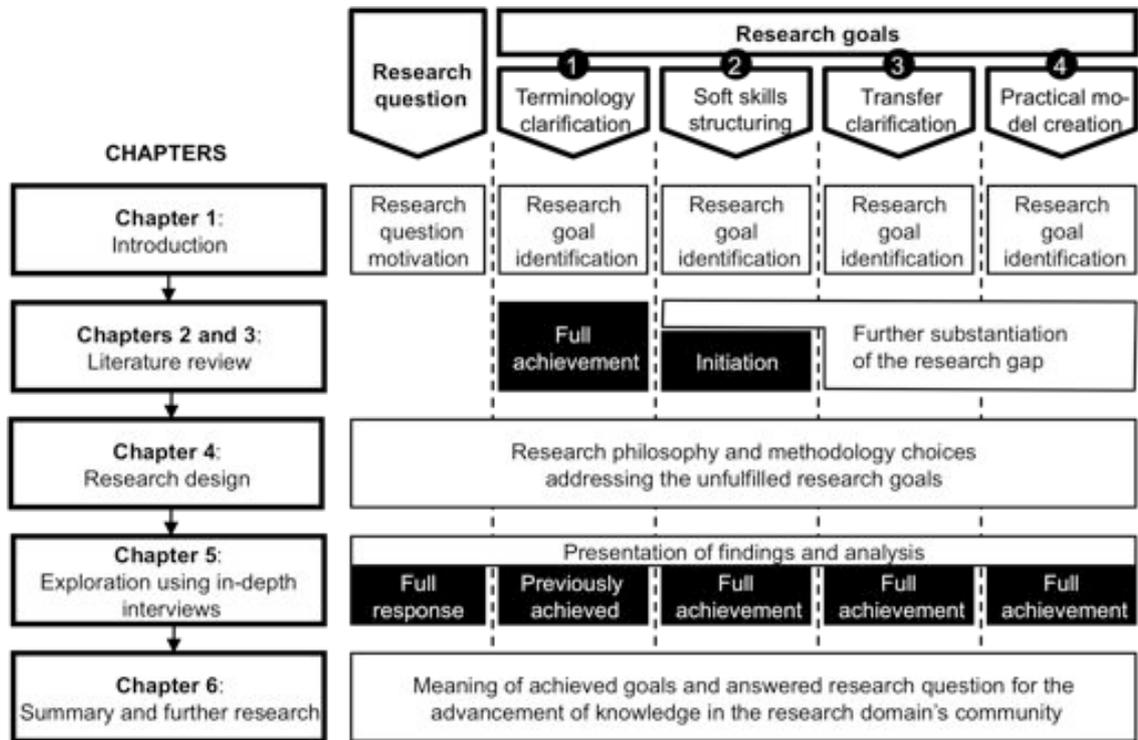


Figure 1-2: relating the structure of the thesis to the research question and the research goals

2 Concepts related to soft skills

This chapter represents the beginning of the literature review and is the first of two chapters dedicated to a thorough understanding of the scientific domains relating to the research question formulated in the introductory chapter. The research question embodies the combination of three distinct domains: soft skills, training and performing arts. Figure 2-1 shows the logic of building up a contemporary knowledge review about these topics and how this chapter fits into the overall literature review architecture.



Figure 2-1: positioning chapter 2 in the overall literature review architecture

A profound understanding of the soft skill notion together with the identification of its influential authors and models is an important building block prior to studying soft skills in a training setting, and then more specifically, in a training setting relying on performing arts. However, often the soft skill meaning cannot be isolated from closely related concepts such as emotional intelligence or leadership. Therefore, soft skill related terms are included in this chapter's literature scan.

While the following section 2.1 deals with the soft skill definition, 2.2 is dedicated to the review of emotional intelligence, a relevant topic that has recently received remarkable attention. Section 2.3 reviews other concepts related to soft skills. A discussion of the substantiated links among the mentioned concepts is provided in 2.4, with a summary of the essential findings of this chapter provided in 2.5.

2.1 Soft skills

2.1.1 Conceptual clarification

The notion of soft skills often tends not to be defined by what it means, but rather by what it does not mean: soft skills are positioned as the opposite of hard skills, which are defined as “the technical ability and the factual knowledge needed to do a job” (Klaus 2007: 2). This explication, based on the differentiation from its opposite term, has in fact become a standard way of introducing the meaning of soft skills. Other authors tend to avoid giving a plain definition of soft skills by providing lists of clarifying examples (Duncan and Dunifon 1998; Gentry et al. 2008). Muir makes an actual transition to defining the term actively by stating that soft skills are “attitudes and behaviours displayed in interactions among individuals that affect outcomes of such encounters” (Muir 2004: 13). Table 2-1 illustrates a number of definitions.

Soft skill definitions		Characteristics				
		Explicit definition	Distinction from technical tasks	Inclusion of both intra-personal and inter-personal levels	Reference to human interaction	Reference to effectiveness
Georges (1988: 43)	<i>“subjects ... under the heading of management, leadership, interpersonal communication, problem-solving”</i>				✓	✓
Duncan & Dunifon (1998: 124)	<i>“individual traits such as motivation and sense of personal effectiveness”</i>					✓
Schiffer & Linde (2002: 13)	<i>“abilities for dealing with people that are related to one’s own personality.”</i>	✓			✓	
Muir (2004: 95)	<i>“attitudes and behaviours displayed in interactions among individuals that affect outcomes of such encounters.”</i>	✓			✓	
Zellweger (2004: 14)	<i>“competencies primarily referring to the social and human level, which are necessary for interactions in daily business.”</i>	✓			✓	
Klaus (2007: 1)	<i>“non technical traits and behaviours needed for successful career navigation.”</i>		✓			
Rogmann (2008: 39)	<i>“individual prerequisites needed to effectively interact with other people in specific types of interpersonal situations.”</i>	✓			✓	✓

Table 2-1: exemplified soft skill definitions

The definitions above differ with respect to an explicit definition orientation, distinction from technical skills, inclusion of human aspects at different levels and a reference to effectiveness. Because of this definition diversity, it is not obvious to choose a working definition for the purpose of the research project underlying this thesis. To arrive at an appropriate definition, it seems important to reflect on the context set by the research question in chapter 1, which addresses the transfer of performing arts skills to the business world:

- (1) A definition of soft skills should neither exclude the inter-personal nor the intra-personal levels.
- (2) For reasons of clarity, a useful definition of soft skills can benefit from a clarifying differentiation from hard skills or technical skills.
- (3) However, a working definition should not rely entirely on the opposite terminology. A good definition should aim at stating what soft skills are, and not just at what they are not.
- (4) Finally, a soft skill definition may incorporate effectiveness in the workplace as a motivating rationale.

None of the definitions introduced in Table 2-1 satisfy all of the characteristics above. Instead, a working definition can be constructed by combining elements of the presented definitions:

As distinguished from technical skills, soft skills are intra-personal and inter-personal abilities necessary for individual effectiveness or for effectiveness in interactions with other individuals in the workplace.

Kiesel (2004) points out that soft skill terminology is neither grounded in empiricism nor in a theory base. This could be a reason for the impression that the soft skill notion tends to be somewhat avoided by scientists. Instead, one often encounters more general terms like “competencies” (DeNisi & Griffin 2007: 115), “abilities” (DuBrin 2006: 21), “managerial skills” (Gentry et al. 2008: 171) or simply “skills” (Wilson 2005: 148), of which softer skills can be seen as a subset – general competencies and abilities can

include technical skills, as well. The terms “social skills” (Hellriegel & Slocum 2010: 84), “interpersonal skills (Hunt & Baruch 2003: 729), “socio-communicative skills” (Rogmann 2008: 23) or “social competence” (Rogmann 2008: 39) may be considered as genuine synonyms for soft skills.

To highlight terminological preferences, it can be insightful to observe the extent to which soft skills and some related notions are captured in teaching references used for training the next generation of management practitioners and scientists. Table 2-2 lists recent editions of 20 primers on organisational behaviour (OB) and 20 standard references on human resource management (HRM) while showing the results of a subject index analysis covering the aforementioned terms: ability, competency, skills, soft skills and social skills.

Organisational behaviour teaching resources						Human resource management teaching resources					
Monographic references	Terminology					Monographic references	Terminology				
	Ability	Competency	Social skills	Soft skills	Skills		Ability	Competency	Social skills	Soft skills	Skills
Bowditch & Buono 2007		✓			✓	Armstrong 2008					✓
Brooks 2009	✓					Bohlander & Snell 2009	✓	✓			✓
Dick & Ellis 2005	(none)					Cascio & Herman 2010	(none)				
DuBrin 2006	✓		✓			DeCenzo & Robbin 2009		✓			
Glendon et al. 2007		✓			✓	DeNisi & Griffin 2007	✓				✓
Hersey & Blanchard 2007	✓	✓			✓	Dessler 2007		✓			✓
Hellriegel & Slocum 2010	✓	✓	✓		✓	Dowling et al. 2007		✓			
Hitt et al. 2008			✓		✓	Gilley & Egglund 2002		✓			✓
Kakabadse et al. 2004		✓				Greer 2000					✓
Kitchin 2010	(none)					Harzing & Ruyssveldt 2003	(none)				
McKenna 2006		✓			✓	Ivancevich 2009	✓	✓			✓
Mullins 2008	✓		✓	✓	✓	Mathis & Jackson 2007	✓	✓		✓	✓
Mullins 2010	✓	✓		✓	✓	Noe et al. 2008	✓				✓
Nelson & Campbell Quick 2007	✓				✓	Schuler et al. 2008		✓			
Pettinger 2000	(none)					Schuler & Jackson 2007	(none)				
Robbins & Judge 2009	✓	✓	✓		✓	Swanson & Holton 2009		✓			
Rollinson 2008	✓					Steward & Brown 2008		✓			✓
Shermerhorn et al. 2010	✓	✓			✓	Torrington et al. 2008		✓	✓		✓
Vecchio 2005	✓					Wilson 2005		✓			✓

Table 2-2: terminology inclusion of soft skill related concepts in teaching references

Table 2-2 suggests that there is no consistent representation of soft skills and closely related terminology across organisational behaviour or human resource standard references. Some authors decide to limit their terminology to a single notion, such as ability, competency or just skills. Most references include at least one of these three terms. Some authors, in fact, include all three notions in their works. It is not clear why

some of the teaching references in OB or HRM lack the treatment of soft skills or related terms altogether. The explicit inclusion of soft skills – the concept of special interest in this thesis – among the primers in the above table remains rather an exception.

Doubtlessly, soft skills have attracted practitioners' interests, as witnessed by various authors (Stanko 2002; Brown 2009; Carblis 2008; Hopkins 2009). Among such literature, which is aimed at offering practical advice, one can find industry or professions specific soft skill references relating, for example, to lawyers (Giusti 2008), project managers (Bohinc 2006; Campbell 2009), scientists and engineers (Pellerin 2009), IT staff (Johnson 2007), software engineers (Vigenschow et al. 2007), IT managers (Vigenschow et al. 2009), the construction industry (National Centre for Construction Education and Research 2005), call centre representatives (Excel Books 2002), counselling (Lindon 2007) and freelance service professionals (Klipper 2011). Other practical references focus on specific uses of soft skills such as mastering the digital workplace (Butterfield 2009), dealing with tough issues (Thumm 2008), negotiation support for women (Greene 2006), new managers (Ellis 2004) or career development (Amer 2008). All these practitioner books emphasise the importance of soft skills.

Given the popularity of the soft skill concept among practitioners, on the one hand, and its conservative use among academics, on the other, one may be tempted to conclude that referring to soft skills is a phenomenon of the practical management world, while the academic world reluctantly notices its existence and prefers to rely on the notion of competency. Such an interpretation would, however, disregard the explicit references to soft skills in respected research journals (Duncan & Dunifon 1998) and in the very titles of recent university degree theses, both at master's (Baar 2005; Lönnes 2005; Schoffer 2006) and at doctoral (Manning 2007b; Wetzel 2007; Rogmann 2008) levels.

2.1.2 Soft skill models

The most simple soft skill models are those consisting of a list of relevant skills. Without any theoretical explanation or explicit justification, Crosbie (2005) offers a list of eight skills under the heading of soft skills. Other, somewhat shorter, single-list

proposals can be found in Cockerill et al. (1995) or Davis et al. (1996, referenced in Hunt & Baruch 2003). As Figure 2-2 suggests, the skills (or rather skills categories) put forward by the two latter authors appear to be less concrete than the list provided by Crosbie. However, a simple correspondence analysis undertaken by the author of this thesis suggests that the soft skill sets proposed are by and large compatible (see the links in Figure 2-2).

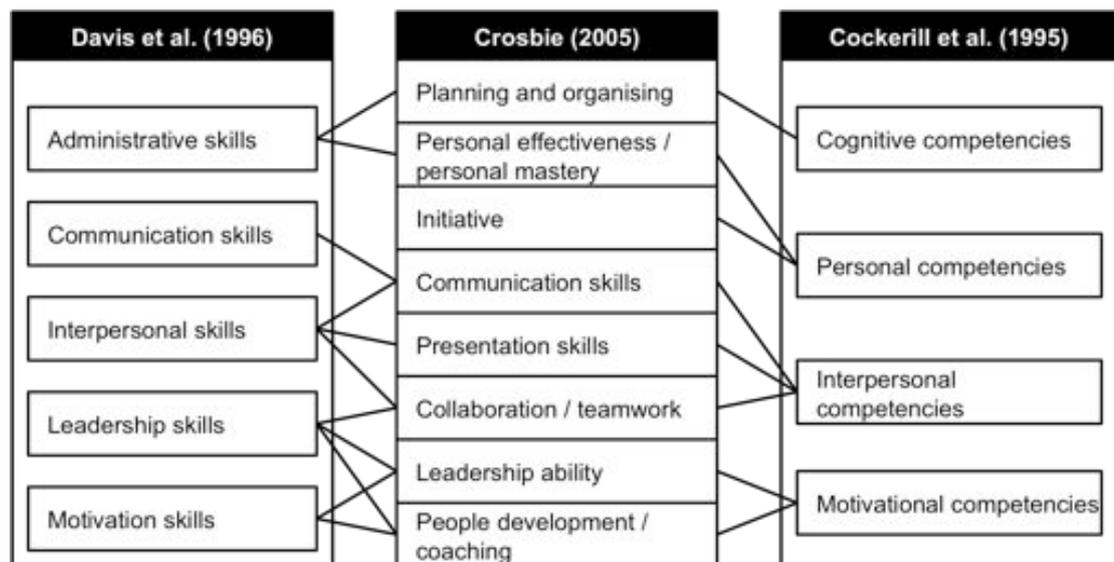


Figure 2-2: comparing single-list soft skill models

Much of the soft skill related model tradition has not developed around notion of soft skills, but around the notion of competency (as pointed out earlier, soft skills can be regarded as a subset of competencies). Competencies can be defined as “the capability of applying or using knowledge, skills, abilities, behaviours, and personal characteristics to successfully perform critical work tasks, specific functions, or operate in a given role or position” (Ennis 2008: 4). Based on a literature review of competency models, Ennis specifies that “a competency model is a descriptive tool that identifies the competencies needed to operate in a specific role within a(n) job, occupation, organisation, or industry” (Ennis 2008: 5).

A prominent competency model is the American Management Association (AMA) competency model (Powers 1983; Tobin & Pettingell 2008). Kline views it as a

“validated competency model” (Kline 1986: 122). Table 2-3 shows the model in its most recent version.

AMA Competency Model - 2008		
Managing self	Managing others	Managing the business
Emotional intelligence / self-awareness	Oral communication	Problem solving
	Written communication	Decision making
Self-confidence	Valuing diversity	Managing and leading change
	Building teams	Driving innovation
Self-development	Networking	Customer focus
	Partnering	Resource management
Building trust and personal accountability	Building relationships	Operational and tactical planning
	Emotional Intelligence / Interpersonal savvy	Results orientation
Resilience and stress tolerance	Influencing	Quality orientation
	Managing conflict	Mastering complexity
Action orientation	Managing People for performance	Business and financial acumen
		Strategic planning
Time management	Clarifying roles and accountabilities	Strategic thinking
		Global perspective
Flexibility and agility	Delegating	Organisational savvy
	Empowering others	Organisational design
Critical and analytical thinking	Motivating others	Human resources planning
	Coaching	Monitoring the external environment
Creative thinking	Developing top talent	Core functional / technical skills

Table 2-3: the AMA competency model (Tobin & Pettingell 2008: 44)

The competency model by the American Management Association is structured according to three categories: “managing self”, “managing others”, and “managing the business” (Tobin & Pettingell 2008: 43). These categories seem similar to the common

structuring of the organisational behaviour discipline into the individual, group and organisational levels. It appears that the two first categories apply more closely to the notion of soft skills than the third one: the third category includes competencies such as monitoring the external environment, human resource planning and functional/technical skills – all examples lying outside all soft skill definitions presented in Table 2-1.

To improve the understanding of competency models, they are often represented graphically with individual competencies structured according to some hierarchy (Sandwith 1993). This observation does not only apply to the AMA model but also, even more strongly, to the Employment and Training Administration (ETA) competency model shown in Figure 2-3 (Personnel Decisions Research Institutes & Aguirre International 2005, referenced in Ennis 2008: 6). This generic framework, which is meant to be applicable to any industry, illustrates competencies using as many as nine tiers, with the lower tiers acting as building blocks for the higher tiers.

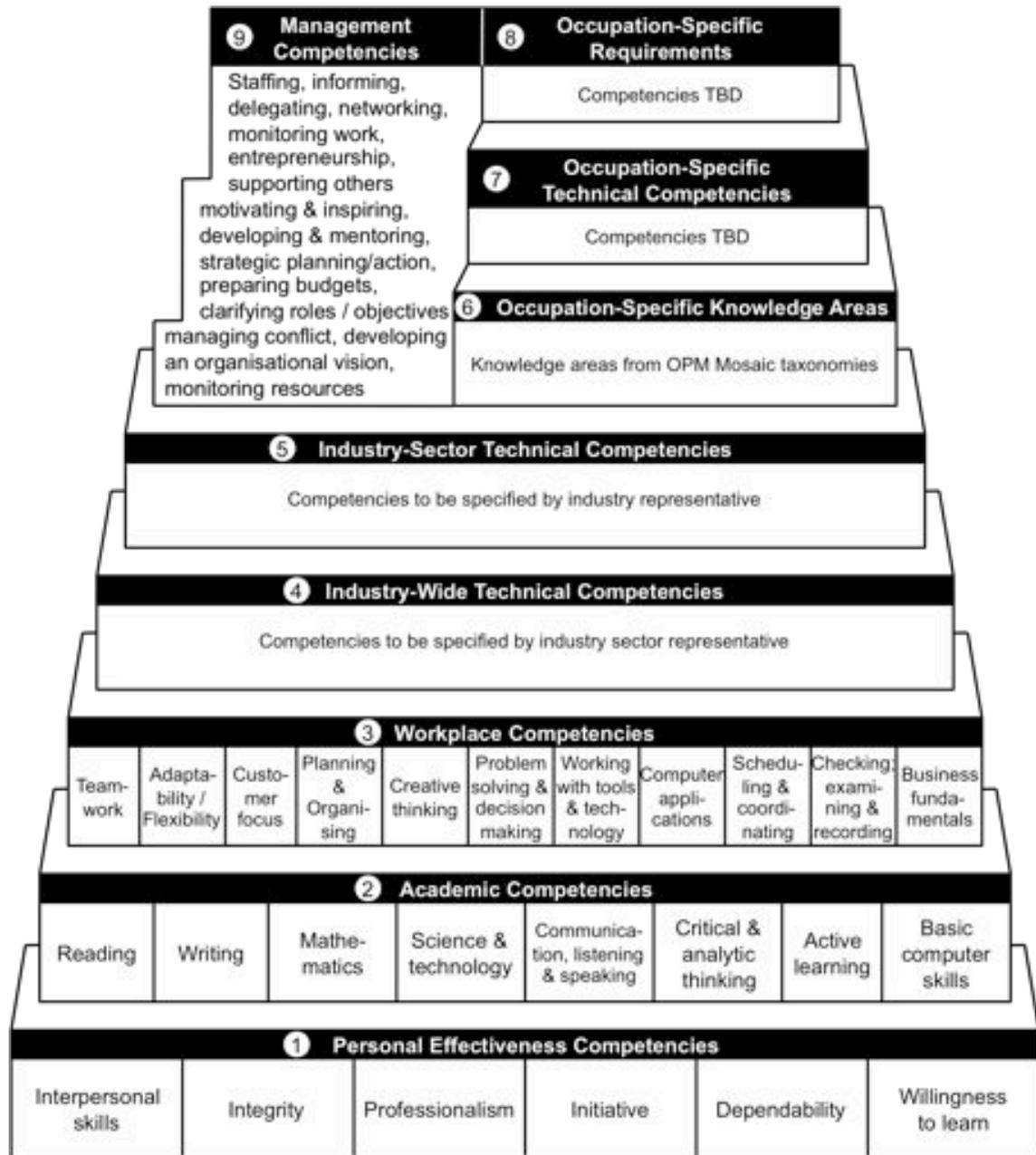


Figure 2-3: Employment and Training Administration (ETA) competency model (Ennis 2008: 7)

Delamare Le Deist and Winterton (2005) observe that literature on competency models has generally emphasised a mix of functional or job-related competencies and the surrounding behavioural competencies. This is in line with the ETA competency model shown in Figure 2-3. However, the behavioural competencies (which correspond to soft skills) are only superficially included in the ETA model – denoted by interpersonal skills and teamwork – without any insightful substructure. This also applies to industry-adapted version of the ETA model, such as the version of the Association for

Operations Management (2009), formerly known as the American Society for Transportation and Logistics and keeping its original acronym “APICS”.

Turning to the use of competency models in practice, Ennis notices that these models have been extensively used since the 1990s in “human resources and strategic management practices of recruiting, selecting, placing, leading, and training employees and evaluating employee performance” (Ennis 2008: 10).

In the context of this thesis, the purpose of the review of competency model examples and principles is to address the second research goal manifested in Figure 1-1 on page 5: the need to identify a suitable soft skill structure. Table 2-4 gives an overview of the presented soft skills and competency models, together with a rough assessment of their structuring power, validity and actual soft skill orientation.

		Characteristics			Comments
		Structuring power	Validation claim	Concrete soft skills	
Models	Soft skills list by Cockerill et al. (1996)	○	○	◐	Abstract and little differentiated soft skills structure
	Soft skills list by Davis et al. (1996)	○	○	◐	Abstract and little differentiated soft skills structure
	Soft skills list by Crosbie (2004)	○	○	●	Practical set of soft skills presented without further justification.
	AMA competency model (Tobin & Pettingell 2008)	◐	◐	◐	Influential three-category model with some validation history
	ETA competency model (Ennis 2008: 7)	●	◐	○	Influential nine-tier model with little soft skills substance
	APICS competency model (Ass. for Operations Mgt. 2009)	●	○	○	Industry adaptation of the ETA model with little soft skills substance

○ = Low ◐ = Medium ● = High

Table 2-4: preliminary analysis of soft skills and competency models

As the tentative assessment in Table 2-4 suggests, the abstract soft skill category proposed by Cockerill et al. (1995) and Davis et al. (1996) offer little practical value and lack scientific justification. Crosby's soft skill list has the same scientific weakness, but appears to offer some practical vocabulary for further processing in empirical investigations. The AMA competency model is not only distinguished by some historical validation (Kline 1986), but also by a commonly accepted structure (individual, group and organisational competencies), by a rich set of included soft skills and by the practical influence it has gained through the prominent American Management Association. A sophisticated competency structure is found in the ETA competency model. Ennis claims its validity since she considers the model to be "clearly consistent with the literature" (Ennis 2008: 21) available on competency models. However, the ETA model – and its derived industry specific customisations, such as the APICS model – is predominantly a hard skills framework with a limited soft skill focus.

Evidently, none of the shown models represent a scientifically validated soft skill set model worthy of fulfilling the second research goal manifested in Figure 1-1. However, the AMA model and Crosbie's practical soft skill list can serve as a starting point for the empirical investigation with the aim of identifying a soft skill set geared to the specific research question in this thesis.

2.2 Emotions in the workplace and emotional intelligence

Contributions, such as the one titled "Emotional Intelligence for Management Results in a Diverse World – The Hard Truth about Soft Skills in the Workplace" (Cherbosque et al. 2008), illustrate that soft skills and emotional intelligence are often used synonymously. It would be hard to find a topic in organisational behaviour or leadership that has recently received more attention and that stirred more controversial debates than emotional intelligence. The following sections review the concept, show influential models, summarise research findings on the practical impact and present limitations of the concept.

2.2.1 Conceptual clarification

Popularised considerably by Goleman (1995), the term emotional intelligence (EI) has received significant attention among researchers and practitioners alike. The popularity of this concept increased thanks to claims that EI is a critical predictor of personal and career success. Much to the regret of some academics (Mayer et al. 2008; Antonakis et al. 2009), a heated debate has emerged around the non-scientific book by Goleman (1995) with its central claim “why it can matter more than IQ” embedded right in the book’s title.

Management and organisation science has seen a kind of “emotional revolution” (Härtel et. al. 2005: 2) and a virtual “explosion” of research literature (Fineman 2006: 675). Table 2-5 testifies the emergence of the first ten special issues of business-related journals dedicated to emotions in organisations, on the one hand, and the first ten special issues dedicated specifically to emotional intelligence, on the other (Sieben 2007).

Special issues in journals dedicated to emotions and management		
Emotions and Management	1997	<i>Management Learning</i> 28 (1): Special Issues on Emotion and Learning in Organisations.
	1998	<i>Journal of Business Research</i> 42 (3): Special issue on the Role of Affect in Marketing.
	1999	<i>European Journal of Work and Organization</i> 6 (3): Special Issue: Emotion at Work.
	2000	<i>Work and occupations</i> 27 (1): Special Issue: Emotion at Work.
	2000	<i>Journal of Organizational Behavior</i> 21 (2): Special Issue: Emotions in Organizations.
	2001	<i>Organizational Behaviour and Human Decision Processes</i> 86 (1): Special Issue on Organizational Behaviour and the Study of Affect.
	2002	<i>Advances in Developing Human Resources</i> 4 (1): Special Issue on Emotions in Organizational Contexts.
	2002	<i>Human Resource Management Review</i> 12 (2): Special Issue on Emotions in the Workplace.
	2002	<i>The Leadership Quarterly</i> 13 (5): Special Issue on Emotions and Leadership.
	2004	<i>Human Performance</i> 17 (2): Special Issue on Emotion and Performance.
Emotional Intelligence	1999	<i>Workforce</i> 78 (7): Special Issue on Emotional Intelligence as Part of Trends & Resources.
	1999	<i>People Management</i> 6 (21): Feature Emotional Intelligence.
	2001	<i>Emotion</i> 6 (21): Special Issue on Emotional Intelligence.
	2001	<i>People Management</i> 7 (1): Feature Emotional Intelligence.
	2002	<i>Zeitschrift für Personalpsychologie</i> 1 (3): Diskussionsforum Emotionale Intelligenz.
	2002	<i>International Journal on Organizational Analysis</i> 10 (4): Special Issue on Emotional Intelligence.
	2004	<i>Harvard Business Review</i> 82 (1): Special Topic: The Nature and Management of Emotional Intelligence.
	2004	<i>Strategic Change</i> 13 (2): Emotional Intelligence as an Instrument of Competitive Advantage.
	2004	<i>Psychological Studies</i> 49 (2/3): Special Section on Emotional Intelligence in the Indian Context.
	2005	<i>Journal of Organizational Behaviour</i> 26 (4): Point / Counterpoint on Emotional Intelligence.

Table 2-5: first special research journal issues related to emotions and management, as identified by Sieben (2007: 148/166)

There exists no uniform, generally accepted definition of emotional intelligence. Sturdy (2003) and Fineman (2005) both criticise that the “how and what” (Sturdy 2003: 84) of management research into emotions is rarely discussed.

Because of a lack of consensus, the research on EI is driven by a handful of models, each relying on different assumptions and model dimensions (Groves et al. 2008). These models are discussed in the next section.

2.2.2 Emotional intelligence models

According to Grove et al. (2008) and McEnrue et al. (2009), there exist four influential models dedicated to emotional intelligence: the model by Bar-On (1997), the four-dimensional trait-based model by Goleman et al. (2002), the four-branch ability model by Mayer et al. (2004) and the seven-dimensional trait-based model by Dulewicz & Higgs (2004).

Mayer and Salovey conceive emotional intelligence not as an integral part of an individual's personality, but as a set of abilities:

“Emotional Intelligence is the capacity to reason about emotions, and of emotions to enhance thinking. It includes the abilities to accurately perceive emotions, to access and generate emotions so as to assist thought, to understand emotions and emotional knowledge, and to reflectively regulate emotions so as to promote emotional and intellectual growth” (Mayer & Salovey 1997, cited in Mayer et al. 2004: 197).

Relying on this definition, Mayer and Salovey (1997) propose their four-branch model of emotional intelligence (see Figure 2-4).

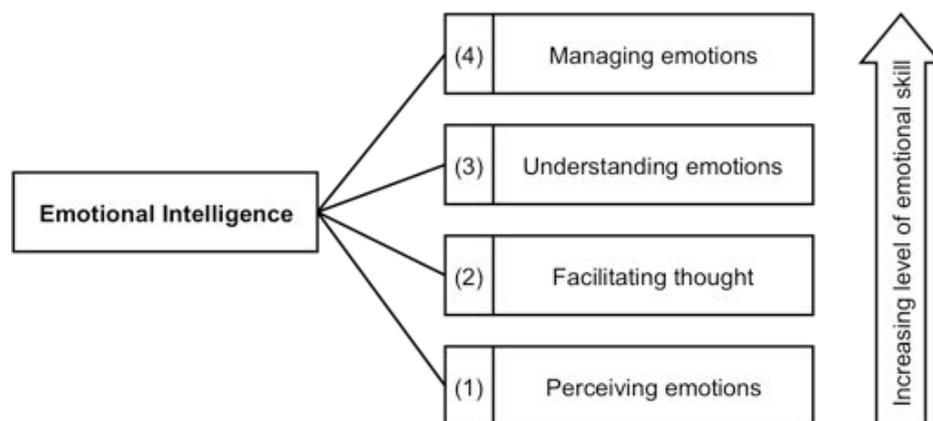


Figure 2-4: four-branch model, adapted from Mayer & Salovey (1997: 5)

Some researchers feel that the four-branch model described above is superior to other EI models, which do not differ from personality trait models (Groves et al. 2008) or fail to

“hit” the term of EI in the absence of a proper connection to either emotion or intelligence (Mayer et al. 2004: 197). A further reason for lifting the scientific value of the four-branch model over competing models is the validity analysis of alternative EI measures conducted by McEnrue & Groves (2006). The comparison they provide using a handful of validity criteria shows that the four-branch model performs best, being the only model with relatively high construct validity.

Inspired by the work of Salovey and Mayer (1990), Goleman wrote his best-selling book titled “Emotional Intelligence: Why it Matters more than IQ” (Goleman 1995). Goleman’s central assumption is that leadership’s main role is to lead to or induce good feelings among the followers, thereby viewing emotions as central to leadership. Consequently, leaders who are able to spread positive emotions among their followers tend to be more effective and successful. The initial model by Goleman incorporated five major elements: (1) knowing one’s emotions, (2) managing emotions, (3) motivating oneself, (4) recognising emotions in others, and (5) handling relationships. Goleman grouped these elements into two categories, namely “dealing with one’s self” and “dealing with others” (Jamali et al. 2008). In his follow-up book called “Primal Leadership” (Goleman et al. 2002), however, Goleman puts forward a four-dimensional model with mapped competencies, as depicted in Figure 2-5.

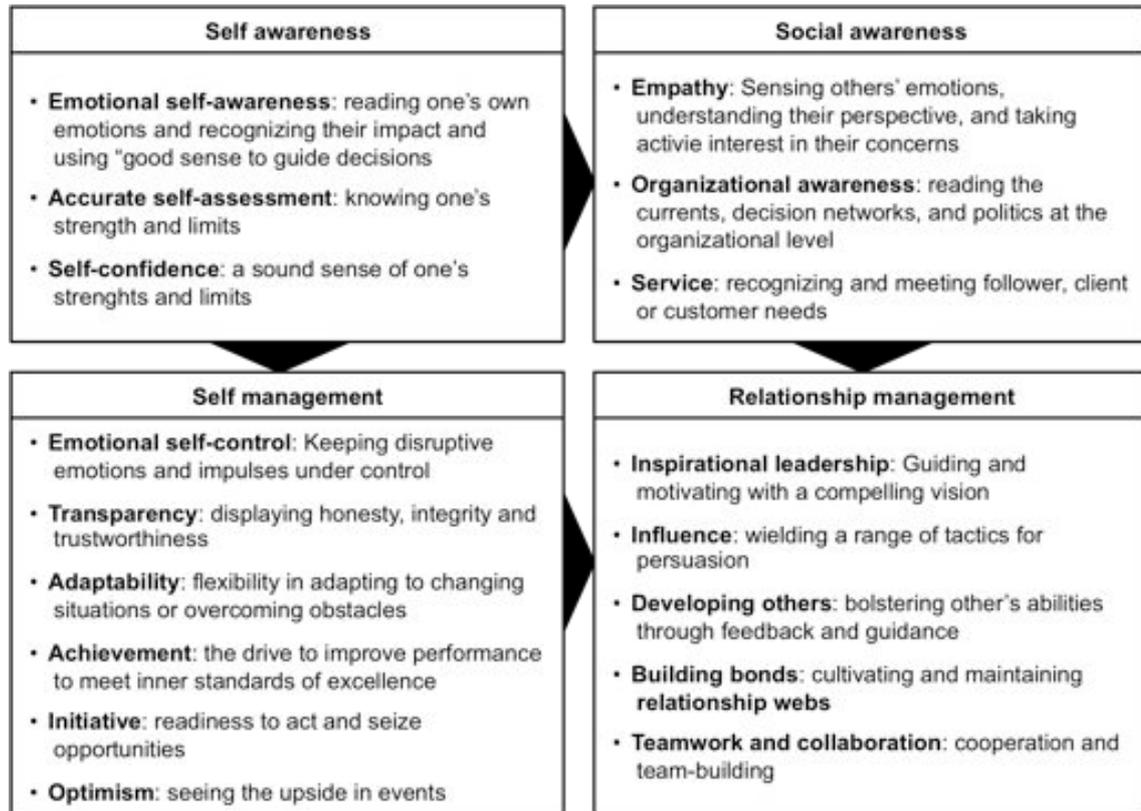


Figure 2-5: emotional intelligence model according to Goleman et al. (2002)

According to Goleman, the 18 EI competencies listed in Figure 2-5 and categorised in four dimensions represent not the person-dependent talents, but the abilities that can be mastered over time.

Bar-On (1997) created the so-called Emotional Quotient Inventory (EQ-I) (Bar-On 1997). Ashkanasy and Daus (2005) assert that Bar-On's model has proved highly popular in management consultation. Bar-On's model includes five general factors determining a person's fitness to cope with environmental requirements (Brackett & Mayer 2003: 1148): intrapersonal EQ, interpersonal EQ, adaptability, stress management and general mood.

The final emotional intelligence model, identified by McEnrue et al. (2009) as influential, is the seven-dimensional trait-based model by Dulewicz and Higgs (2004). The authors define emotional intelligence as:

“being aware of, and managing one's own feelings and emotions; being sensitive to, and influencing others; sustaining one's motivation; and

balancing one's motivation and drive with intuitive, conscientious and ethical behavior" (Dulewicz et al. 2003: 405).

The seven-dimensional trait-based model has the following elements (Higgs & Aitken 2003: 815): self-awareness, emotional resilience, motivation, interpersonal sensitivity, Influence: intuitiveness and conscientiousness.

2.2.3 The criticism of emotional intelligence

Ashkanasy and Daus (2005) provide a summary of fundamental EI criticism by identifying three major streams. The first stream relies on the argument that the construct of EI "lies outside the scientific tent" (Landy and Conte 2004, cited in Ashkanasy and Daus 2005: 8). As a consequence, EI research is shaped by weak conceptions that still need to prove the incremental validity over traditional models of personality and social or organisational behaviour. The second stream of criticism emphasised by Locke (2005) according to Ashkanasy and Daus (2005), challenges the theoretical core of EI, criticising its inadequate and sometimes contradictory definitions. The third criticism stream embodied by Conte (2005) warns that users of EI measures should proceed with caution until more evidence is available to establish trust in the many and diverse measures that have been generated.

Turning to the issue of measures, Fineman warns that "all emotional intelligence measures are based on author-contrived domains and response categories, each one reflecting its own, particular, rendition of emotional intelligence" (Fineman 2004: 727). Zeidner et al. (2004) are concerned about the "scant, and sometimes controversial empirical evidence used to support the importance of EI in the workplace".

Sieben (2007) devotes her entire doctoral thesis to a critical analysis of the relationship between emotions and management, including an exhaustive critique of the EI proposals of Goleman. She identifies the following weaknesses of the EI concept as popularised by Goleman (Sieben 2007):

- (1) An insufficiently supported foundation in neuroscience.
- (2) A little profound reliance on intelligence concepts.
- (3) A questionable transfer to the world of work.
- (4) No proof for the added value of the emotional intelligence concept.

Given the – in part severe – criticism of EI, on one hand, and its undisputed influence on soft skills related advances and debates, on the other, it is not obvious how to position this concept in this thesis. Because of the gravity of EI criticism, it seems to make sense to generally prefer soft skills to emotional intelligence as the central notion of this thesis.

2.3 Other related concepts

2.3.1 Communication

Communication is a concept closely related to the previously examined notions of soft skills and emotional intelligence. After all, effective communication is identified in some studies as the most important managerial skill (Gentry et al. 2008). Many competency models include aspects of communication. However, much of the research on communication was conducted long before the notions of emotional intelligence or soft skills became established. The academically most credited emotional intelligence model makes reference to expression in the voice, the face and other communication channels (Salovey & Mayer 1990). Hardly any concept has received as widely an accepted conceptualisation – even across academic disciplines – as the notion of communication. It denotes a process where a sender transmits messages over a channel to a receiver whereas the message can be distorted by some noise (Robbins & Coulter 2000).

Communication can be distinguished through different types or different styles. Looking at different types first, Shelby (1993) can be credited with a literature synthesis resulting in the summary of four important business-related notions:

- (1) *Organisational communication*: a very broad communication notion including any exchange of messages for accomplishing common tasks (O’Hair et al. 1998).
- (2) *Corporate communication*: a business function offering a coordination framework for all internal and external communication for the purpose of maintaining a favourable corporate image (Cornelissen 2008).

- (3) *Business communication*: a communication type more closely related to the purpose of creating, hearing and distributing messages about the firm itself.
- (4) *Management communication*: this denotes the communication between a managerial superior and his or her followers (Smeltzer 1996).

As presented in Table 2-6, Shelby put forward a classification structure of communication, breaking down the systems, the process and the discipline aspects into pairs of opposite characteristics. Using this classification, he summarised the literature on the four business-related communication notions listed above (see Figure 2-6).

System	Dyad ← ① → Collectivity	
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Communication process between two people only (e.g. a phone call)</td> <td style="width: 50%;">Communication process from one person to a group of person (e. g. a meeting)</td> </tr> </table>	Communication process between two people only (e.g. a phone call)
Communication process between two people only (e.g. a phone call)	Communication process from one person to a group of person (e. g. a meeting)	
	Inside ← ② → Outside	
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">The process of communicating within an organisation</td> <td style="width: 50%;">The process of outgoing communication activities</td> </tr> </table>	The process of communicating within an organisation
The process of communicating within an organisation	The process of outgoing communication activities	
Process	Intervention ← ③ → Investigation	
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Communication processes intended to reach an organisation's goal</td> <td style="width: 50%;">Examination and study of communication processes</td> </tr> </table>	Communication processes intended to reach an organisation's goal
Communication processes intended to reach an organisation's goal	Examination and study of communication processes	
	Analysis ← ④ → Synthesis	
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Micro-focus in the communication process</td> <td style="width: 50%;">Macro-focus in the communication process</td> </tr> </table>	Micro-focus in the communication process
Micro-focus in the communication process	Macro-focus in the communication process	
Discipline	Skills ← ⑤ → Theory	
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Practical aspects of communication</td> <td style="width: 50%;">General and systematic vision of a communication process</td> </tr> </table>	Practical aspects of communication
Practical aspects of communication	General and systematic vision of a communication process	
	Method ← ⑥ → Discipline	
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Communication techniques</td> <td style="width: 50%;">Scientific domain of studying one of the communication types</td> </tr> </table>	Communication techniques
Communication techniques	Scientific domain of studying one of the communication types	

Table 2-6: communication classification according to Shelby (1993)

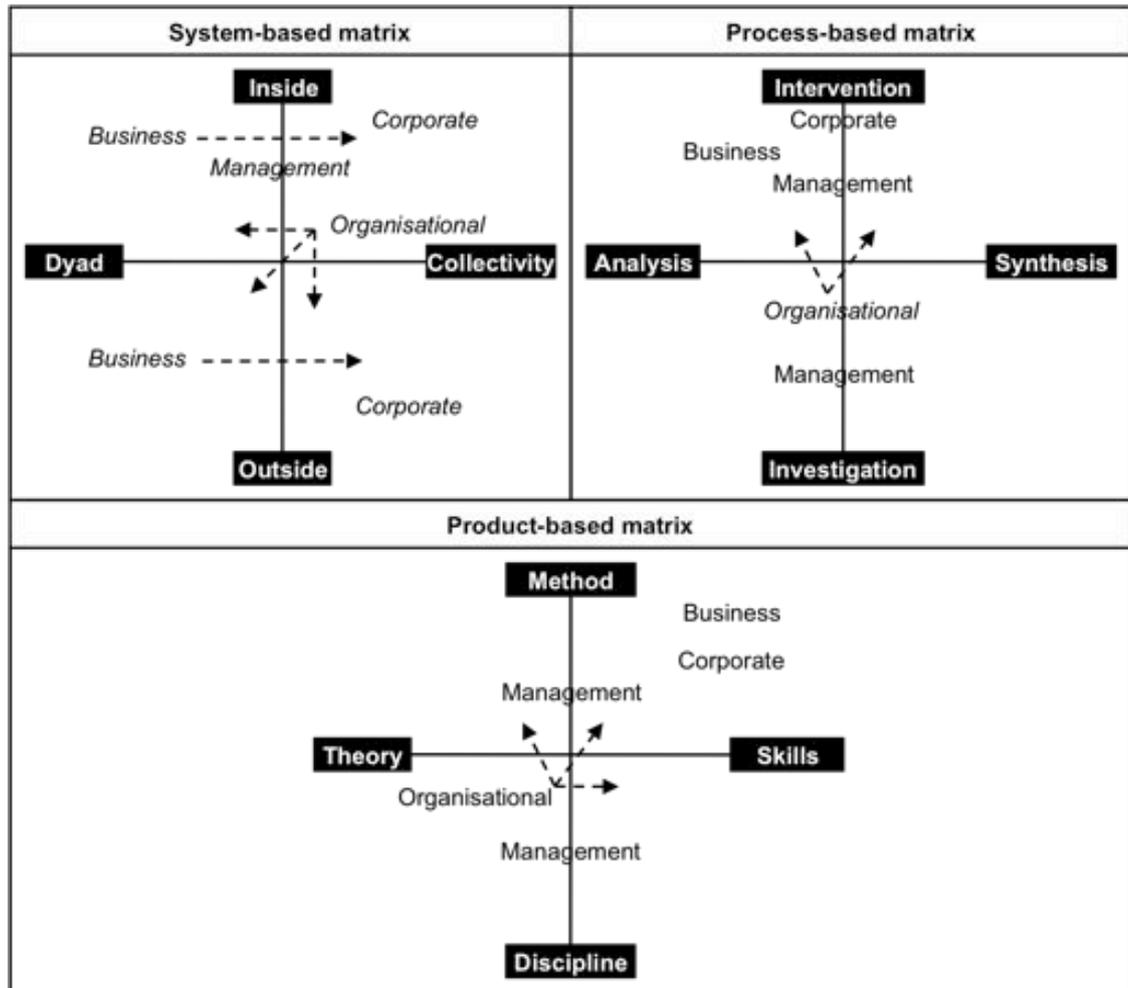


Figure 2-6: literature synthesis of communications terminology (Shelby 1993)

For the purpose of this thesis, the generically oriented organisational communication notion and the leadership-inspired management communication notion appear to be more applicable than the more institutional corporate and business communication concepts. While management communication is mainly positioned as occurring inside a firm, the views on organisational communication are more diverse (Shelby 1993). Organisational communication is often attributed to an investigative, planned starting point whereas management communication is seen as interventional. Clearly, Shelby's synthesis represents a very abstract communications study with little potential to contribute discussion of communication as a soft skill.

The subject of communication styles may seem more promising here. Turning from communication types to communication styles, one model stands out with its influence

on many communication studies: the communicator style framework of Norton. It denotes the way a person “verbally and paraverbally interacts to signal how literal meaning should be taken, interpreted, filtered or understood” (Norton 1978: 99). His findings are captured by eleven variables defining the communicator style domain:

- (1) *Dominant*: monopolising the conversation while trying to impose views on others by controlling the direction of the exchange.
- (2) *Dramatic*: using metaphors, exaggerating arguments to get points across.
- (3) *Contentious*: looking for confrontation while being strongly argumentative.
- (4) *Animated*: making extensive use of body language, facial expressions and eye contact.
- (5) *Impression-leaving*: emphasising not only messages, but also the way they are delivered, to a point that the receiver remembers the exchange.
- (6) *Relaxed*: being hardly affected by pressure with no display of nervousness.
- (7) *Attentive*: showing interest in the other person.
- (8) *Open*: being frank and not scared to show emotions, thereby being self-revealing.
- (9) *Friendly*: showing tact and acknowledgement to others’ ideas and being encouraging.
- (10) *Precise*: arguing in a scientific style, with accurate arguments backed up by facts.
- (11) *Communicator image*: having little problem entering a conversation with strangers.

This generally accepted communication style model has been a foundation for further research into communication in organisations.

Communication in both literature about soft skills (Sharma 2009) and literature about soft skill related notions such as emotional intelligence (Mayer & Salovey 1997), leadership (Kanji 2008), personality (Norton 1987) or Charisma (McBride 2005). Therefore, communication remains a relevant notion in the search for an appropriate soft skill set (research goal 2) and in the transfer clarification (research goal 3)

2.3.2 Personality

Personality is a recurring theme in soft skill related notions such as leadership (Judge and Bono 2000), charisma (Naidoo & Lord 2008) or communication (Kanji 2008).

Child (1968) provides a generally accepted definition, according to which personality refers to

“more or less stable, internal factors that make one person’s behaviour consistent from one time to another, and different from the behaviour other people would manifest in comparable situations” (Child 1968: 83).

So-called trait theorists, who study the structure of personality based on psychometric assessments, can be credited with main contributions. In personality research, traits are defined as “relatively stable characteristics used to assess and explain behaviour” (Hirschberg 1978: 45). Trait theories have been mainly developed relying on factor analysis, a method that groups correlated items under one heading.

Eysenck was among the first to use the factor analysis method to derive the trait model shown below (Eysenck 1947; Eysenck & Eysenck 1958). He developed two dimensions of extroversion versus introversion and neuroticism versus stability based on a study of 700 individuals in the military. Another early trait model based on factor analysis comes to us through the work by Cattell (1965), who was particularly concerned about including enough words to guarantee an as full as possible description of personality for the purpose of creating effective personality questionnaires. Starting with 18,000 words across dictionaries relating to personality descriptions, he condensed these into a more manageable number of 16 clusters. The most influential model in existence, which at the same time is considered to be the most trusted model on personality traits (Clegg et al. 2005), however, shares Eysenck’s motivation to identify relatively few independent factors: the five-factor or “Big Five” model (McCrae and Costa 1996). Costa and McCrae (1992) declared the model as the best one found in literature. Figure 2-7 gives a model overview.

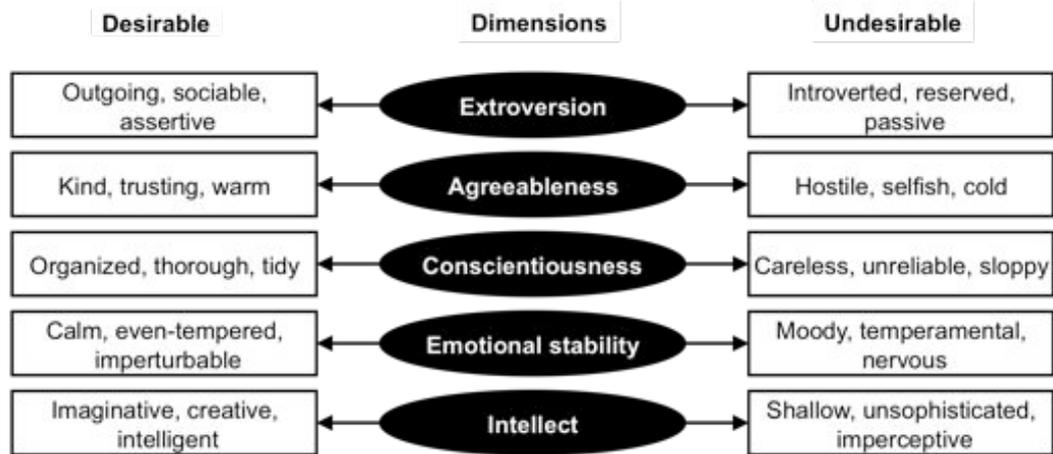


Figure 2-7: five-factor personality trait model (McCrae & Costa 1996)

The five-factor model has had a far-reaching influence on the personality-related work in the organisational behaviour domain.

While the research question of this thesis does not directly address personality phenomena, the influential personality models mentioned above should be kept in mind when empirical outputs refer to personality related aspects.

2.3.3 Leadership

The ability to lead has often found inclusion in the models related to the previously discussed concepts of soft skills (Crosbie 2005), competencies (Tobin & Pettingell 2008) and emotional intelligence (Goleman et al. 2002). Studies such as one conducted by the Human Resource Institute identified leadership to be the number one top issue in management, rated extremely important by 70 percent of 312 managerial respondents (Ulrich et al. 1999). In regard of such findings, it is little surprising that leadership has received very strong attention with a practical interest in the relationship between leadership and organisational effectiveness (Iszatt-White 2004). However, after decades of study, there exists no consensus on the definition of leadership (Yukl 2002). Marturano and Gosling see the common definition core as a reference to “leaders influencing others to embrace goals that are widely shared among group or organisation members” (Marturano & Gosling 2008: 94).

The concept that leadership has been compared to and contrasted with is the notion of management. Fullan (2008) summarises the difference between leadership and management by stating that leadership relates to mission, direction and inspiration, whereas management incorporates designing and implementing plans, working effectively with people and getting things done. Although there is some agreement on such a distinction, other authors (Rost 1991; Gosling & Murphy 2004) still see a significant overlap of the two concepts or, in fact, see “little distinction between the terms management and leadership” (Watson 2006: 2).

In contrast to personality trait theorists, leadership scholars distanced themselves from the idea that effective leadership relies on individuals’ traits. Instead, the focus turned on the study of actual behaviours demonstrated by leaders. Accordingly, leadership models have been dedicated to categorising observable leadership behaviour, as exemplified in the “Leadership Grid” of Blake and Mouton (1964) which positions demonstrated leadership along two dimensions: concern for people and concern for production.

An important development was the emergence of contingency theories, which often dealt with the necessary impact of the followers on the appropriate leadership (Moss 2009). In contrast to behavioural theories, contingency theories of leadership assume that there exists no best way of leading, but that the leadership style appropriate in one situation may be counterproductive in another.

In more recent years, the concepts of transformational leadership and charisma extended “earlier advances of trait, behavioural, and contingency theories (Glynn & DeJordy 2008). Within leadership theory, which distinguishes transactional from transformational leadership (Nur 1998), charismatic leadership is often categorised under the transformational leadership heading with charismatic leaders being described as individuals who are able to influence followers by the strength of their personality (Naidoo & Lord 2008). Two aspects often stand out when describing a charismatic leader. The first one is the leader’s ability to articulate a compelling vision. Naidoo and Lord (2008) claim that the larger the difference between the vision and the status quo, the more likely will the followers evaluate the leader as charismatic. The second

characteristic is superior rhetorical abilities in combination with speech imagery (McBryde 2005). Another recent development is the emergence of authentic leadership (George et al. 2003, Avolio et al 2005). As pointed out by Walumbwa et al. (2008), authentic leadership is captured by the following attributes: “(a) the role of the leader is a central component of their self-concept, (b) they have achieved a high level of self-resolution or self-concept clarity, (c) their goals are self-concordant, and (d) their behaviour is self-expressive (Shamir & Eilam 2005: 399, cited in Walumbwa et al. 2008).

As mentioned at the beginning of this section, leadership is strongly connected to soft skills (Davis et al. 1996) and the other related concepts presented in this chapter (Judge and Bono 2000; Nur 1998; Kanji 2008). The following section reinforces the mesh of relationships between these concepts as a basis for the research design choices in this thesis.

2.4 Relationships between soft skill related concepts

The soft skill related concepts treated in this chapter show considerable overlap. Figure 2-8 shows exemplified links between the concepts of soft skills, emotional intelligence, communication, personality, leadership and charisma. The figure is not meant to suggest that there exist no other links or alternative interpretations than those made explicit. The more important observation is the immense interconnectedness among the mentioned topics: it is hardly possible to explore the research on one concept without sliding into the territory of the others.

Table 2-7 reinforces the sheer interconnectedness of the topics by showing how they reference 20 well-known behavioural concepts at the inter-personal and intra-personal levels.

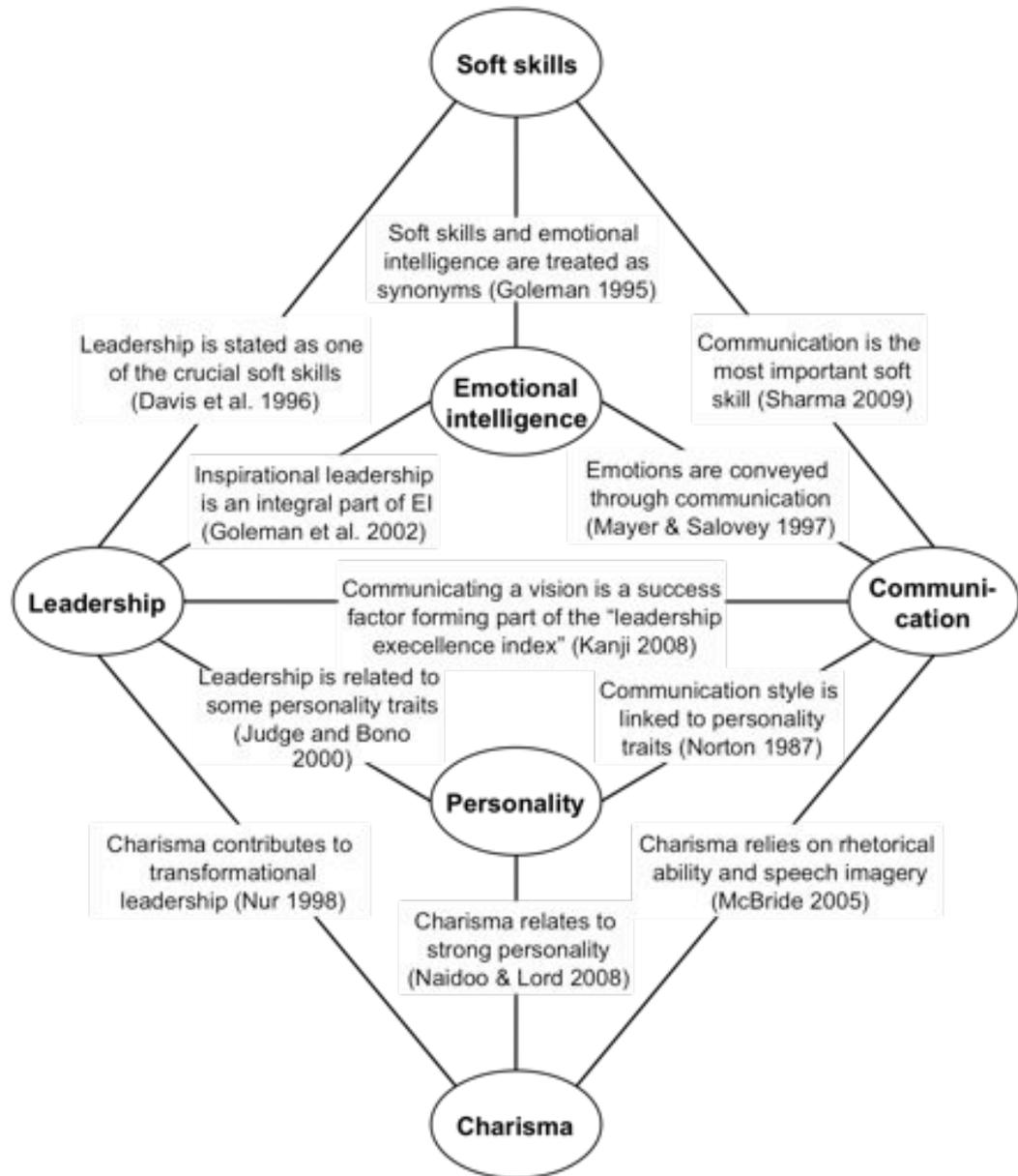


Figure 2-8: Selected links between soft skill related concepts

BEHAVIOURAL TOPICS REFERENCED		GUIDING TOPICS OF CHAPTER 2					
		Soft skills	Emotional Intelligence	Personality	Communi-cation	Leadership	Charisma
Intra-personal	Conscien-tiousness		Higgs & Aitken 2003	Judge et al. 2008			
	Openness			Quigly & Gardener 2007	Norton 1978	Judge & Bono 2009	
	Extra-version			Liu et al. 2007			
	Agreeable-ness			Nauta & Sanders 2000			
	Emotions		Goleman 1995	Mount & Barrick 1998			
	Self-awareness	Caudron 1999	Higgs & Aitken 2003				
	Flexibility		Brackett & Mayer 2003				
	Problem-solving	Caudron 1999					
	Stress handling		Higgs & Aitken 2003	David & Suls 1999			
	Integrity and ethics	Caudron 1999			English et al. 2007	Allio 2009	
	Managing time	Sharma 2009					
	Assertive-ness	Caudron 1999	Brackett & Mayer 2003	Mount & Barrick 1998			
	Mood / happiness						
Self-confidence							
Inter-personal	Self-pre-sentation						Nur 1998
	Empathy	Caudron 1999	Higgs & Aitken 2003				
	Group and team work	Sharma 2009	Jordan et al. 2007	Quigly & Gardener 2007		Ulrich et al. 1999	
	Relation-ship mgt.	Gentry et al. 2008	Goleman 1995			Blake & Mouton 1985	
	Motivation	Davis 1996		Judge and Ilies 2002		House et al. 2004	Hauser 2008
	Power and influence		Higgs & Aitken 2003	Ferris et al. 2005	Bednar 1982		Naidoo & Lord 2008
	Culture						
	Conflict handling			Suls et al. 1998		Allio 2009	
Inspiring others					Kanji 2008	Hauser 2008	

Table 2-7: behavioural topics referenced by the soft skill related topics discussed in this chapter

As with Figure 2-8, the purpose of the above table is not to suggest any completeness. The point to be made clear here is, again, the high degree of overlap and interconnectedness between behavioural topics related to soft skills.

It is hardly possible to study one concept without sliding into the territory of the other. As will be discussed in chapter 4, this observation – together with the fact that arts-based interventions are a nascent research domain – is important for justifying the interpretivist paradigm proposed in this thesis

2.5 Summary

This chapter initiated the literature review process while addressing the first research goal underlying this thesis, namely, soft skill terminology clarification. The comparison of the existing soft skill definitions did not reveal serious problems such as terminological contradictions but it showed a tendency to provide only partial definition aspects. Therefore, a working definition was crafted to capture the ingredients summarised from existing propositions, in order to fulfil the first research goal stated for this thesis.

However, the second research goal – the identification of a suitable soft skill structure – has not been reached yet, since none of the models or lists in existence can claim both validity and actual soft skill orientation. In the absence of a reliable soft skill set, the second research goal can therefore only be fulfilled through further empirical insights.

While popular in the practical world, the notion of soft skills is underrepresented in academic literature, although recent journal contributions and doctoral theses may suggest a countertrend. The soft skill concept overlaps with related topics such as leadership, communication or emotional intelligence. It is hardly possible to explore research about one concept without entering the territory of the others. Therefore, it is important to have an awareness of influential models in each of the closely interrelated areas. More importantly, the conceptual interconnectedness illustrated in this chapter favours an interpretivist research design, as will be discussed in chapter 4 of this thesis.

3 Concepts related to management training

This chapter continues the literature review process initiated in the previous chapter. As depicted in the literature review architecture in Figure 3-1, the soft skill literature scan performed so far must be complemented with an appraisal of the area of management training. Section 3.1 looks generally at management training and coaching while section 3.2 then explores how the soft skill related concepts treated in the previous chapter are addressed in training. Section 3.3 looks at management consulting training in order to verify the suitability of the consulting industry for the empirical investigation purposes described in this thesis. Of particular importance is the review of arts-based interventions in section 3.4, since training based on the performing arts is the research domain this thesis most directly seeks to contribute to. A chapter summary is provided in 3.5.

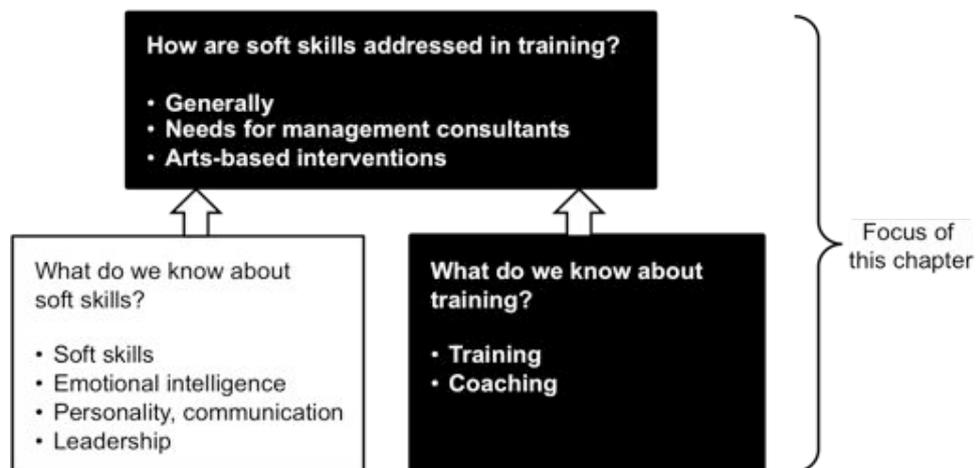


Figure 3-1: positioning chapter 3 in the overall literature review architecture

Given that this thesis focuses on soft skills (a behavioural concept), there may be a need to explain why the title of this chapter relates to management training and not to leadership training. The notion of leadership training is not preferred as the overarching training category for the following reasons:

- (1) *Soft skills are not a subset of leadership.* Some soft skills, such as stress handling, are individual-level abilities not limited to leadership situations, which are characterised by the existence of followers (Marturano & Gosling 2008).

- (2) *Management training literature contains the areas of soft skills and leadership training.* The training of leadership aspects and other behavioural issues – such as soft skills – are found inside and not outside the boundaries of management training literature. The study of Gentry et al. (2008) is an example thereof. Therefore, management training is a profound, overarching category for the purpose of this thesis.
- (3) *Management training and other management related notions are more established than leadership training in scientific literature:* this is exemplified through the existence of the *Journal of Management Learning* (started in 1970), the *Journal of Management Education* (started in 1975), the *Journal of Management Development* (started in 1981) or in the more recently established *Journal of the Academy of Management Learning and Education* (started in 2002). By contrast, no well-established counterpart journals exist – to the knowledge of the author – using leadership as the defining concept (with the exception of the less established online *Journal of Leadership Education* founded in 2008).

For these reasons, the literature review in this chapter shall mainly be guided by the well-established and meaning-capturing notion of management training and learning.

3.1 General concepts

3.1.1 Management training

Management training, management education, management development and management learning are all closely related concepts with often overlapping definitions. Baldwin and Wexley (1986) view management development as containing the notions of management education (formal education, often leading to qualifications) and management training (improving on-the-job performance). With reference to management education and management training, management learning is seen as “an area of both professional practice and theoretical inquiry and has special concern linking these two domains in a way that advances both” (Burgoyne & Reynold 1997: 1). Figure 3-2 shows a possible resulting visualisation of how the concepts are interrelated.



Figure 3-2: diagramming concepts related to management training

Management education, if understood as formal qualification, is clearly outside the scope of this thesis, as specified by the research question and goals in section 1.2. Likewise, management learning is not the focus of this thesis, since the research question underlying this thesis relates to training delivery and not modes of learning.

The aim of management training is to teach or to improve a variety of managerial skills for the purpose of enhancing performance in an organisational context (Goldstein 1980; Burke & Day 1986). The managerial training domain has been addressed by at least two influential theories: one from economics (human capital theory) and one from organisation science (the resource based view). Human capital is understood as “the investment people make in themselves that enhance their economic productivity” (Olaniyan & Okemakinde 2008: 1). The concept of human capital theory is driven by the idea that investments in human resources can contribute to the economy’s growth and can take the form of training (Jorgenson et al. 2006). Overall, the application of human capital theory to the management-training domain has some limitations, as summarised by Livingstone (1997). Firstly, not every investment in training must lead to more productivity or performance, for example, because of wrong assumptions about a manager’s situation or needs. Secondly, human capital theory does not offer explanations about how to measure an increase in performance or productivity caused by training. And finally, human capital theory does not say anything about the optimum level of investing in training. These limitations pointed out by Livingstone (1997) suggest that human capital theory, otherwise a well-respected economic theory base, is far too abstract and high level for linking into any research about concrete training design (as is the ambition of this thesis).

The second theory tradition referred to training is the so-called resource based view. Originally conceived by Penrose (1959), the resource-based view suggests that an organisation is more than a set of organisational units but is a set of productive resources. A number of authors (Diericks and Cool 1989; Grant 1991; Amit and Schoemaker 1993; Peteraf 1993) build on Penrose's idea by emphasising not only non-human but also human resources. These authors claim that people should be viewed as the most important resource of a company, since they represent the greatest potential for creating value and sustainable competitive advantage. As with human capital theory, the resource-based view must be judged as being very general, because it doesn't explain how individuals could contribute to creating more value or how training initiatives should be shaped.

While the theories highlighted above are very abstract with respect to training, the training literature has, of course, addressed management training in more concrete ways. When it comes to clarifying the meaning of an optimal training, there exist three alternative philosophies in human resource management: the universalist approach, the contingency approach and the configurational approach (Delery & Doty 1996):

- (1) The *universalist* approach means that some training practices are superior than others and should therefore be applied as best practice.
- (2) The *contingent* approach suggests that training policies must strongly depend on the strategic direction and goals of a company, thereby emphasising consistency between professional practices and the specifics of a company.
- (3) Finally, the *configurational* approach insists that human resource management should be viewed as a system, thereby adjusting management training appropriately to reflect consistency with the entirety of human resource processes and policies.

The exemplified management training theories above are too unspecific for addressing the research question of this thesis, which addresses skills transfer from the performing arts to business. Nonetheless, it is of interest to comprehend empirically which of the three approaches tends to be more applicable than the others.

The next section reviews coaching, a concept related to management training, which has received considerable attention recently.

3.1.2 Coaching

Coaching is a developmental practice adopted, used and accepted in the world of business (Wales 2002). Ford (1992) observes that the phenomenon of coaching has grown from the world of sports into the business world. To contribute to a better understanding of coaching, Watt clarifies that a coach is a person, who instructs, trains or guides players or performers, improves their skills or team performance, whereas a coachee is a person defining the agenda and the learning objective (Watt 2004). However, Jackson (2005) suggests that coaching is little else than a different method extending earlier forms of helping.

Coaching can happen in many forms. Ways to distinguish different forms include the difference between formal and informal coaching (Beth 2009) or between internal and external coaching (Rock & Donde 2008). External coaching relates to contracted professionals, while internal coaching is conducted by individuals working for the organisation of the coachee (Frisch 2001). Some authors have pointed out the risks of the dual role of internal coaches: there is a natural conflict of interest because the coach has to serve not only the individual but also the organisation, while reporting to top management (Hunt 2006). External coaches, on the other hand, are likely to receive more credibility from the beginning of the coaching relationship due to their academic references or expertise. However, external coaches may lack sufficiently profound knowledge about the company or the industry (Wasylyshyn 2003), which is the strength of internal coaches.

Some authors point out specific barriers felt by executives as coachees. Ramsden and Zacharias (1993) suggest that executives view their existing behaviour as an important reason for their success history, while Schechtmann (2009) reports that those advancing in management want to be viewed by their subordinates as omnipotent towards their subordinates, thereby denying the need for self-development. A number of models have emerged to better understand the coaching concept, as well as the coaching process. Some of the most influential ones are highlighted in the next section.

Coaches use different approaches and philosophies, but Barner and Higgins (2007) believe that their practices boil down to four coaching models (as shown in Table 3-1).

		Factors			
		Coaching goals	Where changes comes from	Role of coach	Subject of exploration
Coaching models	Clinical model	Help the client change self-perceptions and personality	From the inside; changes often extend across the workplace and personal spheres	Counsellor and therapist	The underlying structure of the client's personality
	Behavioural model	Help the client change some problematic areas of behaviour	From changing behaviour; thoughts constitute another form of behaviour; change is most potent when it has a limited target area.	Advisor and trainer	Recurring ineffective behaviour
	Systems model	Help the client align personal goals and approaches with those of the organisation	From changing interactions between the client, key "others" and the organisation system; and supports and constraints within the contextual field	Systems modeller	Ineffective patterns and feedback loops
	Social constructionist model	Help the client author new social realities; how they and other experience roles as organisational participants	From changing the prevailing narrative; the way in which clients "story" themselves and are "storied" by others	Ethnographer and narrative analyst	The client's story

Table 3-1: four prevailing coaching models according to Barner & Higgins (2007)

With the coach acting as a kind of a therapist, the *clinical model* aims at changing the self-perceptions of the coachee. The *behavioural model* positions coaching as a tool addressing an individual's recurring problematic or ineffective behaviour. The *systems model* deliberately includes the context of the coachee while trying to analyse interrelationships between the coachee and other individuals or aspects within an organisation. Finally, the *social constructionist* model aims at fundamentally changing the way an organisation's reality is viewed by individuals. While the four coaching models are distinct, Ives (2008) argues that there exists a considerable overlap among them. For example, the personality-based work under a clinical framework may provide important clues to change problematic behaviour, as stated under the behavioural model.

While there clearly exists a variety of coaching content philosophies, there is a rather strong consensus about the process aspect of coaching. Figure 3-3 illustrates four process models and shows their converging nature.

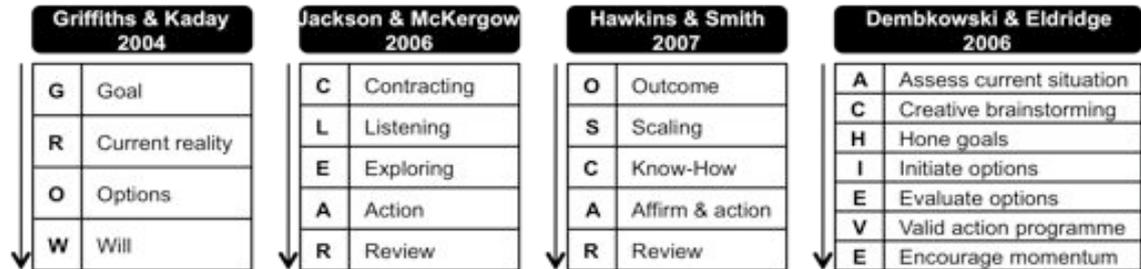


Figure 3-3: coaching process models

Halfhill et al. (2008) have produced a synthesis of coaching process models captured in the following sequence of steps (Halfhill et al. 2008: 630):

- (1) *Role definition* – including client selection and contracting of roles.
- (2) *Diagnosis/assessment* – including the formulation of an assessment model.
- (3) *Planning* – based on the gap between current and ideal levels of effectiveness.
- (4) The *intervention* – to be actually executed.
- (5) *Monitoring* – including feedback, stabilisation and integration over time.

With coaching having become an established developmental practice, scholars became interested not only in underlying models but also in the achieved impact, as discussed in the next section.

With respect to the research question of this thesis, it is interesting to probe into the role of coaching versus training in the transfer process from the performing arts to business.

3.2 Soft skills and related concepts as the subject of management training

So far this chapter gave an overview of some important theories, models and authors in the areas of training, learning and coaching. Now these areas are reviewed specifically in the context of soft skill related topics. Before exploring relevant links between the training and soft skill domains, the following section briefly reflects on the actual relevance of soft skill training.

3.2.1 Relevance of soft skill training

McEnrue and Groves report that emotional intelligence, a concept overlapping with soft skills, “is growing into a multimillion dollar training industry” (McEnrue & Groves 2006: 9). The justification and value of such a development, however, relies on the assumption that soft skills and the related concepts can actually be trained. Indeed, McEnrue and Groves (2006) confirm a considerable agreement among scientists about the fact that skills can be developed over time.

As discussed in chapter 2, a strong agreement exists about the importance of soft skills, since many studies acknowledge the great significance of soft skills in business (Institute for Employment Research 2004; Klaus 2007; Gentry et al. 2008). So if it is true that soft skills can be trained, and that soft skills are very important, the study of soft skill training must be highly relevant.

Besides the justification of the academic relevance above, the analysis of one of Europe’s largest database of trainers – performed by the author of this thesis – reinforces the importance of soft skills in the practical world: the German web page “trainer.de” (Training Marketing Service 2010) includes a database of nearly 800 self-registered trainers, who are not limited by the subject of their training service (the set of trainers is not necessarily representative of the entire population). Thus, this database includes training offers in areas as diverse as project management, IT-skills and, of course, soft skill related topics. Each trainer profile includes a description of the specific training offered. The analysis of training profiles performed by the author of this thesis revealed how many trainers explicitly advertise soft skills or synonymous terminology in the publicly accessible database. Figure 3-4 shows the analysis results.

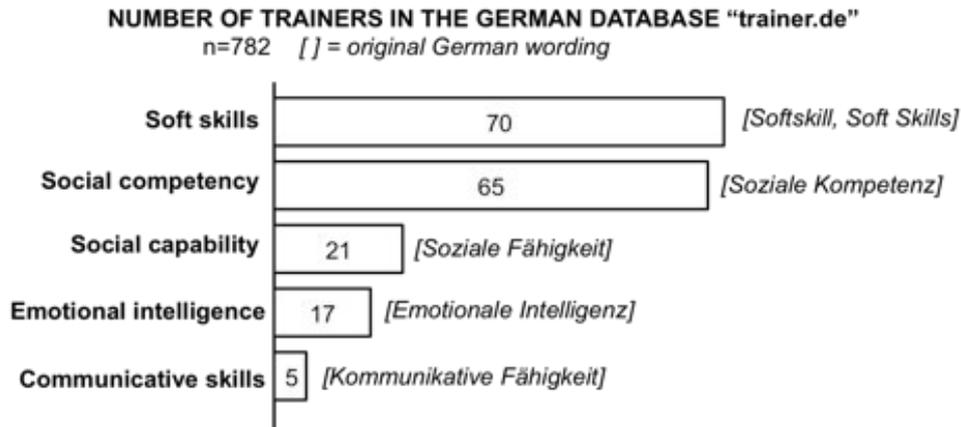
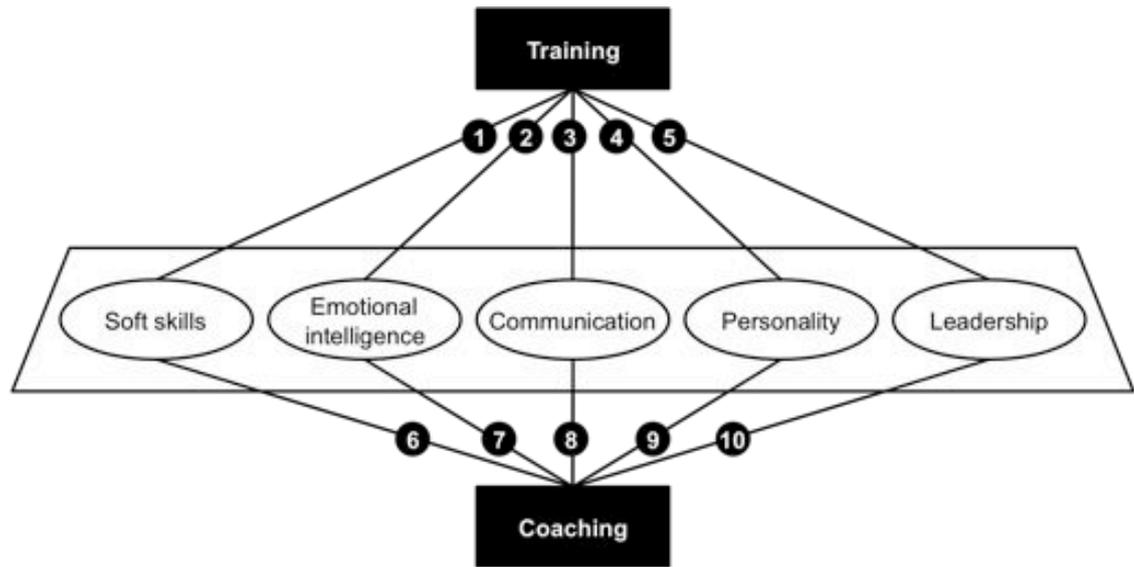


Figure 3-4: number of trainers advertising soft skill related terminology

At the time of the undertaken analysis, 782 trainers were registered in total. Among these trainers, 70 referred specifically to soft skills while 65 percent use the term „social competency” (“Soziale Kompetenz”). Given the fact that the database includes virtually the entire spectrum of training subjects and topics – hard and soft skills – the analysis supports the relevance of soft skills in the real training world with nine percent of all trainers making deliberate use of this term to advertise their services. Mentioned by two percent of all registered trainers, emotional intelligence has achieved a relatively low penetration rate compared to the high level of attention it recently created in business literature. The fact that the notion of soft skills ranks so high in the practical training world (see Figure 3-4), reinforces the rationale for its study in a professional doctorate undertaking.

3.2.2 Links between training and soft skill related concepts

While the importance of soft skill training is evident from the previous section, it is interesting to identify the extent to which soft skills and the related concepts have been explored in literature on training, learning and coaching. Figure 3-5 clearly illustrates that connections exist among all behavioural topics presented in chapter 2 and the training related concepts presented in this chapter.



- | | |
|---|--|
| <p>1 The training of soft skills contributes to productivity (Pine & Tingley 1993).</p> <p>2 Emotional intelligence can be improved through training (Groves 2008).</p> <p>3 Communication is an interpersonal competency to be trained (Sandwith 1993).</p> <p>4 Training needs assessment requires personal analysis (Burke & Day 1986).</p> <p>5 Leadership becomes part of training needs assessment models (Sandwith 1993).</p> | <p>6 Clinical and behavioural coaching models target soft skills (Barner & Higgins 1992).</p> <p>7 Coaches help expand emotional intelligence (Kets de Vries 2005).</p> <p>8 Coaching approach is chosen based on communication between the coach and the coachee (Barner & Higgins 2007).</p> <p>9 Coaching encourages self-awareness and confidence (Whales 2002).</p> <p>10 Coaching helps increase a leader's flexibility (Griffin 2006).</p> |
|---|--|

Figure 3-5: selected connections between training related and soft skill related concepts

Many more examples could be given for the links in Figure 3-5. However, the examples above already help illustrate a number of important observations: a considerable part of the literature on training and coaching in business implicitly or explicitly deals with the improvement of soft skills or their synonymous counterparts. Furthermore, there exists a strong interconnectedness not only among soft skill related topics (see section 2.4), but also in the combination of these topics with the world of training and coaching. This combination ultimately spans a very rich and complex mesh of connections. The degree of conceptual overlap and mutual relationships suggests that research strategies aimed at reducing complexity to a few observable variables risk being disconnected from the real world. This should be kept in mind when reflecting on an appropriate research design (see chapter 4).

3.3 Soft skill training for management consultants

Working for professional services firms, management consultants are known to experience a very high level of human interaction in their project assignments (Téboul 2006). Therefore, some authors believe that “communicative and social competency becomes the central success factor” (Forster 2001) in consulting work. Accordingly, building soft skills is a way to outperform competitors in professional services (Maister 1997). Because people are recognised as an important and differentiating asset of consulting firms, these organisations invest substantially in their consultants’ training (Naficy 1997). As observed by Naficy, “these firms typically provide several weeks of initial training to incoming classes of analysts and associates. Then periodic ongoing training for consultants is organised around hierarchy levels, home offices, and industry affiliations.” (Naficy 1997: 43).

Kubr (2002: 687) specifies more concretely the “behavioural, communication and change management skills”, which require training for management consultants. These include (Kubr 2002):

- (1) Human and behavioural aspects of the consulting process and the consultant-client relationship.
- (2) Behavioural roles of the consultant and the client.
- (3) Techniques for diagnosing attitudes, human relations, behaviour and management styles.
- (4) Techniques for generating and assisting change in people and in organisations.
- (5) Managing conflict.
- (6) Communication and persuasion techniques.
- (7) Teamwork and the conduct of meeting.

Forster (2001) views oral communication as a central behaviour skill to be addressed in management consulting training. Figure 3-6 depicts a breakdown of communication into elementary and complex processes.

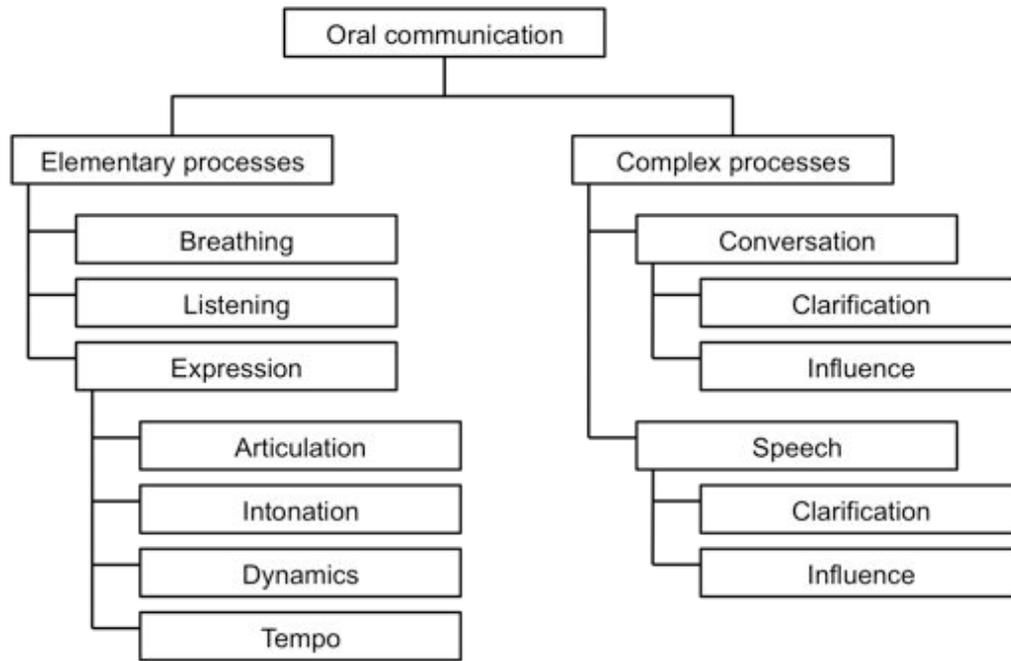


Figure 3-6: aspects of communication training for management consultants (Forster 2001: 12)

Elementary processes refer to breathing, listening and means of expression such as intonation or articulation. Complex processes refer to the use of these elementary communication aspects in conversations or presentations and speeches. Schoenbaechler (2008) stresses the influence of personality on communication a consulting context and concludes that personality “is a basis for successful consulting” (Schoenbaechler 2008: 281).

According to Maister (1997) emotional intelligence is another developmental area important for training professional service staff, because such training “can help people to learn how to work with clients, how to explain things to them, how to see things from their point of view, and how to bring them bad news in such a way that they thank you rather than shoot the messenger” (Maister 1997: 112). Leadership, especially in discussion situations, which require facilitation and control of conversational dynamics, is another skill area (Kubr 2002).

The soft skill related requirements found in the management literature on consultants’ development needs and training above reflect very closely the topics laid out in chapter 2: soft skills, emotional intelligence, communication, personality and leadership. The development of these skills through training are important “to consultants, advisers and

other helpers whose job has been described as getting things done when you are not in charge” (Belman 1992).

Kubr (2002) stresses the importance of individual coaching as an extension of formal training for management consultants. He therefore suggests that trainers “must have both training and coaching capabilities” (Kubr 2002: 694). The coaching process suggested for consultants (Forster 2001) is consistent with the consensus on coaching procedures found in the general coaching literature (Griffiths & Kaday 2004; Jackson & McKergow 2006; Hawkins & Smith 2007; Dembkowski & Eldridge 2006; Halfhill et al. 2008), as described in section 3.1.2. .

Concerning the methods of soft skill training for management consultants, Forster (2001) suggests that communication-related skills “can only be developed through trial, correction and exercise” (Forster 2001: 11). Likewise, Kubr (2002) stresses the importance of practical exercises for training consultants in the areas of effective speaking, interviewing and discussion leading. He further stresses the potential of role playing, since it “provides an excellent way of introducing consulting practice into learning situations” (Kubr 2002: 700). Arts-based training, which is central to the research question of this thesis, offers highly experiential training exercises (Nissley 2002 ; Darso 2004; Manning 2007b; Schiuma 2009). For example, the drama curriculum is full of role plays. However, a profound exploration of the possibilities of arts-based training for management consultants remains to be addressed through the empirical work described in this thesis.

3.4 Arts-based interventions and performing arts in business

Originally, the relationship between arts and the business world has been mainly characterised by philanthropy, sponsorship and social investment and not by turning to artists for business improvements (Manning 2007a). Thus, it was only recently that “people in the art would have begun to share their expertise in creativity and high performance with leadership of business” (Bartelme 2005, cited in Manning 2007a: 1). Arts-based interventions in organisations may have existed for a few decades, but overviews about this phenomenon only emerged in this century (Nissley 2002; Darso 2004; Manning 2007a; Berthoin Antal 2009; Taylor & Ladkin 2009). It is generally known that “only very few empirical studies have been conducted” (Berthoin Antal 2009: 5). With this limitation in mind, the literature review is performed in two steps. First, section 3.4.1 includes testimonials of arts-based interventions witnessed in the real business world. Then, section 3.4.2 establishes the state of academic treatment with reference to the business benefit discussion and to the recently emerged models. Section 3.5 provides a chapter summary, as well as overall conclusions about the literature review covering chapters 2, 3, and 3.4.

3.4.1 Overview of arts-based management development

Figure 3-7 depicts a typology of arts derived from Nissley’s overview of “arts-based learning in management education” (Nissley 2002: 27).

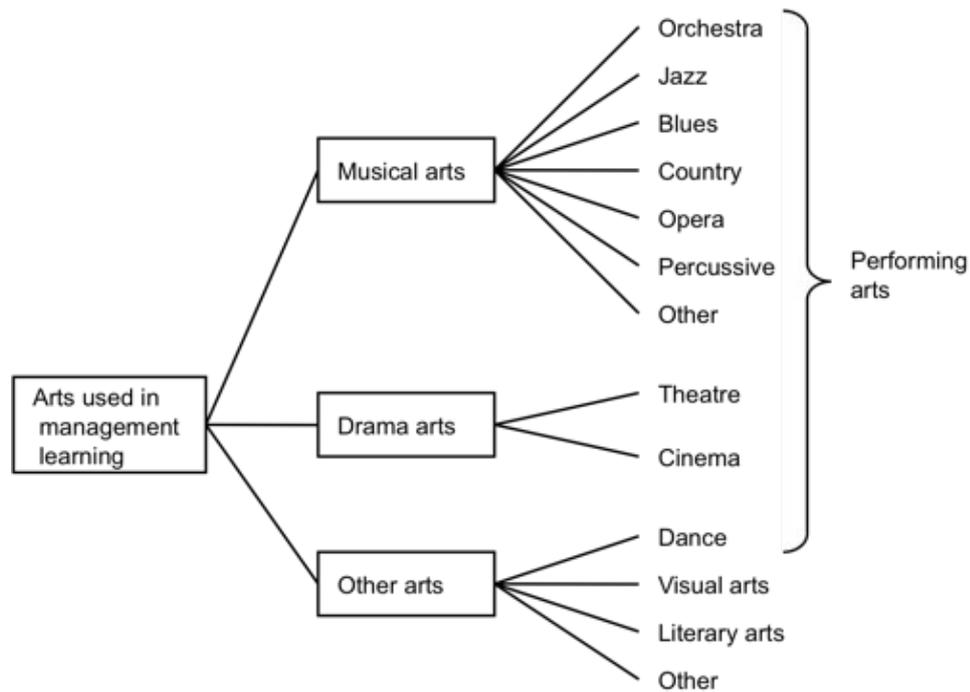


Figure 3-7: a typology of arts used in managerial learning, derived from Nissley (2002)

With the motivation to contribute to soft skill training, the focus of this thesis is on performing arts (see the introductory chapter), since the live character immanent in a performance relates more strongly to the soft skill notion than the creation of arts in the absence of an audience. The next section reviews performing arts in the areas of music and drama while, to achieve completeness, the subsequent section briefly sketches other uses of arts in business.

3.4.1.1 Performing arts

Nissley (2002) points out that the relationship between art and management originated as a metaphorical one. He recalls Chester Bernard who, 70 years ago, viewed management as “a matter of art rather than a science” (Barnard 1940, cited in Nissley 2002: 30). Ever since, authors have borrowed metaphorical analogies including “Leadership as a Performing Art” (Quigley 1998: 13). However, the emphasis in this literature scan is on the actual employment of arts in management development.

One of the most referenced musical means for management learning is *jazz*, with a special issue in *Organization Science* (1998) dedicated to “Jazz Improvisation and Organizing”. Jazz is often referenced as an analogy for understanding how

improvisation may work in organisations (Hatch 1999; Barrett 2000). Beyond metaphors and analogies, Nissley (2002) reports on jazz musicians used in musical demonstrations for arts-inspired learning in management education.

The classical *orchestra* has also been explored in arts-based learning. For example, the conductorless orchestra “Orpheus” engaged in business conversations in order to help companies reflect on non-hierarchical organisational design opportunities (Seifter 2001). After an experience with the Stamford Symphony Orchestra in Connecticut, a CEO expressed: “I think we gained new valuable insights by our ability to look at the concepts of leadership, communication, and collaboration through the lens of a different medium” (Nissley 2002: 33). In such engagements, managers are seated in a real symphony orchestra in order to observe the musicians.

Only few accounts exist of the use of *opera* in business learning. Rothmann (1997) notices that “in opera, singers recite long and sometimes tedious narratives of everyday tensions, strife and conflict. Such narration (the recitative) works its way toward a more passionate expression” (Rothmann 1997, cited in Nissley 2002: 35).

Other uses of musical arts refer to specific forms or instruments. The musical form of *blues* is used to explore the downside of organisational life (Muoio 2000). For example, managers are assisted in writing or singing the “blues” about their perceived work life as a starting point of a change initiative.

Turning to *theatre*, Manning (2007b) addresses the potentially beneficial use of the arts and resulting employability skills in her doctoral thesis – although some of the nine trained participants she interviewed were exposed to training based on visual arts and not theatre. She concludes that the trained individuals found the experience “enjoyable, fun, practical, interactive and challenging” (Manning 2007b: 223). Interviewed before, during and after the training, the participants reported on improvements in certain employability skills such as “understanding the need of internal and external customers, persuading effectively, being assertive and sharing information” (Manning 2007b: 226).

Schreyögg notices that hundreds of so-called *organisational theatres* are performed in Europe each year. Organisational theatres are “tailor-made plays staged for a specific organization or a subgroup in an organization (Schreyögg 2001: 3). Such plays dramatise, for example, conflicts between two corporate cultures in a post-merger integration or communication problems between different managerial levels. Other themes played include ethical dilemmas (Garaventa 1998).

Cinema, another form of drama arts, has been used in management education to illustrate concepts related to organisational behaviour (Champoux 2000), ethics (Giacalone & Jurkiewicz 2001), or leadership (Wolff & Clemens 1999). Furthermore, Nissley (2002) points out the use of wall-sized film-style collages to explore an imaginary story of a company’s future direction.

3.4.1.2 Non-performing arts

In addition to music and drama, literary and visual arts, as well as story telling, have found their way into management education and development. *Literary arts* are often used in formal management education (Phillips 1995), including the teaching of ethics using fiction literature (McAdams & Koppensteiner 1992) or even poetry (Bilmoria 1999). Bartelme (2005) asserts that poets have been used to help corporate leaders create narratives articulating the vision and mission of their organisation.

Managers have also been exposed to *visual arts* in order to better recognise and master structural tensions. One idea is to keep “the eye moving to ensure one sees the whole picture” (Manning 2007a: 4). Another method known in arts-based learning is to expose members of an organisation to art museums with collections for “using analogically based methods to surface the organizational unconscious” (Barry 1994: 37). However, the methods used in non-performing arts seem by and large rather abstract and far from the soft skill aspects embodied in the research question underlying this thesis.

3.4.2 Conceptual propositions

Berthoin Antal not only stresses the “considerable gap between research and practice” (Berthoin Antal 2009: 5) but also points out why it matters from the point of view of three important stakeholders:

- (1) Those responsible for the business’s performance desire to know whether artistic interventions can contribute to business goals.
- (2) Intermediaries, such as external training agencies, who hire artists in intervention processes need to be knowledgeable about approaches and their effects.
- (3) Artists can “have many questions about their engagement in artistic interventions in organisations” (Berthoin Antal 2009: 5).

This illustrates the need for the models providing an orientation in this complex and novel field. Very few models that have emerged only recently to provide structure to existing observations and future research in the field of arts-based management development. To better structure the potential impact of arts-based management development, Schiuma (2009) proposed an onion model to illustrate the possible beneficiaries of arts-based initiatives (see Figure 3-8).

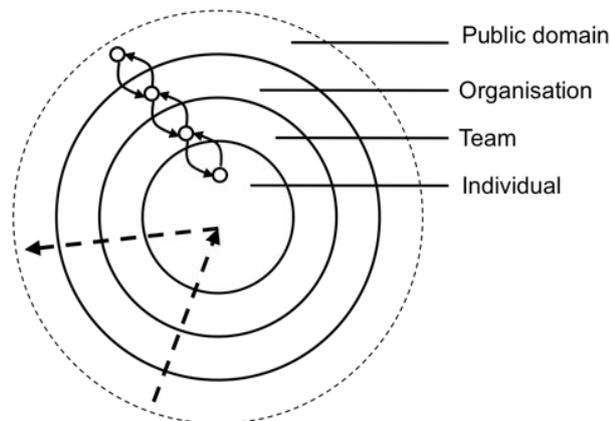


Figure 3-8: organisational value of arts-based initiatives (Schiuma 2009: 10)

In this model, the benefits can move from the inside to the outside of the onion layers and in the opposite direction, thereby reflecting the ability of arts-based initiatives to operate at multiple levels. Berthoin Antal (2009) acknowledges Schiuma’s use of the generally accepted organisational behaviour levels and replicates the three main levels to synthesize documented examples of aspired – though not strictly proven – benefits gained at each level (see Figure 3-9).

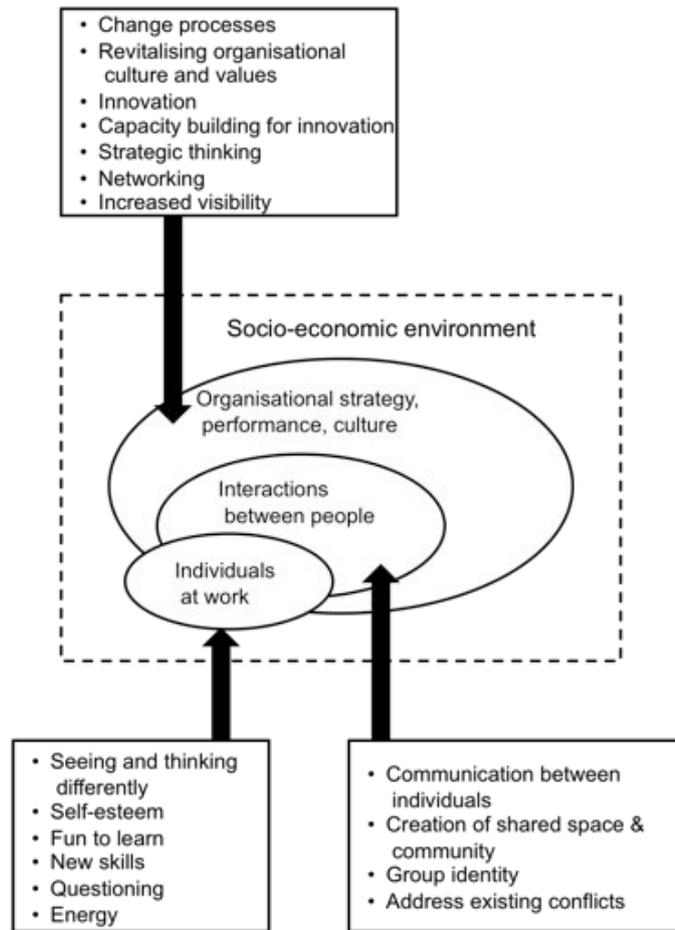


Figure 3-9: where artistic interventions can add value in organisations (Berthoin Antal 2009: 45)

Beyond the positioning of benefits along organisational behaviour levels, some recent models also try to capture different intervention types. Taylor and Ladkin (2009) propose a typology of arts-based processes. The four categories of arts-based interventions are “skills transfer”, “projective technique”, “making” and “illustration of essence” (Taylor & Ladkin 2009: 61).

Skills transfer denotes learning of skills in the arts, which may be directly transferrable to the business world. For example, Taylor and Ladkin (2009) refer to executives who learn the oratory skills of performing artists to become better presenters. The advantage of using arts in skills transfers is that individuals feel what they learn rather than think about it, with practice being the central part of the skill acquisition.

Projective technique means understanding specific business phenomena through analogies (Barry 1994). An example provided is to engage managers in a discussion

about their different perceptions of an image. Thus, the individuals can learn about each other's perspective in an emotionally detached way prior to discussing a real conflict between them (Taylor and Ladkin 2009).

Illustration of essence is similar to projective techniques in that it uses arts subjects as analogies for business life. The difference is that it is not applied to a specific business problem but is used to illustrate a general educational purpose. Practical examples include the use of films to highlight management concepts.

Making refers to the actual production of art by managers. "The very making of art can foster a deeper experience of personal presence and connection, which can serve as a healing process for managers and leaders who may so often experience their lives as fragmented and disconnected" (Taylor & Ladkin 2009: 66). Moreover, "arts-making is seen as an opportunity to express oneself imaginatively, authentically, and spontaneously, an experience that, over time, can lead to personal fulfilment, emotional reparation, and transformation" (Malchiodi 1998, cited in Taylor & Ladkin 2009: 60).

While Taylor and Ladkin agree that many arts-based intervention methods relate to more than one of the four types, they nonetheless advocate their model for reasons of clarity. Figure 3-10 depicts the summarising model. Illustrated as a matrix, it distinguishes process-oriented from product-oriented interventions: the value of skills transfer and arts making lies in the arts process itself, while the value of projective technique and illustration of essence lies in the actual arts outcome. The second dimension stems from the distinction between particular versus universal aspects. Here arts making and projective technique relate to specific problems, whereas skills transfer and illustration of essence are viewed as universally applicable to many business situations.

Particular	Making	Projective technique
Universal	Skills transfer	Illustration of essence
	Art process	Art products

Figure 3-10: a typology of arts-based processes (Taylor & Ladkin 2009: 61)

Another recent model aimed at highlighting different intervention types is the “arts value matrix” of Schiuma (2009: 13). It distinguishes different impact levels on people versus the impact on the organisation (see Figure 3-11).

Intensity of impact on organisation High Low	INVESTMENT	BONDING	TRANSFOR-MATION
	SPONSORSHIP	ENVIRONMENT	TRAINING & PERSONAL DEVELOPMENT
	ENTERTAIN-MENT	GALVANISING	INSPIRATIONAL
	Low	Intensity of impact on people	High

Figure 3-11: the arts value matrix (Schiuma 2009: 13)

Three categories are presented at a low level of organisational impact in an increasing order of impact on people: entertainment, galvanising and inspirational. *Entertainment* simply refers to a pleasurable contact with arts or artists. The result is a positive memory without any behavioural change. *Galvanising* denotes interventions that stimulate emotions and passion, accompanied by high levels of intensity and concentration. Schiuma (2009) provides as an exemplifying case a creative advertising exercise event at Nestlé UK that kept the management team discussing intensively, even weeks after their experience. In the *inspirational* category, artistic intervention is used to actually change individual behaviour, for example, by the use of an organisational theatre to improve customer service.

Three styles are introduced at an intermediate organisational impact level. *Arts sponsorship* is typically aimed at influencing the opinion about an organisation – whether externally or internally. By contrast, the *environment* category includes the beautification of the work environment, as the workplace is considered as an important factor for employees' performance (Davenport et al. 2002). Finally, the category *training and development* is positioned as having a high impact on individuals. Schiuma (2009) attributes the majority of arts-based interventions to this category, thereby giving it special emphasis.

Three intervention types are proposed at the highest organisational impact level: investment, bonding and transformation. *Investment* in this case means that a firm seeks a return on investment in the arts, either through an arts business's income or by an arts-based enhancement of product or services in an aesthetic sense. Bonding refers to co-inspirational relationships between business and arts representatives. Wali et al. (2002) point out that such encounters may yield “greater understanding, tolerance, respect for diversity, and trust between people” (Wali et al. 2002, cited in Schiuma 2009: 24). The final category is labelled as *transformation*: accomplishing organisational change with a simultaneous change in behaviour. An illustrating example given is a provocative road show in the form of dozens of theatre workshops rolled out throughout an organisation.

Berthoin Antal (2009) points out that the categories of the arts-value matrix described above are justified through argued case examples and not through research evidence

about any realised value. Another observation is that only five out of the nine categories strictly fit the definition of artistic interventions, “some form of art brought into an organisation to trigger or support a learning process” (Berthoin Antal 2009), namely: “entertaining”, “galvanising”, “inspirational”, “training & personal development” and “transformation” (Schiuma 2009: 13). As noted by Schiuma, these particular categories are rarely observable in an isolated but in a combined fashion.

As illustrated in Figure 3-12 the research question of this thesis, which is concerned with the transfer from performing arts higher education to soft skill training, can easily be positioned within the newly proposed models suggested by Schiuma (2009), Taylor and Ladkin (2009) and Berthoin Antal (2009). Given the working definition of soft skills derived in section 2.1.1, which emphasises both the intra- and inter-personal aspects of soft skills, the subject of this thesis clearly relates to the individual and group levels in Schiuma’s organisational value model and in Berthoin Antal’s added value intervention model. Concerning the intervention type, the categorisation is equally straightforward: the research project underlying this thesis clearly fits the “training & personal development” box of Schiuma’s model and the “skills transfer” process in the typology of Taylor and Ladkin.

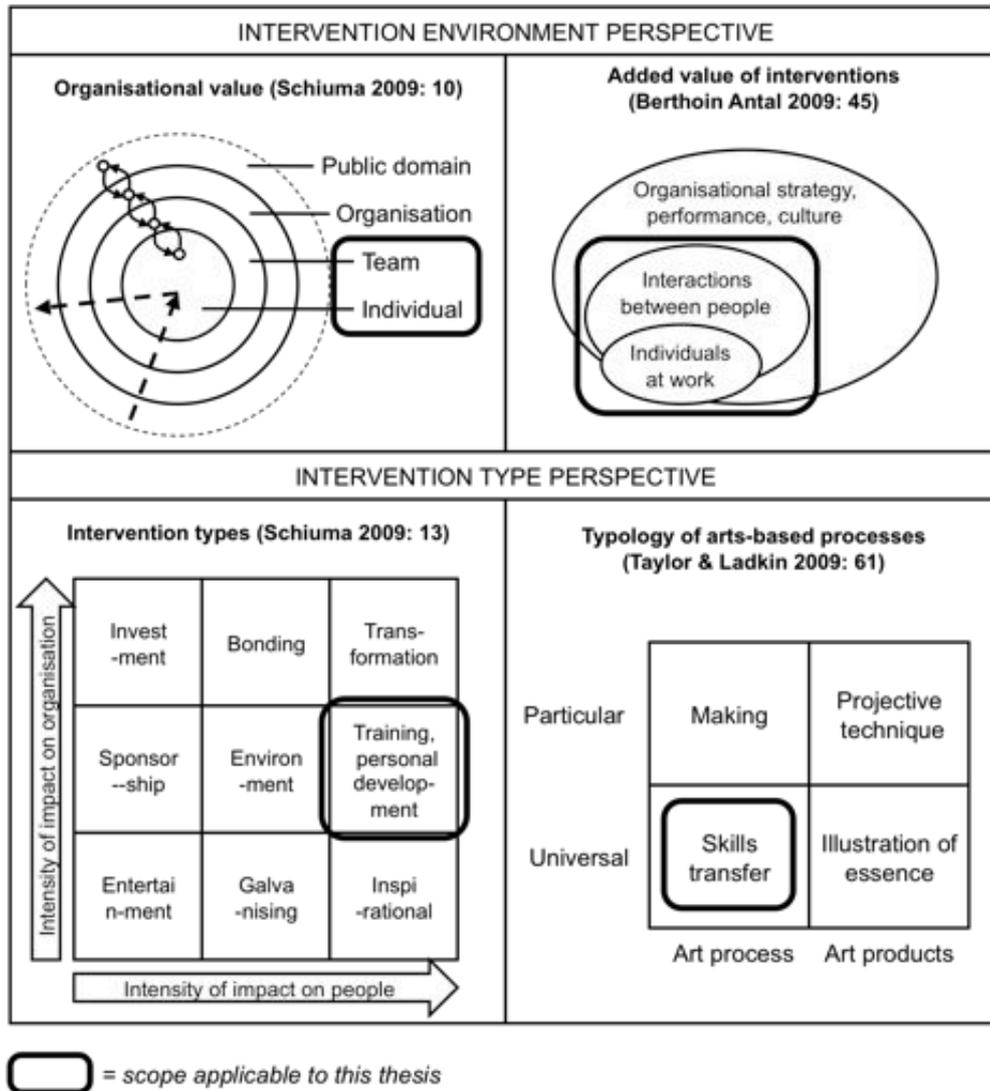


Figure 3-12: positioning of the research topic of this thesis within recent models

While the research topic of this thesis can be positioned in all frameworks shown in Figure 3-12, these models are too high-level to address this thesis' research question.

A current research project supported by the EU and harboured at the Social Science Research Centre Berlin (Wissenschaftszentrum Berlin für Sozialforschung – WZB) has produced a research programme framework for closing the immense gap between practice and research in the field of artistic interventions (see Figure 3-13).

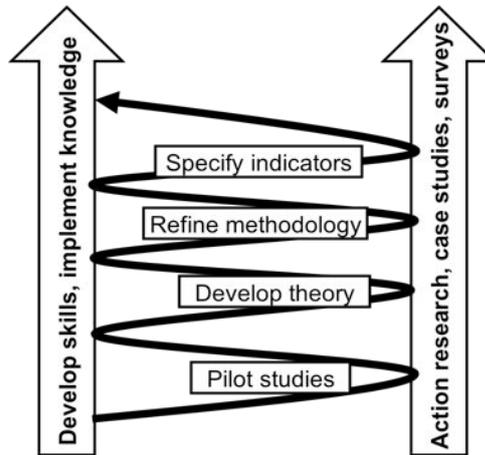


Figure 3-13: research framework to guide next steps, as proposed by Berthoin Antal (2009: 74)

The above framework is the result of three workshops conducted in late 2009 and involving over 30 participants, including artists, organisations interested in exploring artistic interventions, consultants and researchers. It “takes into consideration the fact there is as yet no theory capable of explaining the complex phenomenon of artistic intervention” (Berthoin Antal 2009: 72). Therefore, pilot studies are proposed as a starting point for research. Action research is identified as a desirable research method because it “enables stakeholders to learn from the research by engaging in the process with researchers” (Berthoin Antal 2009: 62). It is seen at the heart of a mixed method approach complemented by case studies and – later – quantitative surveys. However, concerning quantitative surveys, “participants in the Artful Research workshops were reluctant to embark on surveys at this early stage of understanding in the field” (Berthoin Antal 2009: 73).

3.5 Summary

Well-established theories, including human capital theory or the resource-based view, support the importance of managerial training for society and business. However, with businesses or entire economies as units of analysis, these theories are not insightful when it comes to understanding or shaping singular training initiatives or programmes. At a more concrete training level, there exist competing training theories including the universalist, the contingent and the configurational approaches. Coaching, which is closely related to training, has received considerable attention recently. While there

exist distinctly alternative coaching content models, coaching process models are practically equivalent.

Turning to the training of soft skills, various authors conclude that soft skills can actually be improved through training interventions. While it was demonstrated in the preceding chapter that the handful of soft skill oriented concepts discussed there were highly intertwined, this chapter has highlighted the substantial web of relationships between soft skill and training related topics. This discourages the adoption of a reductionist approach for achieving the research goals in this thesis, since it is hard to study behavioural phenomena of soft skill training in isolation.

The literature review on management consulting training has not only stressed the importance of soft skill training for professional service firms, but also the need for experiential training methods like role plays. Thus the management consulting industry was acknowledged as a highly relevant industry for the potential transfer of soft skill training found in the performing arts.

Arts-based training is not new. A broad range of performing and non-performing arts have been witnessed in interventions aimed at management development or training. Academics have expressed excitement about this development over the last decade. However, with some rare exceptions, this has not led to scientific research by means of executed research methodologies. This highly nascent state of research has been witnessed by independent literature reviews. Recently emerging models were identified dedicated to arts based interventions in business. While the research topic of this thesis can be positioned in all of the new frameworks, these models were shown to be too high-level to address this thesis' research question.

Revisiting the four research goals in support of the research question, the following can be stated concerning their achievement status at the end of the literature review process:

- (1) *Soft skill terminology clarification*: This goal was achieved by combining existing partial definition proposals.

- (2) *Soft skill structuring*: No definite soft skill set or structure was identified through the literature review. Therefore, this goal is to be achieved through an empirical effort.
- (3) *Transfer clarification*: With the current models on arts-based interventions being mere high-level categorisations, the understanding of what particular skills can actually be trained through the performing arts and which ones are transferable to the business audience, requires empirical investigation.
- (4) *Professional model creation*: The fourth research goal, the creation of a model suitable for the enhancement of the professional practice, builds on the previous two goals and therefore remains to be fulfilled.

In summary, three of the four research goals are unfulfilled, and the literature review has substantiated the lack of soft skill transfer clarification as a research gap. The next chapter identifies an appropriate research methodology aimed at fulfilling the goals and answering the research question.

4 Research design

This chapter lays out the relevant research design specifications, namely the philosophical research position (section 4.1) and the detailed research methodology chosen to address the research question and the goals stated in the introductory chapter (section 4.2). It also includes a brief discussion of the consequences of alternative research philosophies and methodologies. Section 4.3 turns to limitations and ethical issues while a chapter summary is presented in 4.4.

4.1 Research philosophy

4.1.1 Choice of research philosophy

Many authors view positivism and interpretivism as the two essential research paradigms (Easterby-Smith et al. 1991; Roberts et al. 2009a). The differences between the two are summarised in Table 4-1, with phenomenology to be understood as sharing the same meaning as interpretivism.

	Positivist paradigm	Phenomenological paradigm
Basic beliefs	<ul style="list-style-type: none"> • The world is external and objective • Observer is independent • Science is value-free 	<ul style="list-style-type: none"> • The world is socially constructed and subjective • Observer is part of what is observed • Science is driven by human interests
Researcher should	<ul style="list-style-type: none"> • Focus on facts • Look for causality and fundamental laws • Reduce phenomenon to simplest elements • Formulate hypotheses and then test them 	<ul style="list-style-type: none"> • Focus on meanings • Try to understand what is happening • Look at the totality of each situation • Develop ideas through induction from data
Preferred methods include	<ul style="list-style-type: none"> • Operationalising concepts so that they can be measured • Taking large samples 	<ul style="list-style-type: none"> • Using multiple methods to establish different views of phenomena • Small samples investigated in depth or over time

Table 4-1: research paradigms according to Easterby-Smith et al. (1991:1)

Positivistic research applies the research tradition of the natural sciences to social science research (Saunders et al. 2003). In this tradition, research results are typically obtained through formulation and testing of hypotheses. Often positivist research relies on large sample sizes processed through quantitative techniques (Knox 2004). This tradition is grounded in the basic belief that the world is captured by a single reality allowing objective observation independent of an individual researcher. The axiology – the research motivation and ethics – is the quest for objective truth. In the interpretivist paradigm, the researcher views the world as a subjective construction. In this case, the axiological proposition is to seek meaning and understanding driven by human interests.

While some authors simply equate positivism with quantitative research methods and interpretivism with qualitative methods (Welman et al. 2005), Knox (2004) stresses that choices about research philosophy do not automatically have to correlate with other research design choices such as data collection, observed time horizons or research strategies. Referring to the research onion of Saunders et al. (2003), Knox (2004) suggests a loose relationship between such choices. Figure 4-1 depicts this logic. However, Knox (2004) also stresses the importance of relying on one and only one research philosophy guiding a singular research project.

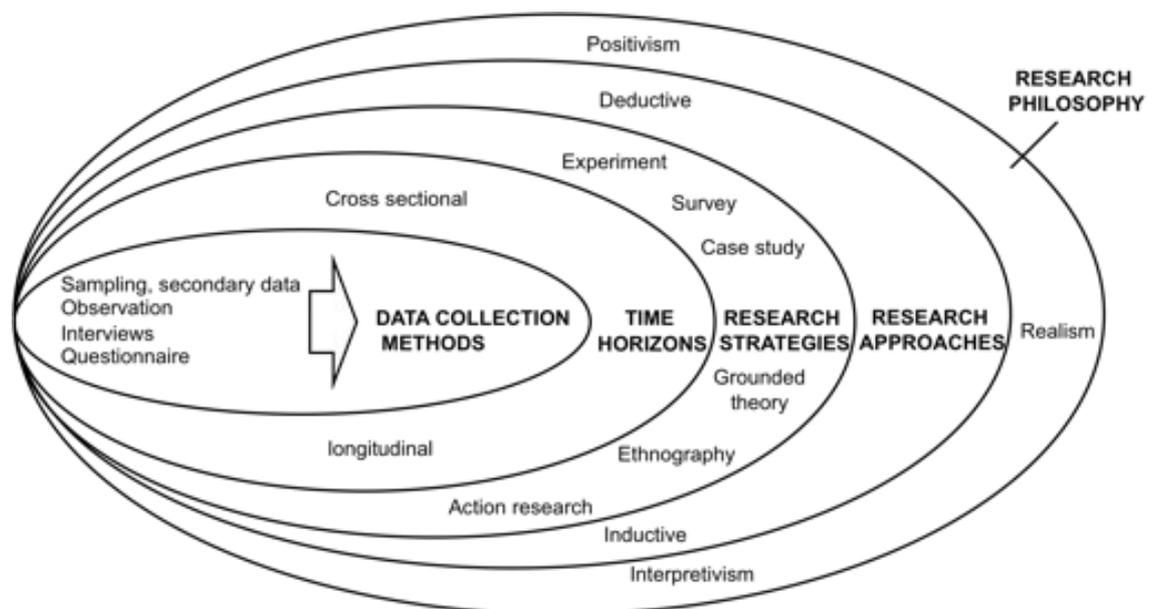


Figure 4-1: the research onion (Saunders et al. 2003), as cited in Knox (2004: 5)

For three reasons, a positivist mindset does not appear to be a favourable choice for this thesis, which seeks to identify transfer opportunities from the performing arts to soft skill training.

Firstly, the literature review on soft skills and the related concepts conducted in chapter 2 revealed hardly any rigid cause-and-effect relationships justifying the understanding from a natural science oriented point of view. Instead, the literature scan evidenced many circular relationships between soft skill related concepts including emotional intelligence, communication, personality and leadership. As demonstrated, it is hardly possible to isolate these concepts because the exploration of any of these topics would inevitably enter the territory of the others. Furthermore, the literature findings in chapter 3 revealed a criss-cross relationship between these soft skill related concepts and the notions from management training.

Secondly, the mostly quantitative nature of positivistic inquiry would seem inappropriate because of many limitations and serious debates that emerged concerning the quantifiable observation of soft skills or its impact on business.

Finally, the domain of performing arts, which is combined with the areas of soft skills and training in this thesis' research question, adds most firmly to the need for tolerating – if not insisting on – a subjective understanding. After all, the area of artistic performance is known to depend highly on, or even requires, a diversity of views, tastes and assumptions. As Juslin et al. (2004) argue, the evaluation of an artist's performance is an inherently non-objective task.

The weaknesses of positivism presented above, make the interpretivist paradigm look more appropriate for the purpose of this thesis. Interpretivism deliberately allows the establishment of “more complex and interrelated” relationships and is “preferable where subjective assessment is required” (Roberts et al. 2009a: 26). An interpretivist research philosophy is also a natural choice when quantitative measures seem inappropriate and qualitative observation is required. Interpretivism also seems more realistic than positivism when it comes to choosing an appropriate ethical value perspective (axiology). Whereas positivism adheres to the idea of value-free science, the

interpretivist attitude acknowledges that science is driven by human interests. The latter standpoint seems to suite research in pursuit of a doctorate in business administration (DBA) well, since such research is meant to be practically relevant and to contribute to professional practice (Dent 2002).

Apart from positivism and interpretivism, critical realism (or simply realism) offers a third option combining certain aspects of positivism and interpretivism. While interpretivism emerged as a counterbalancing reaction to positivism, realism was then proposed in the spirit of a pragmatic compromise. To provide a solid basis for the final research philosophy choice in this thesis, it is beneficial to examine more closely the epistemological and ontological assumptions characterising the three mentioned paradigms. Figure 4-2 depicts a matrix proposed by Becker et al. (2004) to position positivism, realism and interpretivism according to alternative ontological and epistemological choices.

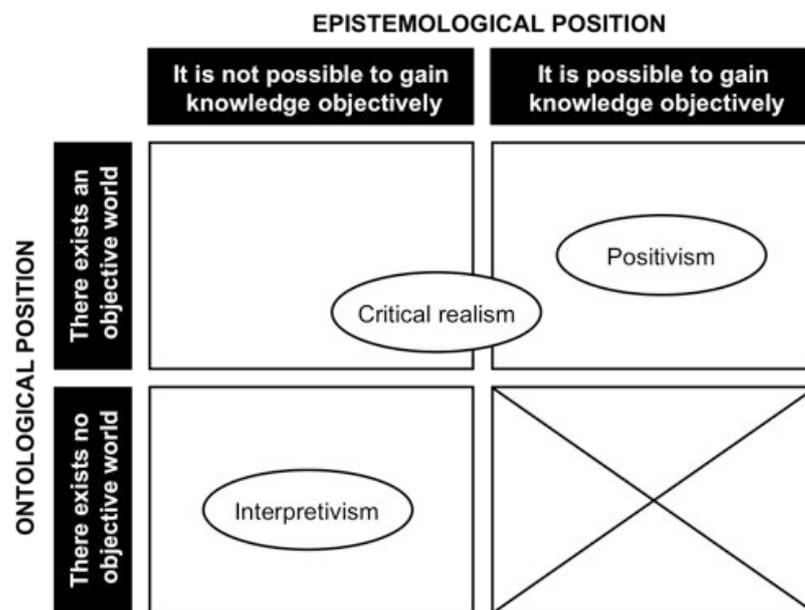


Figure 4-2: positioning philosophical positions, adapted from Becker et al. (2004: 344)

Positivism and interpretivism are extreme opposites concerning both ontology and epistemology. While positivism assumes the existence of an objective world and humans' ability to perceive this world objectively in the knowledge creating process, interpretivism is a radical departure from such objectivity. Critical realism shares positivism's assumption about the existence of an objective world independently of our

ability to recognise it. But concerning the perception of that world, realists tend to acknowledge that in some cases knowledge can be obtained objectively and in others not. Thus, critical realism is a paradigm suitable for a wide range of research methods and mixed method approaches (Grix 2004). But even though realism is a tempting choice that leaves many research design choices open, the research work underlying this thesis is nonetheless better served by an interpretivist paradigm. Especially, because performing arts are part of this thesis' research mission, an interpretivist view seems more applicable. For example, the question whether or not a theatre or opera artist conveys a certain emotion can become a matter of fundamental disagreement (Juslin et al. 2004). Hence, it should be clear that phenomena in this domain are highly subjective, while the world is really constructed in the eye of the individual.

The rationale for choosing interpretivism as the fundamental research paradigm may become even more obvious when discussing potential consequences of choosing alternative research philosophies in the following section.

4.1.2 Implications of alternative research philosophies

Clearly, the research philosophy most incompatible with interpretivism is the positivist tradition. More often than not, positivism aims at reducing observable phenomena to their simplest elements for the purpose of making them accessible to quantitative analysis. Using such a philosophy, a research design might be instrumented to identify correlations between a few considered variables. If critical rationalism (Popper 1963) – a philosophy relying on the falsification of hypotheses – was used, the relationships to be tested would have to be formulated in the form of one or more hypotheses. A simple null-hypothesis H_0 with an alternative hypothesis H_1 could be for example:

H_0 : Arts-based soft skill training improves interpersonal effectiveness.

H_1 : Arts-based soft skill training does not improve interpersonal effectiveness.

This conceived example illustrates that hypothesis testing is suitable for validating relationships in a mechanistic mindset but does not seek explanations about *how* certain phenomena work. And the research question guiding this thesis is clearly an *open how* question.

If realism is considered as a philosophical position, a research methodology otherwise designed under an interpretivist paradigm could, in principle, be used because of the shared epistemological ground. Differences could, however, show in the interpretation of results and in the positioning of follow-on research. While an interpretivist philosophy would emphasise understanding and complexity, a realist researcher might rather seek to reduce such complexity in the hope of finding at least some interesting cause-and-effect relationships. Furthermore, a realist perspective might motivate future research differently than an interpretivist one. The aim of future research under a realist view could be the inclusion of more and more quantitative research methods to reveal the truth about an assumed objective world. By contrast, an interpretivist view is more likely to aim at enlarging interpretations and incorporating more perspectives.

Another way of looking at alternative research paradigms is to take into account the maturity level of theory development in a chosen research area. Edmondson and McManus (2005) argue that a research domain goes through the phases of nascent, intermediate and mature theory and that these phases correspond to qualitative, mixed-method and quantitative approaches, respectively. Given the nascent nature of arts-based training research (as identified in Chapter 3.4), it seems that qualitative approaches aimed at deriving rich interpretations are well suited for the research project under consideration.

The author of this thesis must acknowledge, that – especially using an interpretivist research philosophy – the educational and experiential background of the author (formally qualified in both classical singing and business administration with professional experience in both fields) influences the research process. For it is known, for example, that “two identically qualified and experienced researchers may interpret the subjective communication in a structured interview response in different ways” (Roberts et al 2009a).

Having clarified the chosen research paradigm, the next step is to make explicit the research methodology proposed to achieve the research goals.

4.2 Research methodology

Clearly, the actual fulfilment of the research goals relies on the execution of an appropriate research methodology. Therefore, the remainder of this chapter seeks to clarify any remaining aspects required to enter the empirical stage of this doctoral undertaking.

4.2.1 Research method choice

In their “Note on Methodological Fit in Management Field Research”, Edmondson and McManus (2005: 1) share the methodological advice they give in their research seminars to doctoral candidates at Harvard Business School. Table 4-2 summarises their views, which can serve as a starting point for research method selection and other research design choices.

	Nascent theory	Intermediate theory	Mature theory
Type of data collected	• Qualitative	• Qualitative & Quantitative	• Quantitative
Data collection methods	• Interview & observation	• Interview, observation & survey	• Interview & survey
Constructs and measures	• Typically new constructs, few formal measures	• Typically one or more new constructs and/or new measures	• Typically relies heavily on existing constructs and measures
Goal of data analyses	• Pattern identification	• Preliminary or exploratory testing of new propositions and/or new constructs	• Hypothesis testing
Data analysis methods	• Thematic analyses of transcripts or notes, categorizing and coding by researcher or research assistants, seeking patterns, insights, ideas	• Often a mix that includes standard or exploratory statistical analyses and /or coding qualitative data for correspondence with quantitative measures	• Standard multivariate statistical analyses
Contribution to the literature	• A suggestive theory, often an invitation for further work on the issue or set of issues opened up by the study	• A provisional theory, often one that integrates previously separate bodies of work	• A precise theory, one that adds specificity, new mechanisms, or new boundaries to existing theories

Table 4-2: research projects in nascent, intermediate and mature areas of management (Edmondson & McManus 2005: 27)

Mature theory represents one end of the spectrum that is characterised by precise models and extensive use of supporting data. Such areas are well developed and look

back on extensive research. Nascent theory is typical for emerging areas for which only limited research exists. While the former relies primarily on quantitative data to achieve new contributions, the latter tends to build on qualitative research involving, for example, ethnography or exploratory interviews. As the authors explain, they also propose a middle category termed as intermediate theory. Here, the research approach is to create provisional propositions and models, which draw on existing and sometimes disparate areas of research in order to present novel integrations of the previous ideas from existing mature theory.

As demonstrated in chapter 3.4, the research status of arts-based training is clearly nascent. Consequently, using the guidance of the table above, such a nascent research domain calls for qualitative research methods with the aim of pattern identification rather than the testing of propositions. As can be seen from Table 4-2, the data analysis methods proposed in this case include “thematic analyses of transcripts or notes, categorising and coding by researcher or research assistants, seeking patterns, insights, ideas” (Edmondson & McManus 2005: 37). The contribution to be expected is positioned as suggestive theories or models, often in the form of an invitation for future research.

Turning to qualitative research methods, *ethnography* is among the options at the qualitative end of the spectrum (see Figure 4-2). According to Babbie, ethnography “is a study that focuses on detailed and accurate description rather than explanation” (Babbie 2004: 289). The idea is to enter the world to be researched by joining a group of people under investigation in order to make observation over prolonged time periods. Translating this research method into an arts-based training context, a researcher could join such a training setting in order to observe one or more training sessions closely, hoping to identify crucial insights. However, applying this approach to arts-based soft skill training would imply some limitations. Firstly, ethnographic researchers tend to join groups of people over longer time periods, such as weeks or months, possibly following them depending on where the observed group chooses to go. Arts-based training sessions are much shorter, sometimes lasting less than a day and typically take place in a fixed location. More important for this thesis, the ethnographic approach cannot properly address the research question made explicit in chapter 1, which requires the

analysis of a suggestive rather than an existing and readily observable transfer from performing arts *curricula* to management. Ethnography is suitable for revealing fully existing phenomena and not for new relationships between existing phenomena (as is the case in this thesis).

Another qualitative research method is *in-depth interviews*. These interviews are conducted on a one-to-one basis while allowing a great degree of flexibility (Hair et al. 2007). This approach seems promising for exploring nascent research areas. Using in-depth interviews, the research question of this thesis can be addressed in a highly flexible way for gaining the necessary insights from the performing arts, or from the trainer and business communities.

Focus groups provide a further qualitative research option. In this technique, up to a dozen or so participants are simultaneously asked about their opinions, beliefs, perceptions and attitudes concerning a given topic (Bryman & Bell 2007). The general strength of using one or more focus groups is a rich amount of feedback gathered in a relatively short time, including an observable exchange of opinions between respondents. In the context of the doctoral research project presented in this thesis, the use of focus groups would suffer foreseeable limitations. Since a focus group leaves limited airtime for each participant, it is not possible to explore a number of important issues in detail. Hence, focus group research cannot rival the deep, explorative thematic journeys secured by in-depth interviews. One may argue that focus group research is particularly promising for collecting spontaneous reactions to a presented model or product. However, such an object is the envisaged output and not a readily existing input in this thesis.

Action research is another methodological option, distinguished by its feature to actively influence the research environment studied by deliberately introducing an intended element of change that would otherwise be absent (Greenwood & Levin 1998). As with focus group research, the limitation for using action research in this thesis is, again, the initial absence of a justified idea for the kind of change to be introduced and then observed. In principle, action research in the envisaged research domain could very well include the manipulation of an existing training format with newly proposed

features or other aspects. Such worthy ambitions would realistically have to wait until a suggestive model or approach is produced in the first place.

Among the well-known qualitative techniques is also the *case study* approach to research. Case studies are “reports on a specific organisation, program, or process” (Marshall & Rossmann 1999: 159). Thus, they are less oriented towards studies at the personal or interpersonal levels. However, since soft skill training clearly addresses these behavioural levels, the use of one or more case studies is not considered promising for fulfilling the research question and goals of this thesis.

While the above research methods primarily rely on qualitative data collection, *quantitative* surveys are usually geared towards a higher number of respondents, thereby achieving higher representativeness of the data collected (Babbie 2004). However, as pointed out in Figure 4-2, quantitative data collection in management research is appropriate for areas with a matured body of theory. The research domain characterising the research project described in this thesis clearly fits the notion of a “nascent theory” (Edmondson & McManus 2005: 27) – an emerging area for which only limited research exists. Another reason for rejecting quantitative research methods is that, as identified in the literature review chapters, the research described in this thesis connects topics that have all proved difficult to be measured quantitatively.

Of all the research methods discussed above, explorative in-depth interviews are the most promising. Specifically, in-depth interviews in a semi-structured format promise to offer the required flexibility for explorative purposes. The next section examines other methodological choices required to bring a closure to the research design specification.

4.2.2 Time horizon, research progress, outcome nature and axiology

As far as the time frame for data collection is concerned, a choice is required between longitudinal and cross-sectional research. Longitudinal research denotes the execution of research methods over long time periods in order to collect data on a continuing basis and to study patterns of change (Kumar 2010). Longitudinal studies are not only costly and time consuming but also tend to rely on few samples, sometimes limited to one. However, the research question guiding this thesis requires a wide range of observations

incorporating diverse communities such as performing artists, on the one hand, and management development professionals, on the other. Therefore, the explorative mission of this thesis is better served with a cross-sectional approach, which is based on samples taken in a snapshot manner.

Another research design issue is the clarification of what kind of reasoning – inductive or deductive – is appropriate to arrive at conclusions. *Induction* refers to inference generated from particular instances or from observed empirical reality (Gill & Johnson 2010). By contrast, *deduction* denotes “the forming of conclusions by applying the rules of logic” (Jonker & Pennink 2010: 142) to things that are already known. However, it is the belief of the author of this thesis that much of social science research combines inductive with deductive reasoning. While any conclusions derived from empirical observation are inductive, argumentations based on known references represent a deductive reasoning element. In this sense, the proposed research methodology shall allow for a combination of deductive and inductive reasoning.

As should be clear from the research questions and goals, the research documented in this thesis is of an *explorative* kind. This is in line with the view of Edmonson & McManus (2005) that nascent research areas should aim at pattern identification rather than the testing of new propositions. In this sense, *explanatory* research, where the researcher draws on theories or hypotheses to assign causes to occurred phenomena (Cooper & Schindler 2001), would seem premature. Likewise, the achievement of *predictive* results, “making projections or extrapolation about the future” (Jonker & Pennink 2010: 153) seems unrealistic. Figure 4-3 summarises the proposed research design choices.

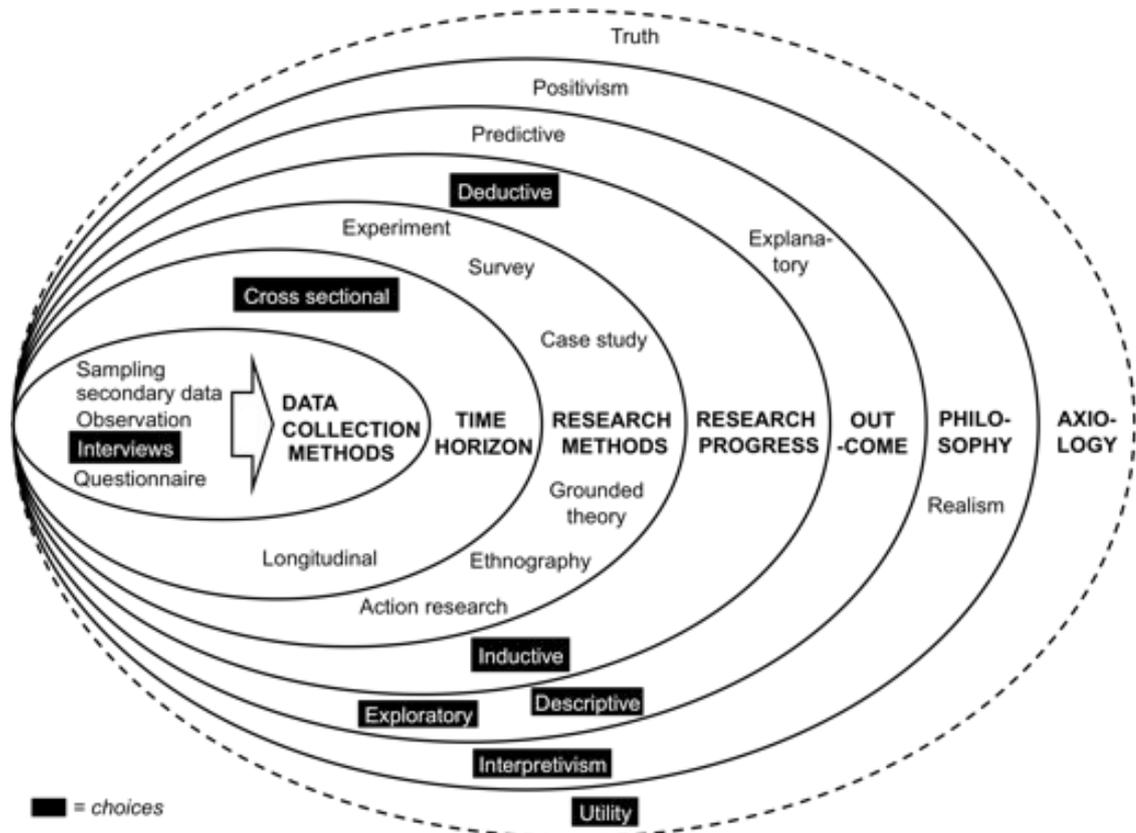


Figure 4-3: summary of research design choices using an adaptation of the research onion of Saunders et al. (2003), extended by the aspect of axiology

As already described in 4.1.1, the axiology typically associated with interpretivism is to seek *utility* and not *truth* (as in the case of positivism). This value orientation not only suits the DBA in general (due to its mission to contribute to professional practice), but also the specific research motivation of this thesis. In Figure 4-3, the research onion of Saunders et al. (2003) is therefore complemented with an additional layer dedicated to the aspect of axiology.

The next sections specify the target audience serving as respondents in the data collection process, as well as the proposed data collection and analysis.

4.2.3 Data collection

4.2.3.1 Target groups

Turning to the selection of respondents, three communities are of primary interest in regard of the research question, which connects performing arts higher education curricula with the topic of soft skill training:

- (1) The performing arts community.
- (2) The community of corporate human resource professionals responsible for selecting and organising training.
- (3) The community of trainers who deliver soft skill training.

Concerning the performing artists' community, three subgroups are of potential interest: lecturers of these institutions, students currently trained according to performing arts higher education curricula and practicing performing artists some time after their graduation. Because performing arts curricula are part of the research question addressed in this thesis, lecturers who administer and execute such curricula seem to be particularly valuable. After all, they possess the systematic knowledge about the curriculum, of its content and of the delivery methods. Performing arts students and alumni may represent an interesting source as well, but they cannot be expected to be proficient in the teaching systems used, especially if their formal education was completed years ago. Therefore, given the need to limit the study to a meaningful sample, teachers of performing arts higher education are given preference as a target group, with a special focus on stage performing arts. To further limit this target group, classical singing and drama are chosen as performing arts focus: arguably, no other stage disciplines require a similar soft skill mastery level for physical presence and flawless delivery with no chance of re-submission of unsatisfactory performance.

In the business world, two potential respondent groups could serve in support of gaining a better understanding for transfer opportunities and limitations of the performing arts into corporate management development practices: HR staff responsible for selecting and organising training programmes and individuals receiving training, especially in the soft skill area. HR professionals seem particularly significant, because they can be expected to possess a broad overview of current corporate training practice and largely represent the demand side in the training market. In addition, these individuals also have access to training evaluations and thereby offer a detailed perspective not only on the

needs of trained individuals, but also on the effectiveness of trainers. Furthermore they are typically former consultants (Kubr 2002), who are familiar with training requirements, based on their own experience. The recipients of soft skill training may be a valuable group to solicit, but they lack the systematic knowledge about the specifics of training development. Finally, soft skill training specialists are a valuable community to solicit, especially if they have a performing arts background. They are valuable when it comes to providing reactions to a constructed suggestive model. However, since a suggestive model only exists after the main study to be executed, this target group is only considered for a limited plausibility study (see section 5.5).

The target groups for in-depth interviews are performing arts teachers, HR development professionals and practicing trainers with a performing arts background. Looking more closely at these three target groups, their respective level of homogeneity is rather different. Germany's higher education institutions may have in total hardly more than a hundred stage performing arts teachers. Their activities and potential understanding of their profession can be seen as standardised, since the institutions they work for (state universities) share fundamental educational regulations and accreditation bodies and procedures. Likewise, business trainers with performing arts backgrounds represent a narrow population among corporate trainers, with a 0.4 percentage of all trainers in the largest publicly accessible trainer database in Germany (Training Marketing Service 2010). By contrast, the community of German HR managers is numerous and diverse: there are thousands of companies in Germany with an HR function and these companies can, of course, belong to diverse industries with potentially divergent needs and views concerning the role of soft skills. For that reason, it seems reasonable to limit the industry scope to one that is known for very high soft skill requirements (Mohe 2006): the professional service of management consulting. Within this industry, which in itself contains a diversity of services offered, the focus of this thesis shall be on strategy consulting firms, whose level of interaction – and hence soft skill exposure – is known to be relatively high. Figure 4-4 shows how Téboul (2006) positions strategy consulting within the management consulting industry.

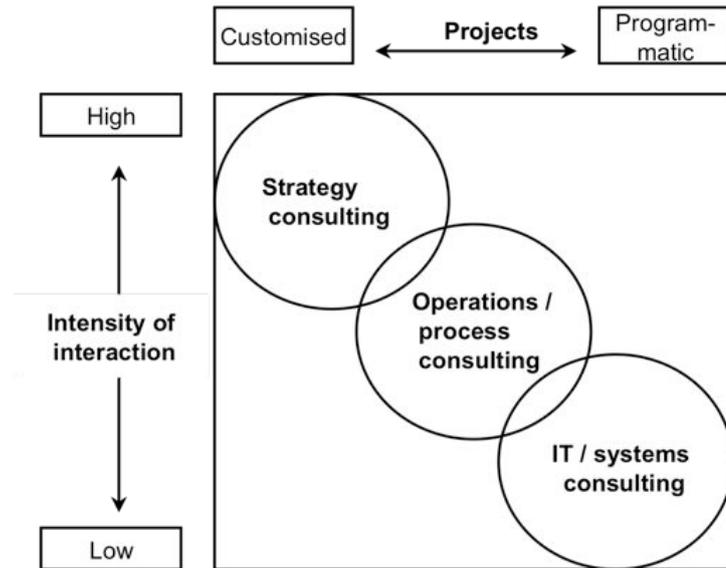


Figure 4-4: different orientations in management consulting (Téboul 2006: 120)

According to Téboul (2006), the highly customised nature of top management consulting translates into a high level of human interaction. Therefore, the required standards of soft skills (according to the soft skill definition in section 2.1.1) is relatively high. By choosing top management consulting as a target industry, the HR training community is arguably limited to a more coherent population sharing similar training needs for empirical research purposes. Typically, HR training managers in consulting firms have an actual career track (Kubr 2002), which makes them knowledgeable about the training needs of consultants.

Figure 4-5 summarises the filtering logic to arrive at the desired target groups based in Germany, the home country of the author of this thesis.

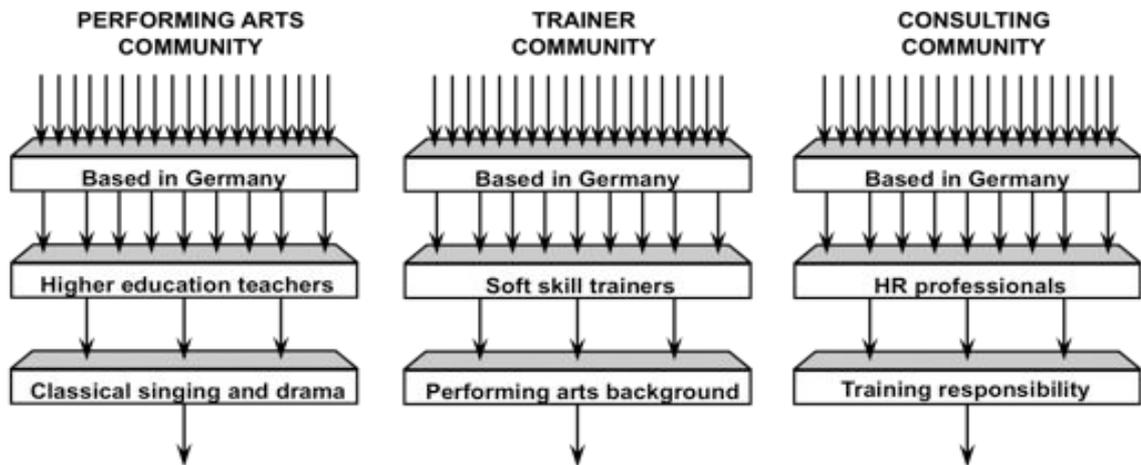


Figure 4-5: Narrowing down the interview target audience

4.2.3.2 Samples and coding

Empirical data collection is performed in two phases, a pilot and a main study. The aim of the limited pilot study – consisting of two in-depth interviews – is to prepare and focus the main interviews. Based on the target group discussion above, the two respondent groups for conducting initial interviews are performing arts teachers and HR representatives from consulting.

Pilot interviews

The in-depth interview with a performing arts professor was conducted over two days (May 27th and May 28th 2010). The respondent was chosen among professors of classical singing at the State University of Music and Performing Arts Stuttgart (an institution chosen because of its geographical proximity to the author). A teacher of classical singing was preferred to a drama teacher, because the range of curriculum topics in classical singing is broader than that of drama and practically includes the drama topics – although with lower intensity. The interview covers two main themes: the formal curriculum and the soft skill training content included in the curriculum (see 8.1.1.1.1, with the English translation found in 8.1.1.1.2). The classical singing curriculum specification is taken from the combined course descriptions from the State

University of Music and Performing Arts Stuttgart (2010) and the Dresden University of Music (2010).

For the in-depth pilot interview with an HR representative, Management Partners, a general management consulting firm headquartered in Stuttgart, was contacted in a cold call fashion. The interview was conducted on June 4th, 2010. The organisation was chosen for the pilot study because it was one of the major consulting firms in the Stuttgart area, the home base of the author. Within the HR function, the respondent was chosen because of his involvement in the selection and evaluation of soft skill training. The original German interview guide is found in 8.1.1.2.1 with an English translation in 8.1.1.2.2. The guide addresses the significance of soft skills in a consulting firm and the potential for soft skill training for consultants through exercises in the performing arts.

Main interviews with performing arts teachers

The main in-depth interviews with nine performing arts teachers were conducted from January to April 2011. All respondents had significant teaching experience at German performing arts universities. As shown in Table 4-3, the respondents include classical singing and drama teachers. Travel feasibility on the part of the author of this thesis led to a restriction to professors and lecturers with affiliations to performing arts universities in the south of Germany. While most teachers were randomly selected, some were chosen based on existing contacts.

Respondents	Performing arts discipline	University affiliation	Position
1	Classical singing	University of Music and Performing Arts Munich	Full-time professor
2	Classical singing	University of Music and Performing Arts Munich	Part-time lecturer
3	Classical singing	University of Music, Drama and Media Hanover	Full-time professor
4	Drama	State University of Music and Performing Arts Stuttgart	Full-time professor
5	Classical singing	State University of Music and Performing Arts Stuttgart	Full-time professor
6	Drama	State University of Music and Performing Arts Stuttgart	Part-time lecturer
7	Classical singing	University of Music and Dramatic Arts Mozarteum Salzburg	Full-time professor
8	Drama	State University of Music and Performing Arts Stuttgart	Part-time lecturer
9	Classical singing	University of Music and Performing Arts Munich	Part-time lecturer

Table 4-3: overview of respondents from the performing arts teaching community

The respondents are not only knowledgeable about performing arts curricula, but are accomplished in the skills they teach (professorships are granted on the basis of artistic careers and not on the basis of academic credentials). In fact, some of the respondents have performed or are continuing to perform with world famous artists such as Plácido Domingo or Anna Netrebko. This together with the fact that each respondent answered the vast majority of questions has led to a high level of data quality. The interview transcriptions include over 50,000 words. Concerning the sample size, Groenwald (2004) states in his contribution in the *International Journal of Qualitative Methods* that in interpretivist research design, “long interviews with up to 10 people” (Creswell 1998: 65, cited in Groenwald 2004: 11) can be seen as sufficient to reach data saturation. Indeed, the sample size of nine performing arts teachers certainly generated rich insights, which is the purpose of data analysis in nascent research domains characterised by qualitative data collection (Edmondson & McManus 2005).

To maintain anonymity, the arts teacher respondents are labelled A₁ to A₉. The coding used to extract findings from the transcribed interviews has two levels. The first level refers to three thematic groups: general reflections on the use of performing arts in business, soft skills transferable to the business world and the examined curriculum. Within each of these three groups, over a handful of topics are coded as the ultimate

extraction level. Thus, for example, the code capturing soft skill aspects (a_2) further breaks down into ten detailed codes including, for instance, (a_{24}) for teamwork. The coding largely follows the questions in the interview guide (shown in 8.1.2.1.1 with an English translation in 8.1.2.1.2). The full coding is shown in Figure 4-6. The extraction for each code is captured in a finding table, which summarises relevant reactions from the respondents A_1 to A_9 .

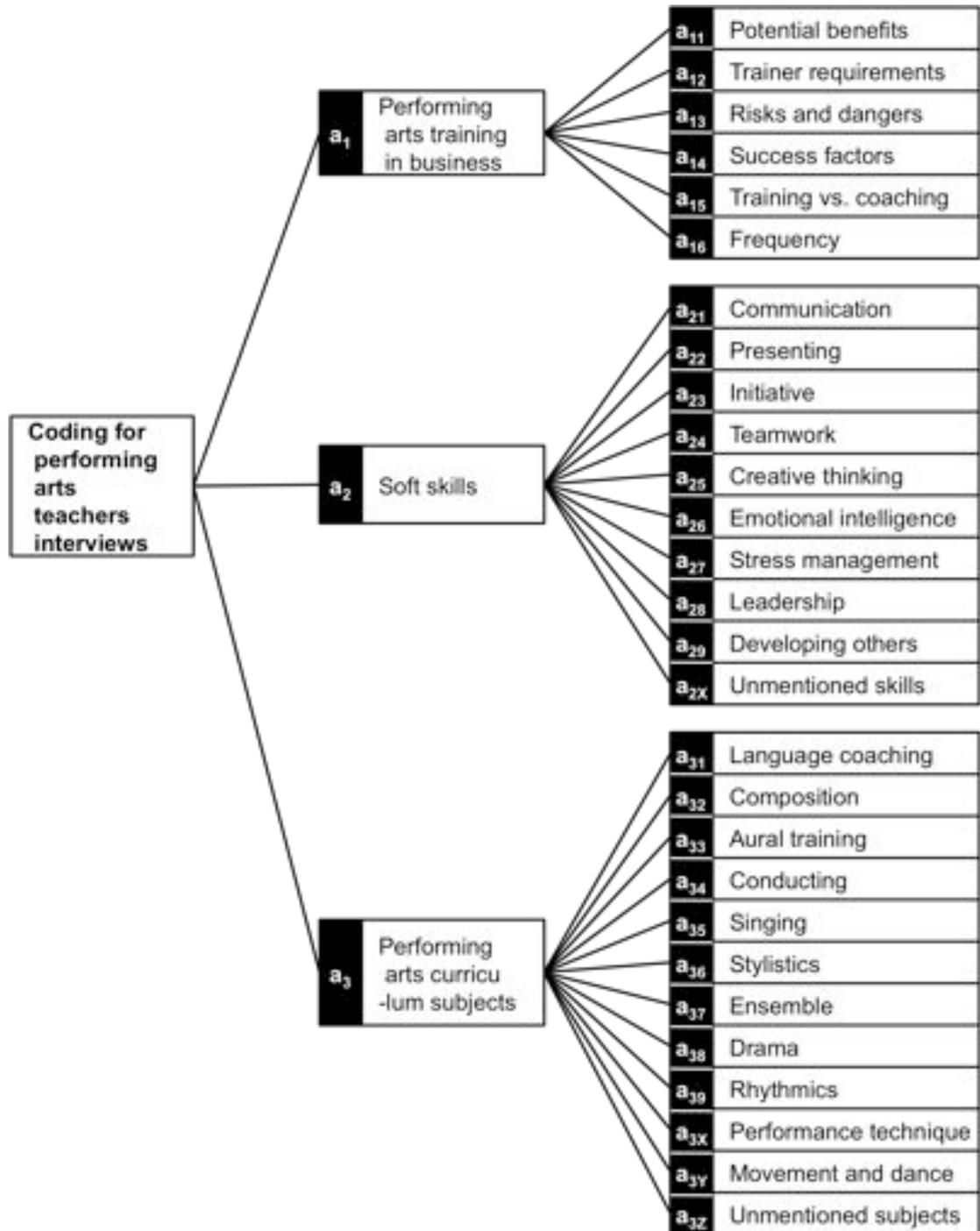


Figure 4-6: coding of content for the interviews with performing arts teachers

Main interviews with HR representatives from consulting

Six in-depth interviews were conducted with HR representatives of top management consulting firms as part of the main study from January to April 2011. Within the HR function, respondents are chosen who were involved in the selection and the assessment of soft skill training. All respondents are also former consultants, which corresponds to the general observation of Kubr (2002) that HR representatives responsible for training at consulting firms are typically former or active consultants. Table 4-4 shows the consulting companies included in the sample. For three reasons the choice is non-random. Firstly, the companies are chosen among the top 20 consulting firms operating in Germany. Secondly, for ethical reasons, companies (such as Roland Berger) were avoided, if there exist business relations with the author of this thesis. Thirdly, most of the companies were approached thanks to the contacts of ESB Business School at Reutlingen University (where the author of this thesis graduated).

Consulting firm	Revenues in million €	Employees
▶ McKinsey & Company *) 1)	> 500	2300
▶ The Boston Consulting Group *) 2)	418	1540
Roland Berger *)	390	800
▶ Booz & Company *)	260	595
▶ Deloitte Consulting	253	1108
Steria Mummert Consulting 3)	234	1655
Oliver Wyman Group *)	232	600
Capgemini Consulting 4)	202	845
BearingPoint *)	196	1288
A.T. Kearney	196	554
▶ Bain & Company *)	193	440
Droege International Group *) 5)	190	170
Zeb, Rolfes & Schierenbeck	84	595

Consulting firm	Revenues in million €	Employees
Merger Management Consulting *)	74	580
Management Engineers *)	70	130
Simon, Kucher & Partner *)	69	270
Arthur D. Little	68	215
▶ Horvath & Partners	58	255
Kienbaum	56	245
Towers, Perrin, Forster, Crosby *) 6)	53	340
d-fine	47	245
Porsche Consulting *)	46	222
KPS	39	146
BrainNet Supply Management *) 7)	36	107
Alix Partners	35	60

▶ Consulting firms included in the sample for the conducted interviews

1 Revenues greater than 500 million Euros
2 including third-party professional expert teams billed
3 Revenues relate to the management consulting part
4 without IT consulting and systems integration
5 including success dependent revenues
6 Merger into Towers Watson
7 Including revenues of all subsidiaries
* Revenue and employees are partly estimated
(The source's original footnotes)

Table 4-4: Germany's largest consulting firms in 2009 (Luenendonk 2010) and chosen sample

For various reasons, the quality of the collected data can be considered to be high. Firstly, the prestige of the responding consulting organisations is hard to surpass. These consulting firms have set the standards in their industry. Secondly, the chosen consulting firms invest significantly in the training of their consultants and have a relatively large employee base. This means that these firms have the profoundest experience in organising training programmes for consultants. Thirdly, not a single interview question remained unanswered. Fourthly, Germany is among the biggest – and therefore most relevant – consulting markets in the world. Finally, while a sample size of up to ten can be considered as appropriate when using long qualitative interviews in interpretivist research (Groenewald 2004), data saturation was already reached after six interviews, often with very similar responses. Spread across Germany, the six interviews took place in Düsseldorf, Frankfurt, Munich and Stuttgart between January and April 2011. The interview guide employed is a revision of the pilot version and is documented in 8.1.2.2.1 (German) and in 8.1.2.2.2 (English translation).

The respondents from the consulting firms are labelled C₁ to C₆. The coding used to extract findings from the transcribed interviews is constructed using two levels. The first level refers to four thematic groups: general reflections on soft skills, soft skill training, specific soft skills and the use of performing artists in training. The coding is largely based on the structure of the interview guide. The full coding is shown in Figure 4-7.

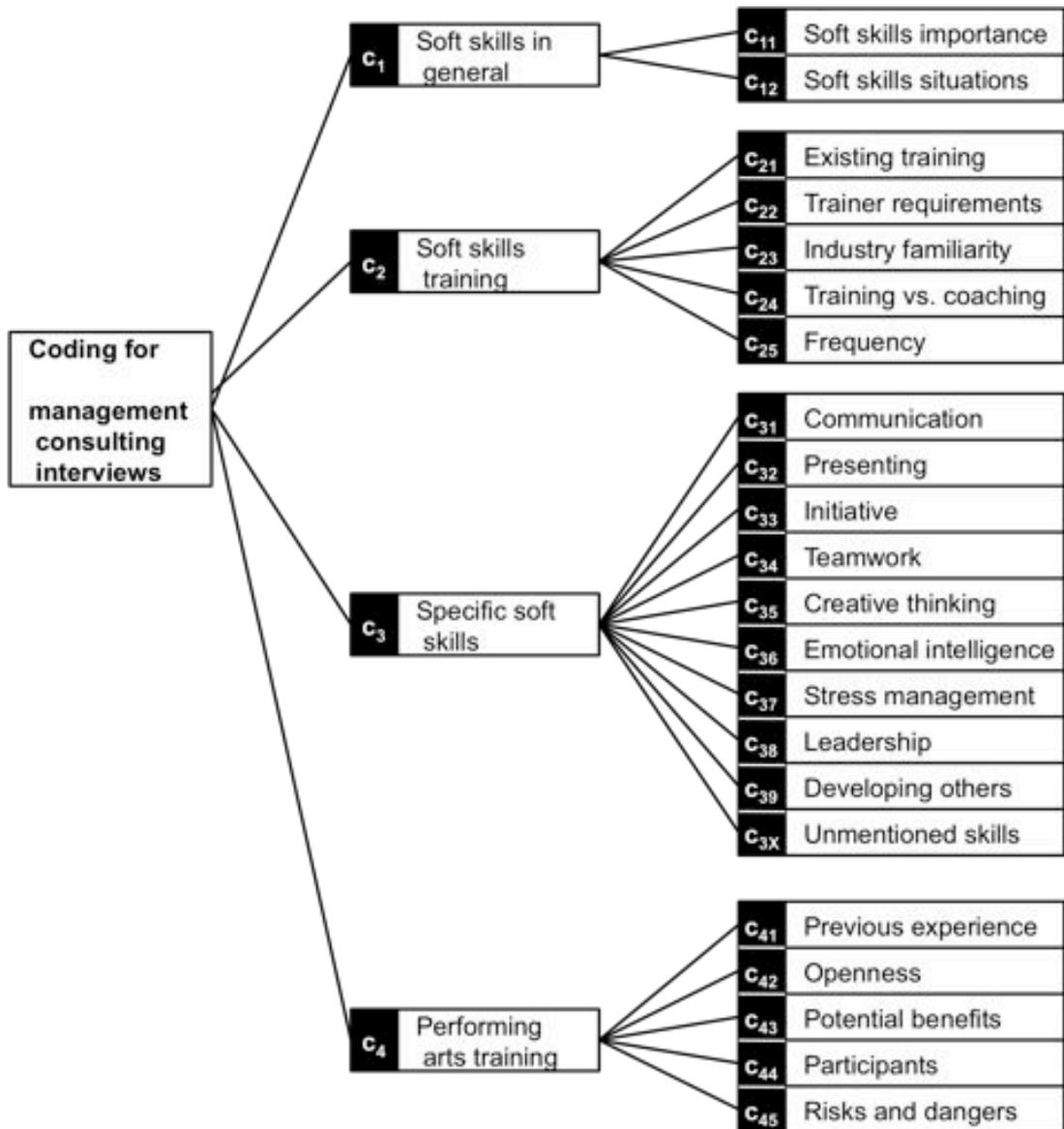


Figure 4-7: coding of content of the interviews with HR respondents from management consulting

All interviews conducted for the purpose of this thesis were tape-recorded and transcribed.

4.2.4 Data analysis

Planning is required not only for data collection but also for data analysis. Once data is collected in a qualitative research context, “the researcher sorts and sifts them, searching for types, classes, sequences, processes, patterns or wholes. The aim of this process is to assemble or reconstruct the data in a meaningful or comprehensive fashion” (Jorgensen 1989: 107). In order to achieve such processing, raw field notes produced through tape recording or handwritten notes must be converted into write-ups that represent “intelligible products” (Welman et al. 2005: 211). Further analysis then includes theme identification in the interviews’ context (Welman et al. 2005), where one needs to “pull together and categorise a series of otherwise discrete events, statements, and observations” (Charmaz 1983: 114). For the research project described in this thesis, coding is used to extract from the interviews aspects about the rationale of arts-based training, addressable soft skills and the performing arts curriculum. The outcome of this extraction is presented in finding tables, which capture the input of different respondents to every coded issue. These finding tables represent the “intelligible products” (Welman et al. 2005: 211) mentioned above. Analysis is performed by relating the tabulated findings to the research goals and by interpreting the results. The results are then visualised in a suggestive model, which captures identified patterns. Figure 4-8 illustrates the approach: once the interviews are tape-recorded and transcribed in German language, findings are extracted into tables corresponding to a proposed coding. Each individual table contains condensed statements from respondents relevant to the respective extraction code. The point of translation from German to English occurs at the creation of the finding tables. The analysis then consists of relating these systemised findings to the yet unfulfilled research goals prior to visualising the analysis summary in a model. This approach applies to the main study, where multiple respondents are solicited using the same interview guide. In the case of the initial pilot-interviews, no tables are created in the absence of multiple respondents for a shared interview guide. Instead, the findings are presented in the form of thematic maps generated from the interview content.

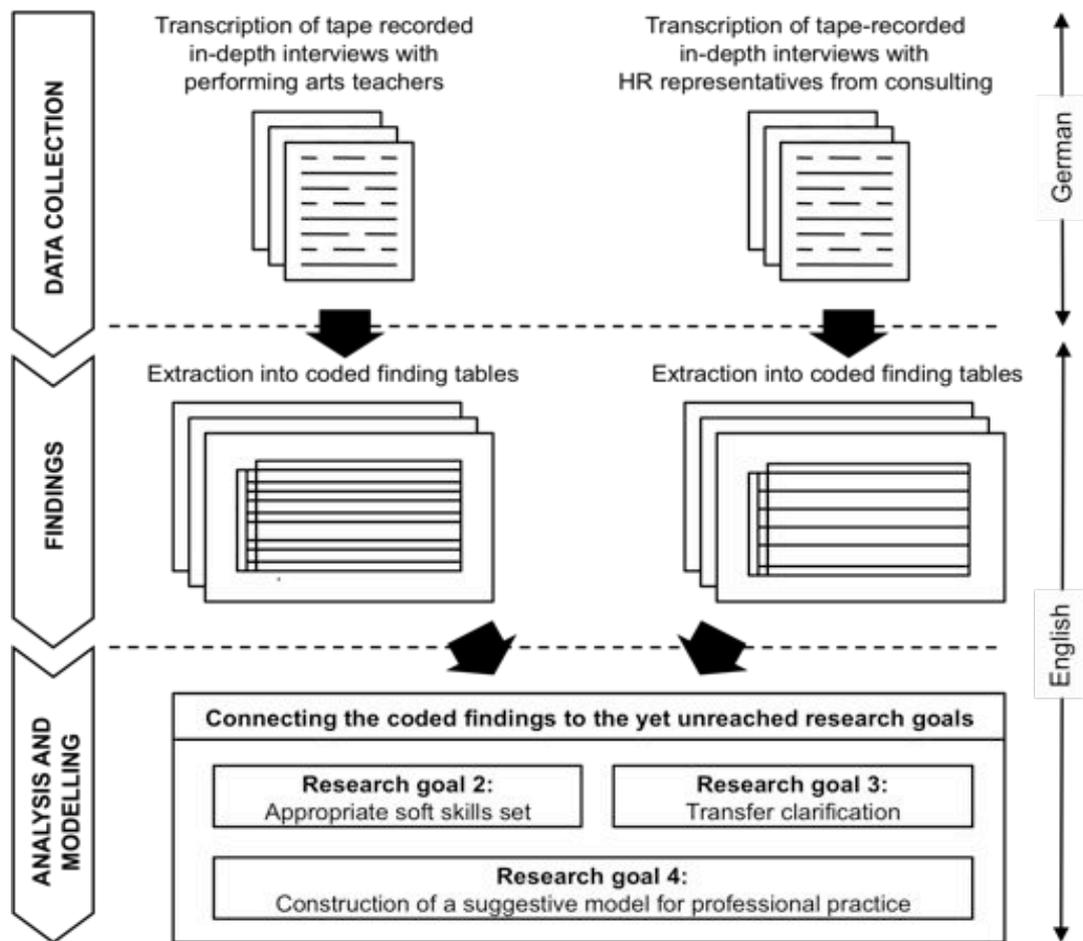


Figure 4-8: approach to data collection, findings extraction and analysis for the main study

4.2.5 Resulting research methodology

So far this chapter has presented important methodological choices. However, these choices have not yet been orchestrated into an overall research design architecture explaining how they guarantee to address this thesis' research goals.

Figure 4-9 summarises the essential plan used for the research project described in this thesis. The chart shows the four distinct research goals together with the research question they support. As suggested in the figure, the first research goal is already answered through the literature review (see the constructed definition in section 2.1.1). The other three goals must find completion through original empirical study.

As can be seen in Figure 4-9, the entire empirical work is based on in-depth interviews. Initially, in-depth interviews are conducted with performing arts teachers (who are knowledgeable about the performing arts curriculum and the skills trained there) and HR professionals from consulting (who are familiar with soft skill requirements and training in consultancies). A pilot interview is executed in each of the two respondent groups prior to the main interviews. The main empirical part is used to address the outstanding research goals.

Once a suggestive model is constructed from the main study, two interviews aimed at checking the plausibility of the results are conducted with respondents representing potential users: a soft skill trainer and an HR representative from consulting. The purpose of this final – though limited – empirical step is to get some indication of the consistency, completeness and utility of the constructed model. It is beyond the scope of this thesis to undertake an exhaustive model-testing mission. As suggested for research in nascent domains, the result of explorative contributions are often invitations for further research (Edmondson & McManus 2005). In that sense, the plausibility interviews are meant to motivate and substantiate further research.

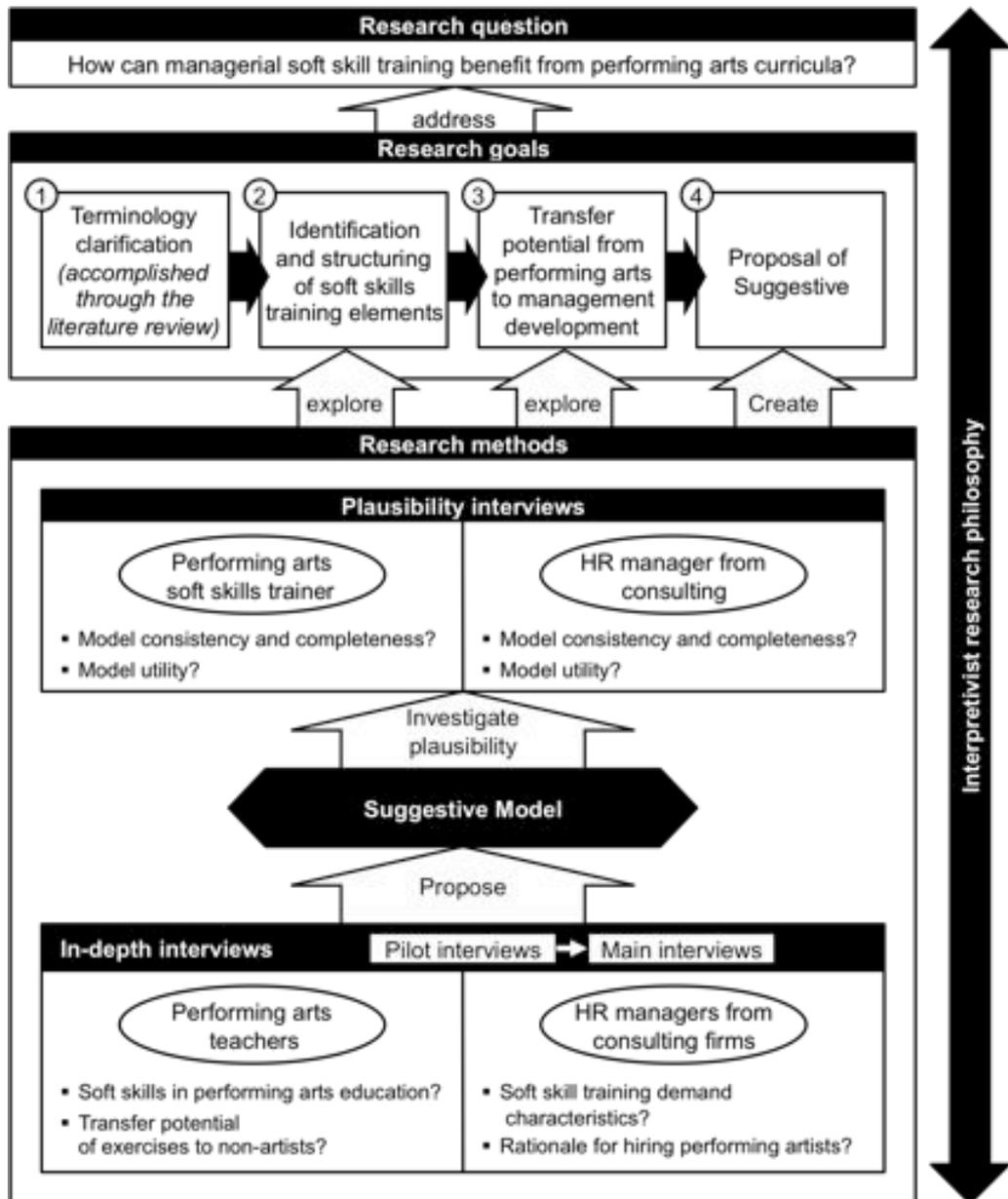


Figure 4-9: summary of the research design

4.3 Limitations and ethical issues

4.3.1 Limitations

The research approach specified in Figure 4-9 is subject to a number of limitations. Some follow directly from the individual research design choices depicted in Figure 4-3: the choice of interpretivism as the overarching research paradigm implies natural limitations in many ways. Since this paradigm allows the researcher high levels of subjective assessment, the research findings inevitably depend on the individual researcher. Different people may process the same data sets in different ways. Hence,

another researcher with an identical educational background to the author's may arrive at somewhat equivalent, but not necessarily identical conclusions when reproducing the same research design. In the same vein, the axiological choice of utility over the truth bears limitations. Since the proposed research design is aimed at a meaningful contribution to professional practice in the field of training, it does not come alongside reliable truth claims or a distinct theory contribution, as may be the goal of positivist researchers.

The methodological decision to rely on in-depth interviews comes at the cost of limited representativeness (compared to quantitative surveys). Furthermore, the deliberate exploratory research mission entails that the empirically gained results cannot form a reliable basis for explaining existing phenomena or even for predictions. Further limitations arise from the national and cultural positioning of the empirical research stage. The fact that the empirical study is conducted in Germany means that results are potentially biased by the local culture and national traditions. While one may argue that countries in the Western world share much common ground in domains relevant to this thesis including training, soft skills or performing arts, these concepts may be subject to radically different views and meanings in culturally remote regions such as the Middle or Far East.

Further limitations, especially those defined by the scope of the research project and the nature of discovered results, are discussed in the summarising conclusions at the end of this thesis.

4.3.2 Ethical considerations

The research project described in this thesis adheres to the ethical standards as stated in Edinburgh Napier University's Code of Practice on Research Ethics and Governance. In particular, the anonymity of all interviewed individuals is respected while their responses are treated in a confidential manner. All conducted interviews are performed on the basis of a signed agreement. The author of this thesis commits to the maintenance of confidentiality through her signature. Therefore, data collection is accomplished on the basis of mutually agreed and informed consent. In addition,

sensitivity is shown regarding the potentially demanding work schedules and working conditions of respondents.

Certain issues, raised for “ethics in qualitative field research” (Babbie 2004: 306), do not apply to this thesis including aspects, such as paying people to access their minds, taking sides or not responding to severe needs.

The author of this thesis furthermore commits to excluding any organisations or individuals from the study who conduct business with the author. Therefore, some consulting firms belonging to the client base of the author are deliberately avoided for interview purposes.

4.4 Summary

The research paradigm proposed for the research project under consideration is an interpretivist one. The performing arts domain is based on a subjective understanding of phenomena with the world being constructed in the eye of the individual. The nascent state of research into arts-based training and the hard-to-measure nature of the domains connected in this thesis (soft skills, training and performing arts) makes qualitative research an appropriate choice. In-depth expert interviews are given preference over other qualitative approaches such as ethnography, case studies or focus groups. The latter methods are less appropriate for the specific research question pursued but can nonetheless be worthwhile for complementing further research.

To ensure a sufficient similarity among solicited respondents, the interview target groups are further focused. The corporate world is narrowed to management consulting, a profession with high soft skill requirements, while classical singing and drama, with their real-time stage performance nature, are chosen for an arts focus. These two respondent groups are interviewed to explore the transfer potential from performing arts into business. Typical for research in a nascent domain, the goal is to identify patterns with a suggestive model as a resulting contribution. To verify the plausibility of the gained results, further follow-on interviews are conducted with potential model users from the HR and arts-based training communities.

The next chapter gives an account of the findings and analysis of the proposed research design.

5 In-depth interviews: findings and analysis

This chapter documents the implementation of the research design specified in the previous chapter, thereby serving the purpose of achieving the yet unfulfilled goals specified in the introductory chapter: the finalising of an appropriate soft skill set or structure, the clarification of soft skill transfer aspects from performing arts to business and the resulting construction of a suggestive model for the enhancement of professional practice. While section 5.1 documents the preparatory pilot interviews, the sections 5.2 and 5.3 describe the findings from the in-depth interviews with performing arts teachers and HR professionals from management consulting, respectively. The analysis of these main interviews is conducted in section 5.4. To estimate the practical use of the findings, section 5.5 reports on explorative plausibility interviews. An evaluation of the undertaken main empirical work with respect to validity and reliability is found in section 5.6. A summary of this chapter is provided in 5.7.

5.1 Pilot interview findings

The aim of the limited pilot study is to prepare the main in-depth interviews by reflecting on the suitability of the initial interview guides and to sharpen the focus of the interview questions. In the research methodology presented in the previous chapter, the two respondent groups identified for conducting initial interviews are performing arts teachers and HR representatives from consulting. Each of these two groups was addressed with an interview in the pilot phase. The interviews were tape-recorded, transcribed, summarised and visualised as maps of connected themes.

5.1.1 Interview with a performing arts teacher

The interview's core questions are split into two sets. The first set of questions addresses the AMA soft skill items, whereas the second set examines the official university curriculum with its potential soft skills content. The interview lasted three hours in total. This duration can largely be attributed to the use of the AMA model, which included as many as 27 capabilities at the personal and inter-personal levels. Another reason for the time required for an interview turned out to be the need to explain business related terms such as soft skills or emotional intelligence to someone with limited exposure to the business world. As put by the respondent:

We do not use the word soft skills in our domain. I have never heard somebody using it [...] rather: expression, presentation and body language. [...] I would not call it emotional intelligence but simply a repertoire. Every man possesses a repertoire of expression means.

Figure 5-1 gives an overview of the interview's outcome by mapping the themes with connections extracted from the interview.

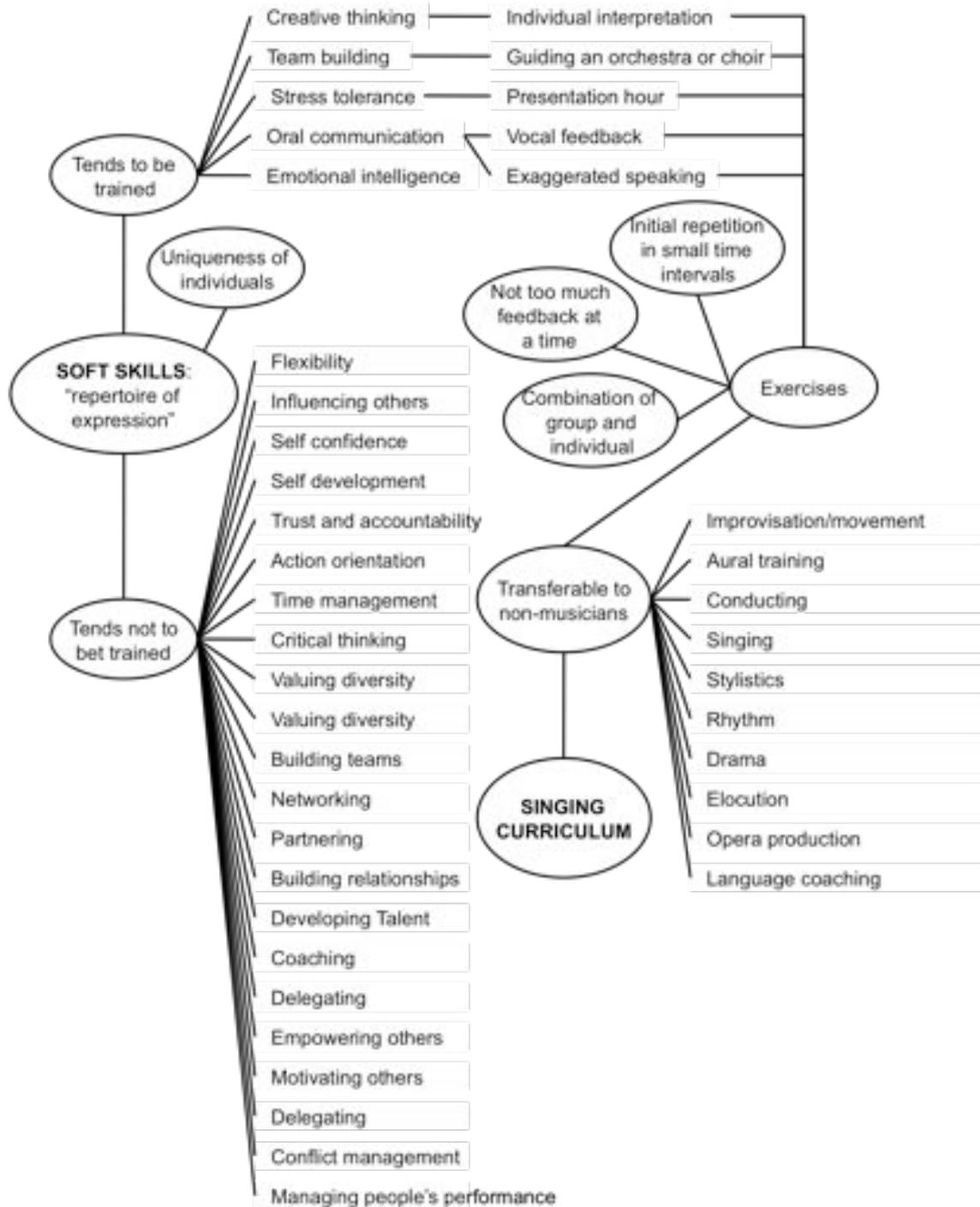


Figure 5-1: mapping themes of the interview with the performing arts teacher

In Figure 5-1, soft skills and the singing curriculum are highlighted as the major themes covered. It is interesting to observe the coverage of soft skills through exercises in the performing arts. According to the respondent, the majority of the 27 soft skills taken from the AMA model – including networking, delegating, or conflict management – are not addressed when training performing artists like classical singers. A closer look reveals, however, that the rejected soft skills belong to the “managing others” category in the AMA model (which relates to the organisational level in OB) shown in Table 2-3 on page 14 (Tobin & Pettingell 2008: 44). By contrast, half of the skills categorised as “managing self” (Tobin & Pettingell 2008: 44) in the AMA model, are acknowledged to be addressable in performing arts training sessions. For example, oral communication is trained considerably by providing direct feedback or by asking students to exaggerate their pronunciation. For each soft skill category identified in performing arts, the respondent gave an exercise example. The respondent made clear that the development of soft skills must respect the uniqueness of the individual. In his opinion, it appeared counterproductive to aim at a single target style in such personal development efforts.

While going through the formal curriculum, the respondent was asked to single out those curricular items that contain soft skill related exercises, which could be performed by non-professionals with no musical background. The respondent accordingly excluded all theory-based courses, such as “music history” or “pedagogy and psychology”. The remaining courses, which represent the majority of the curriculum, were considered to contain useful exercises that could be rehearsed with non-musicians. These are courses, such as “aural training”, “stylistics” and “language coaching”.

As for the delivery of such exercises, the respondent made a number of noteworthy statements. Firstly, all exercises could be rehearsed both in a group and individually. A combination of group and individual rehearsals was considered optimal. An example is the case of vocal exercises. Through peer observation in groups, individuals can receive a rich set of credible feedback and improve their own feedback abilities. However, once an individual does not show signs of improvements in a group setting, the goals might be achieved in a one-to-one feedback session at the exclusion of other students. Secondly, not all the potential feedback should be given to an individual at once.

Instead, feedback should be portioned over time to enable a student to focus on one aspect, or just a few aspects, at a time. Finally, the repetition rate of exercises should be high, especially at the beginning of a training mission.

The pilot interview with the performing arts professor showed both the basic suitability and some limitations of the used interview design. Although the respondent needed some time to become familiar with business related terminology, relevant and meaningful answers were given with respect to the curriculum's ingredients for soft skills. However, the pilot interview clearly revealed areas for interview improvement.

- (1) The AMA competency model has far too many categories to be covered in a single expert interview. Therefore, the main study must use a more compact soft skill set.
- (2) For the main interviews to be effective, those soft skills should be included that address the individual and group level, but not the organisational level.

The next section presents findings and conclusions from the pilot interview conducted with an HR manager of a consulting firm.

5.1.2 Interview with a consulting firm's HR representative

The aim of the interview was to understand the significance of soft skills in a consulting firm and to explore the potential for enhancing the soft skill training for consultants through exercises from the performing arts. For that purpose, the main part of the interview needed to be based on some soft skill set. Since the interview with the HR representative took place after the pilot interview with the performing arts professor, the problematic length of the AMA skills list was taken into account. It was substituted by the shorter soft skill list by Crosbie (2005), which was introduced in section 2.1.2. Figure 5-2 shows the main interview results in the form of a map connecting the themes.

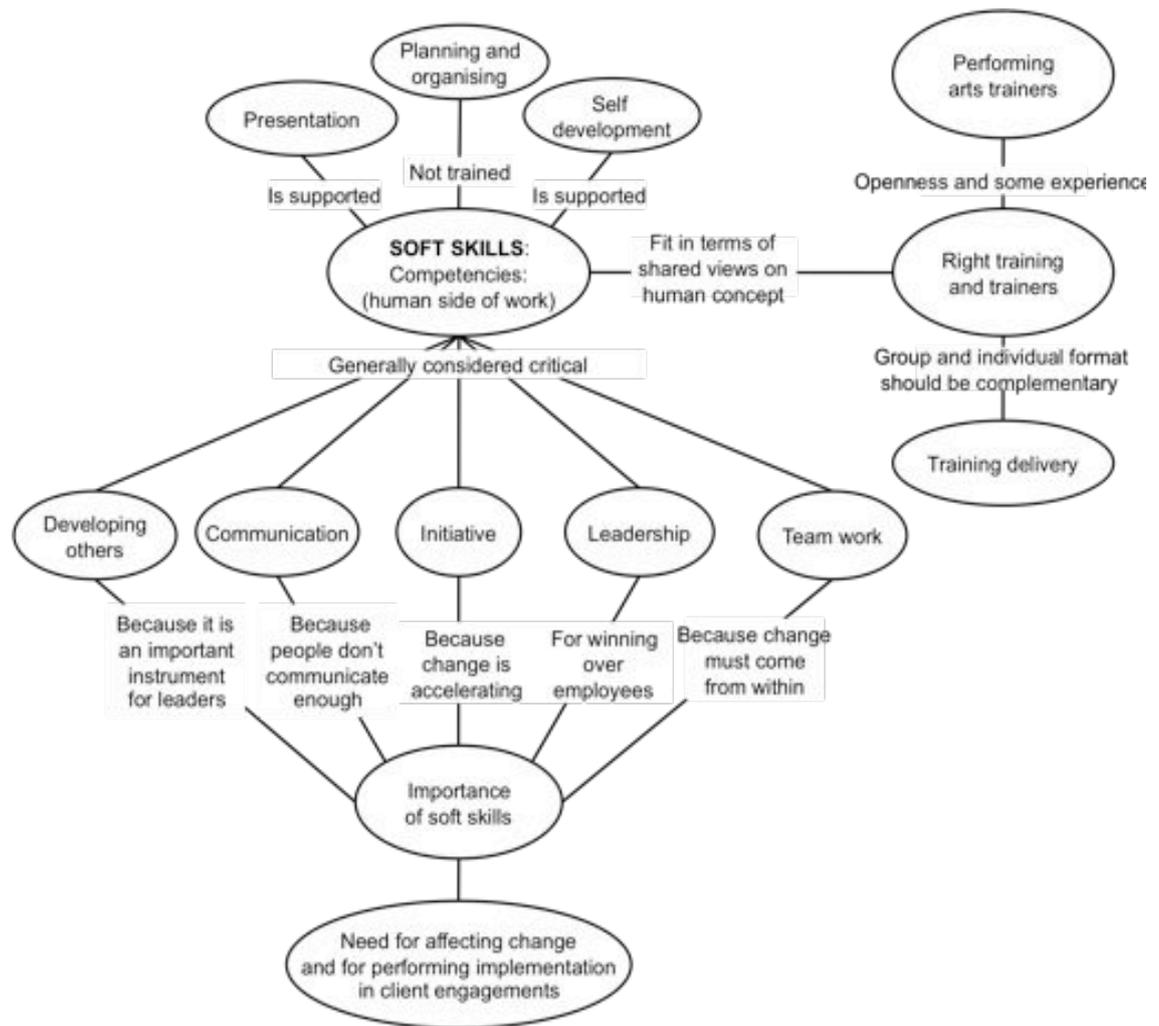


Figure 5-2: mapping the themes of the interview with the HR professional from a consulting firm

As captured in the thematic map in Figure 5-2, the respondent identified consulting clients' need for change as an important driver for soft skill competency requirements for consultants. All of the five soft skill categories, which are expressed to be critical, are strongly related to the need for facilitating change and implementation in client engagements. These categories are: "communication", "developing others", "initiative", "leadership" and "team work". For example, "leadership" skills were considered critical for winning over employees in change settings, whereas "initiative" is seen as important due to the need for reacting promptly to ever decreasing time intervals between required change efforts. In contrast to the five skills mentioned, the remaining skills such as "planning and organising" or "self development" were considered to be natural development processes that may or may not be supported by a consulting firm's HR

department. As for the delivery of soft skill training, the respondent asserts that group and individual formats are best used in a complementary way. With regard to the potential use of performing arts trainers, the respondent clearly signals openness while stating that artists have been already used in client training contexts. From this interview, two points can be taken away for the improvement of the main interviews:

- (1) Crosby's soft skill model seems more workable for interview purposes than the AMA model with its enormous choice of categories.
- (2) Although serious research about arts-based training is only developing, consulting firms have evidently been exposed to arts-based initiatives. Therefore, the interview guide for the main study should contain more explicit questions about arts-based training.

5.2 Findings from main interviews with stage performance teachers

This section presents the findings from the in-depth interviews with performing arts teachers. The findings are extracted and presented in tables according to the coding shown in Figure 4-6.

5.2.1 Performing arts training in business

Potential advantage of using stage artists as trainers

Some respondents (A₁, A₅ and A₉) believe that performing artists possess a high level of communication ability and extroversion (see Table 5-1). An artist's background allows using that quality beyond what may usually be accepted:

I believe that stage artists generally bring along a certain kind of extroversion, which can be contagious. And because they have a certain fool's licence, in a positive and in a negative sense, whether actor or opera singer, one forgives them a certain overexcitement. And they partly possess certain dramatics and hysteria, or simply an exaltation, which is not held against them. May be in the case of a normal person, I mean non-artists, one would say that he wants to show off, wants to be in the foreground, wants to dominate others or always acts this way, or is so loud.

Respondent A₅

The major benefit attributed to artists as trainers is that they are simply different from business people. Because of their fool's licence, they help create a carefree environment away from the office (respondents A₂ and A₅), while encouraging participants to try out new things and discover new individual possibilities (respondents A₇ and A₉). Some view arts-based training is superior because of its holistic nature (respondent A₄) or its ability to better focus on emotional aspects (A₇).

		Potential advantage for using stage artists as trainers
Respondents	A ₁	Somebody who performs on stage possess a very high level of communication ability.
	A ₂	When artists and non-artists come together, this can create a free – or carefree – environment facilitating creative thinking.
	A ₃	If stage artists are good, they can assume much more authority and credibility than other trainers.
	A ₄	Such training may be more holistic than in standard soft skills training. Stage artists must master all the skills simultaneously whereas other trainers may be specialists.
	A ₅	Stage artists are usually extrovert, which can be contagious. They have a fool's licence and can delight others. They often possess a magnetism, which can be fascinating, and offer a window through which to escape the work office.
	A ₆	Having played different roles, a stage artist may be in a better position to put himself or herself in the shoes of different people. Also the analytical skills may be superior.
	A ₇	For managers, artists are interesting because of their different background. Such a training gives managers an opportunity detect and try out new things. And it can put the individual at the centre and may also emphasise emotional aspects better.
	A ₈	The high level of individual attention that an artist can pay to participants.
	A ₉	With their stage career orientation, stage artists are usually more extrovert than non-artists. They are well-suited to identify new individual possibilities for non-artist participants.

Table 5-1: benefits of using stage artists as trainers [a₁₁]

Requirements for trainers

As displayed in Table 5-2, all nine respondents believed that arts-based training requires a trainer with a genuine arts-based education. This was the central consensus, although views on the required extent of experience varied.

It has to be someone who is himself educated with these topics, I find. And someone who is very authentic, who not only speaks and lectures but also lives what he says. That I find very important.

Respondent A₂

He should be an as good as possible actor with collected experience. With these things there exists a lot of swindle. Anybody can declare oneself a rhetoric teacher.

Respondent A₈

Further mentioned criteria include empathy (respondents A₃ and A₄), the ability to adjust to the audience (respondents A₂ and A₃), as well as leadership skills (respondents A₅ and A₉). Further insights were stimulated through the follow-on question related to the risks and dangers of arts-based training in business.

Requirements for trainers	
Respondents	A ₁ The trainer should be flexible. It is important not do demand too much from a participant. When working on voice, it must be a professional – an instructor with a simple singing education can damage a participant's voice.
	A ₂ It makes sense for the person to be a musician. This person should be curious and flexible in order to adjust things to the target audience.
	A ₃ The trainer's possibilities need to be adjusted. The trainer should be good at voice formation, breathing techniques, and speech training. Not every good artists can also be a good teacher. Empathy and pedagogy are very important. The person should be trained in this.
	A ₄ A stage education is the minimum. Trainers should know their craft well. Depending on their specialisation, stage experience may be relevant. Speech trainers may not need considerable stage experience. Furthermore, a great deal of empathy is necessary.
	A ₅ A trainer should have enough subject knowledge and a structured system. But what is more important are leadership skills and coping with group dynamics.
	A ₆ The trainer should have some knowledge about both management and arts performance. The trainer should have learned stage performance professionally and be experienced.
	A ₇ To be a trainer for managers, a certain experience in the arts – though not excessive – would be necessary.
	A ₈ A trainer should be a rather good actor. There exist too many unqualified trainers. And the trainer should be authentic.
	A ₉ A trainer should have a strong personality and leadership skills. It is furthermore essential to have undergone appropriate education and to be authentic. The person should be an authority without being authoritarian. Musical exercises require a music professional.

Table 5-2: requirements for trainers [a₁₂]

Risks and dangers of using performing artists as trainers

In line with the consensus about a trainer’s need for mastering a stage artist’s profession, a few respondents expressed the lack of such mastery as a risk (respondents A₃ and A₄). Other pitfalls include the absence of pedagogical skill (respondents A₃ and A₉) and a de-motivation caused by demanding too much from participants (respondents A₁ and A₉). Another risk raised was the self-centredness of the trainer.

It can become a risk with people, and they certainly exist, who present themselves as gurus - very horrifying.

Respondent A₄

A risk may be, in the negative sense, that they are more worried about presenting themselves rather than care about the development and learning of the entrusted participants.

Respondent A₅

Superficiality is a further concern (respondents A₇ and A₉). Remarkably, two respondents (A₆ and A₈) find that participants could get carried away with acting or even seek an acting career. Finally, the issue of participants’ personality is raised to warn that soft skill work, which inevitably deals with personality, should be particularly careful (respondents A₄ and A₇).

Risks and dangers of using performing artists as trainers		
Respondents	A ₁	Demanding too much from participants is a risk. This can lead to demotivation.
	A ₂	There are no risks other than some people saying: "this was not useful for me".
	A ₃	Not knowing how to teach these things or not having any pedagogical education. Another risk is not knowing the target group.
	A ₄	Poorly educated trainers who do not know their craft properly. Another risk is when individuals present themselves as "gurus". High care should be taken when working on individuals' personality.
	A ₅	Participants may be asked too much. And artist may care more about his or her own grandstanding rather than about the development and learning of the participants.
	A ₆	Maybe the risk that some participants suddenly want to become actors – or exaggerate acting in their own profession. But overall, the risks can be neglected.
	A ₇	When a training is not personal enough and too superficial. One needs to be dedicated to the soul of individuals.
	A ₈	It may destroy the participants. They may quit their job and seek a career as an actor.
	A ₉	There is a risk if the trainer has not enough knowledge about psychology or pedagogy.

Table 5-3: risks and dangers of using performing artists as trainers [a₁₃]

Success factors

The reactions highlighted in Table 5-4 complement the previous questions about trainer requirements, risks and dangers. Care (respondent A₆), empathy and sensitivity (respondent A₁) are reinforced. Some respondents (A₂, A₄ and A₆) advise to balance care with challenge.

Nobody should be put under too much pressure. Otherwise you achieve the opposite effect. And one should be curious about oneself and the new environment. If there is too much pressure, it will not work. On the other hand, they need to learn stress handling and other things. One has to find a good mix.

Respondent A₅

Respondents A₃ and A₉ mention the need for individual attention, whether concerning the assessment of strengths and weaknesses or the resulting developmental coaching. Two respondents felt that participation should be voluntary (A₄ and A₅). Further success factors were raised, including goal clarity (respondent A₁), concentration, rehearsal, feedback (respondent A₇) and the need for connecting the intervention to the participant’s own work environment (respondent A₅).

		What should be paid attention to in a training
Respondents	A ₁	The learning process should not be too fast; it requires empathy and sensitivity.
	A ₂	It should be fun. Nothing should be enforced through pressure: otherwise, there is a risk of an opposite effect. Nonetheless, a certain level of stress might be part of the learning.
	A ₃	It depends much on the people. It is critical to recognise an individual’s level, their strengths and weaknesses. For a management audience it would make sense to have a few group sessions for discussing things in general, before turning to individual work.
	A ₄	Respect is very important. It should be recognised that failing is part of the process, in fact it is a prerequisite for learning something new. Arts-based training for non-artists should be voluntary, especially when it concerns someone’s personality. If it’s about technical aspects, it may be compulsory.
	A ₅	It is important that the training is connected to real working situation of the participants. Feedback should not just be about, for example, singing skills, but about aspects important to the workplace. Also, nobody should be forced to participate.
	A ₆	One has to be very careful, this is the most important thing. There should be a balance between care and challenge.
	A ₇	Concentration, rehearsing, and giving feedback. It is important that participants learn to hear their own voice.
	A ₈	Clarity of goals. Without a goal there is no learning.
	A ₉	The coach should focus on the individual’s development and ask questions that facilitate that development. The setting should be outside the organisation and the group size should be ten to fifteen.

Table 5-4: general success factors [a₁₄]

Group training versus individual coaching

As depicted in Table 5-5, the question concerning the delivery mode, in terms of coaching versus training, brought up a near-unanimous reaction. Except for respondent A₇, the straight response was a clear “both”, since they seem to have their relative benefits and complement each other. The fine-tuning depends on an individual’s goals (respondents A₁ and A₆). Unsurprisingly, coaching is generally seen as having a strong effect for the individual in a trusted environment (respondents A₁, A₇ and A₉).

Group training versus individual coaching	
Respondents	A ₁ Both. This depends on the goal. While ensemble exercises take place in group, work on individual's skills is better addressed through coaching. Also a group setting may inhibit some individuals.
	A ₂ Both.
	A ₃ Both.
	A ₄ Both. Some things work better in a group and some individually. And sometimes the one is a prerequisite for the other.
	A ₅ Both can make sense, this must be seen on a case by case basis. A group can be good for certain exercises because a group setting can be contagious.
	A ₆ Both should be mixed. Although the right mix depends on an individual's goals.
	A ₇ A one-to-one setting is especially useful.
	A ₈ Both.
	A ₉ Absolutely both. The group setting offers an important dynamic while individual coaching offers a trusted environment.

Table 5-5: group training versus individual coaching [a₁₅]

Frequency of training and coaching

The general tendency is to say “the more often, the better” (respondents A₁ and A₈) with the time between sessions not too far apart (respondent A₆). A three-day-block is mentioned as an intensive delivery option (respondents A₄ and A₅). As for the duration of training and coaching, no period was mentioned other than half a year (respondents A₂, A₄ and A₆). The relevant responses are listed in Table 5-6.

Frequency of training and coaching	
Respondents	A ₁ (no input)
	A ₂ For the purpose of changing speaking behaviour: training and coaching once a week over the period of half a year. A group project takes several months.
	A ₃ It depends on what is to be achieved. The more often, the better. A single 5-6 hour session would be ridiculously little.
	A ₄ For example, six hours twice a month over a period of half a year. Other formats are possible such as three consecutive days lasting ten hours each. The results are not better or worse, but different. The stretched version, however, leads to more sustainable results.
	A ₅ It depends on the goal. Changing communication or speech behaviour requires one coaching session per week over a year. Training duration also depends on what an organisation can afford. A three-day training would be appropriate to go really deep.
	A ₆ It depends on the individual. Generally: once in a group and then twice individually. The time between sessions should not be too long, for example, one week. Making profound changes or progress may require half a year – for example, if someone has voice problems.
	A ₇ Maybe a weekend in a beautiful holiday setting could be a possibility.
	A ₈ The more often, the better. Quantity determines quality.
	A ₉ For a group: once or twice a month. For an individual: once or twice a week.

Table 5-6: frequency of training and coaching [a₁₆]

5.2.2 Specific soft skills

Communication ability

The extent to which communication is part of a stage artist's education depends on how the notion of communication is interpreted (see Table 5-7). In general, it is acknowledged that communication is an important and integral part of stage performance (respondents A₁, A₂, A₄, A₅, A₆, A₇ and A₈). However, some interviewed teachers think that communication is not trained directly (respondents A₄ and A₉), since some aspects of communication, such as initiating a dialogue, lie outside the stage artist's received communication training (respondent A₃). Many respondents agree that arts-based training can be used to improve communication skills of non-artists (respondents A₁, A₂, A₄, A₆, and A₇). Nonetheless, some voice concerns regarding non-artists' willingness or ability to participate (respondents A₅ and A₇).

Soft skill: communication ability		
Respondents	A ₁	Most important for artists, because of the need for communicating with the audience. Non-artists from the business world nonetheless need to "act" and can be trained as well.
	A ₂	It is of course trained in music education. Music is in itself a form of communication, when rehearsing or performing with others. It can also prove to be useful for amateurs. The ability to communicate in music may improve one's general communication ability.
	A ₃	The ability to communicate is a mere entry criteria to a singing career, but true communication in the sense of initiating a dialogue is not trained. The communication between stage artists is essentially non-verbal.
	A ₄	Communication is an indirectly trained side product. Non-actors can easily adopt exercises on presence, appearance and movement in order to improve self-confidence.
	A ₅	The entire studies are about communicating with conductors, directors and ensembles. Singing is a more emotional communication form than speaking. Using an artist's training may not be every non-musician's cup of tea, depending on extrovert versus introvert personality or on the cultural background. Using one's voice is an intimate thing.
	A ₆	Highly important for drama students. They practice communication, for example, by playing duo scenes. Non-artists can practice this through adjusted exercises. Listening is the most important part, since listening expresses interest, which in turn triggers communication.
	A ₇	Singing is communication. Non-musician in business can benefit from communication skills. However, to a certain extent you either have it or you don't.
	A ₈	A theatre play is primarily the work of a partnership where nothing works without dialogue.
	A ₉	Communication is not trained explicitly, but a good teacher would address it.

Table 5-7: the soft skill "communication" [a₂₁]

Presentation

Table 5-8 shows that many performing arts teachers acknowledge the importance of presentation skills for artists, for a more general audience or for both (respondents A₁, A₂, A₄, and A₆) while respondent A₉ stressed that presentation can hardly be separated from the previously discussed aspect of communication. Presentation training can relate to many things including appearance (respondent A₁), clarity and authenticity (respondent A₃), improving voice, perception of space and maintaining tension (respondent A₄), greeting an audience (respondent A₅), gestures, posture and the right way to dress (respondents A₇ and A₉). Some respondents believe presentation training to be universal to many professions (respondents A₂ and A₉) and even think that artists can learn from business professionals:

I believe that much training is done in other professions, especially how to present myself, how to present a product, how do I structure a speech or a presentation. I believe it is quite the other way round: musicians adopt things from other areas.

Respondent A₂

Soft skill: presentation		
Respondents	A ₁	For artists, appearance should not be left to chance. Presentation and appearance are not less important for non-musicians.
	A ₂	In Germany, presentation is trained too little in performing arts studies, as opposed to the US. Presentation is equally important for non-artists who are probably better trained than artists, for example, when structuring a speech or introducing a new product.
	A ₃	It is taught at the institution to improve clarity and authenticity. It is amazing how young artists, who feel at ease in private, can become fearful and uptight when on stage. Non-artists can benefit from speaking or singing exercises already at a young stage.
	A ₄	It is trained with respect to voice, to the perception of space and maintaining tension. Everybody, including non-artists, can achieve a very high level through training.
	A ₅	It is more common these days to provide presentation training in artistic education, for example, for greeting the audience and talking about the performed music. This is similar to training presentation skills in all kinds of professions.
	A ₆	Presentation is important for artists and non-artist. Speech delivery is a suitable exercise. For non-artists, this may provide a playful and stimulating way for increasing their presentation appetite. Using artists for assistance is beneficial for improving self-perception vs. perception by others.
	A ₇	Presentation is taught. Including hand gestures or the right way to dress. Managers need this as well, and training should be very similar here.
	A ₈	It is possible to hire an actor to train presentation skills.
	A ₉	Communication and presentation can hardly be separated. Presentation is addressed in drama and fencing. You learn about posture and how to dress.

Table 5-8: the soft skill "presentation" [a₂₂]

Taking initiative

As can be seen in Table 5-9, there seems to be a consensus about the importance of taking initiative in an artist's career (respondents A₁, A₂, A₃, A₄, A₅ and A₉). Despite this importance, however, taking initiative is generally not part of the formal education of drama or singing students (respondents A₁, A₂, A₃, A₄, A₅, A₇ and A₉).

This is hardly trained through the curriculum, according to my experience: how to deal with agencies, conductors, opera houses. That is what many students know very little about, when completing their studies. They believe that it all works automatically. [...] It is not trained in the sense that you say: "Listen people, here is a concert rehearsal, so behave like this or that in the rehearsal." This does not happen at all. It is a matter of learning by doing. Of course, there are some who are better at this than others, who take the lead while others simply function alongside like little mice. This topic is not addressed.

Respondent A₂

While most respondents interpret taking initiative as actions oriented towards career progress, respondent A₆ positions the issue of initiative as a matter of spontaneous behaviour, which could be trained for artists, as well as non-artists. But overall, taking initiative seems to lie outside the training repertoire of artists and, consequently, outside the skills transferable to the business world.

Soft skill: initiative	
Respondents	A ₁ It is important for artists but not necessarily trained.
	A ₂ This is hardly trained, although it is crucial when dealing with agents, conductors or opera houses. It is a matter of learning by doing.
	A ₃ It is hardly possible to be an active artist without taking initiative. But there is rather little you can train.
	A ₄ Highly important, but very hard to train.
	A ₅ It is trained only indirectly, as it is important to find partners for a performance or seek engagement opportunities at a later stage.
	A ₆ It is not formally trained. Spontaneity can be considered as a kind of initiative. Non-artists can show spontaneity by being authentic about what they want to convey.
	A ₇ It is not taught. Initiative has nothing to do with the arts. And it is very individual.
	A ₈ (no input)
	A ₉ It boils down to an individual's character and the interest in one's own career.

Table 5-9: the soft skill "initiative" [a₂₃]

Collaboration and teamwork

Overall, the interviewees assert the existence of curricular elements emphasising collaboration and teamwork (see Table 5-10). Specifically, the ensemble category is equated with group interaction and team dynamics (respondents A₁, A₂, A₃, A₅, A₇ and A₉). There is a strong agreement about the possibility for non-musicians, such as managers, to benefit from arts-based practice in the areas of collaboration and teamwork (respondents A₁, A₂, A₃, A₄, A₅, A₆, A₇ and A₉). Some respondents, however, explain that such training transfer requires reduced versions of the genuine stage performance rehearsals.

This is, of course, trained in music because music doesn't happen with just one individual. Teamwork concerns opera productions or, yes, I think, they also have group instruction in other subjects, as there is also ensemble singing, scenic work and opera productions, which happen in teams. [...] This could be tailored to non-musicians by creating smaller versions of opera and music.

Respondent A₅

Soft skill: collaboration and teamwork	
Respondents	A ₁ This skill is acquired when interacting in a choir or an ensemble. Non-musicians could also be trained in such a context.
	A ₂ It is trained when students undergo ensemble work – whether in opera or drama. Non musician could engage in a simplified version while being stretched in an unfamiliar setting.
	A ₃ Not every artists is a team player, in which case they should pursue a soloist career. Ensembles, whether theatre or choir singing, require team work. In principle, this team experience could be done with non-artists.
	A ₄ Indispensable. On stage you depend totally on your partner. Although theatre is hierarchical, everybody must contribute and be responsible for the whole. For non-musicians, a theatre play – like any other problem solving situation – can contribute to teamwork.
	A ₅ A musical performance is done by a group of people. Therefore, teamwork is important. In musical education this concerns specifically ensembles, choirs and scenic work. Non -musicians may be trained in a more reduced context, but it should be voluntary.
	A ₆ Non artists can engage in a common role play where everybody needs to be aware of the parts others play. They should be assisted by a controlling artist, who can provide professional feedback.
	A ₇ Teamwork ability may be determined by individual nature – with much variation among musicians. Managers can improve this skill through ensemble singing. In such a setting, one's voice needs to adjust to the others' voices. You should not be smarter than others.
	A ₈ (no input)
	A ₉ It is addressed in scenic lectures and in ensemble. This is important for managers.

Table 5-10: the soft skill „collaboration and teamwork“^[a₂₄]

Creative thinking

Unsurprisingly, creativity is witnessed as a central element in stage performance (see Table 5-11). It is mostly manifested in interpretation (respondents A₁, A₅, A₇ and A₉) and improvisation (respondents A₂ and A₄). According to the respondents, managers can benefit from the exposure to these two aspects (respondents A₂, A₄ and A₉).

In theory, it happens in every rehearsal. It is trained – and really directly. It is part of scenic studies and even of language coaching. When I have that text in front of me, how do I deliver it? How must I lead through the text so that it becomes experiential for others? In the end, I must be creative here, I must be creative in any improvisation work. It starts with the selection of roles. Thus, there is hardly an area where it is not the case. [...]. This is learnable by non-actors – yes, of course. In every case, this can be stimulated.

Respondent A₅

Creativity is not limited to acting but is also part of singing performance: the musical score may be predefined, but the question is “how do I want to sing it?” (respondent A₅). Exposing non-musicians to singing for the purpose of creativity therefore requires more than just reading music from a sheet (respondent A₃).

		Soft skill: creative thinking
Respondents	A ₁	Artists exercise creativity when delivering their individual interpretation. Non-musicians can benefit when they experience a delivery of their own performance, which they previously thought impossible.
	A ₂	Creativity applies more to stage directors than to singing education. Non-artists might train creativity through improvisation, pantomime, movement or dance, but less through traditional singing.
	A ₃	Creativity only happens in those cases where one’s own imagination unfolds. Lack of fantasy can stand in the way. Training creativity through music for non-musicians is only promising when it is not about just reading music from a sheet.
	A ₄	Every rehearsal is full of creativity. For non-artists, improvisation may be a training option.
	A ₅	Much of a musical performance is predefined. But the question “how do I want to sing it” is a matter of creative interpretation.
	A ₆	It is an important skill that has to do with the associative chain. This can be accomplished for non-artists by stimulating their creativity in drama, visual arts, music or opera.
	A ₇	Singers use creativity when trying different interpretations. Creativity is certainly important for managers.
	A ₈	(no input)
	A ₉	This skill grows with a singer’s interpretation ability. Managers could, in principle, benefit from a corresponding instruction.

Table 5-11: the soft skill "creative thinking" [a₂₅]

Emotional intelligence

As shown in Table 5-12, there exist different views about whether emotional intelligence or emotional work is addressed in arts curricula. While some emphasise that there is no explicit instruction on the subject (respondents A₃ and A₈), the majority observes that emotional intelligence is very present in stage performance and its rehearsals. Music, for example, is viewed as being powerful for stimulating or amplifying emotions (respondents A₁, A₅ and A₇). In addition, role-plays – whether in theatre or musical performance – are identified as a way for training emotional intelligence and empathy (respondents A₂, A₃, A₄, A₅ and A₉). According to some respondents, the value gained from experiencing emotional phenomena in role-plays is an enhanced self-perception and perception of others (respondents A₁, A₅ and A₆). Quite a few performing arts teachers view music or role-plays as a way for non-artists to work on their emotional sensitivity (respondents A₂, A₄, A₆ and A₉).

Soft skill: emotional intelligence		
Respondents	A ₁	This has more to do with the instinct and requires some talent. Music is suited for stimulating emotions. Another relevant aspect trained during the studies is self-perception versus perception by others.
	A ₂	This is hard to train. It is part of one's talent and may grow with experience. You may get away without emotional intelligence by using acting techniques. However, assuming different stage roles and working with a challenging director may provide non-artists with an interesting journey, where emotions are permanently required.
	A ₃	Unfortunately, emotional intelligence, which has to do with empathy, is not the central part of a singing education. However, one can spend time training to deeply understand a certain stage role, which then leads to a more lively performance.
	A ₄	Emotional intelligence is very much trained in theatre education, because students repeatedly deal with other personalities. For non-artists, role plays are a possibility to train empathy.
	A ₅	Different people experience different feelings when interpreting musical arts. This phenomenon may help appreciate the feelings of others. Also, playing a role is helpful for reading other people's feelings. Acting a certain character may help recognising the acted kind of behaviour faster in real life.
	A ₆	This is hard to train. Strengthening emotional intelligence is important for self-protection. Helping individuals to view themselves and others from a certain distance is an important insight gained from arts teachers, and this can also be useful for non-artists.
	A ₇	Music is very suitable for amplifying emotions. Listening to different interpretations may improve a manager's sensitivity in this area.
	A ₈	Theatre education is more about learning texts than about learning emotional intelligence.
	A ₉	It is trained by playing different roles. Non-musicians can benefit from this if trained carefully.

Table 5-12: the soft skill "emotional intelligence" [a₂₆]

Stress management

Table 5-13 summarises the views of the interviewees on stress handling in performing arts education. While some respondents assert that there is no formal training for stress management (respondents A₂ and A₉), virtually all respondents point at stress-reducing exercises and techniques used by performing artists. Breathing techniques are independently mentioned most often as an example (respondents A₁, A₃, A₄, A₅, A₆ and A₇) that can be adopted by non-artists (respondents A₁, A₄ and A₇). In addition, it is suggested that non-artists can increase their stress management skills by being exposed to unusual settings (respondent A₂), by using some of “little tricks” that artists rely on just before their performance (respondents A₄ and A₇), by using Alexander Technique (respondent A₆) and by positive thinking through speaking about personal strengths in front of an audience (respondent A₉).

Soft skill: stress management	
Respondents	A ₁ Some students are more stress resistant than others. Certain aspects, like breathing technique, can be trained specifically, but it is better not to work on singular phenomena in strict isolation. This applies also to non-musicians.
	A ₂ It is not directly trained but is addressed through the situations that stage artists experience over time. For non-artists, exposure to unusual settings, where they have to overcome certain barriers, may generally help develop more security.
	A ₃ There are many possibilities to work on stress. In Frankfurt or Hannover, there even exist special institutes for treating psychosomatic problems of musicians. There exist breathing and body language techniques for training purposes.
	A ₄ There are training exercises in the areas of body and voice work. Performing artists do their little exercises before entering the stage. There exist many tricks usable by non-artists, such as: “shoulders down, lower the voice, three deep breaths”.
	A ₅ Stress management has to be learned over time. But there exist training possibilities including accompanying breathing exercises. It is important to keep memories about good performances alive.
	A ₆ Breathing exercises can be helpful. Also, there is the Alexander Technique – an approach not limited to stage performance education. These techniques work for everybody.
	A ₇ Stress management is important and everybody needs to find one’s own recipe for stress handling, including breathing, moving and silence. This can be helpful for managers.
	A ₈ If people are interested in what you have to say, it reduces stress.
	A ₉ It is not trained directly, but useful exercises exist. For example, having an individual talk about personal strengths in front of an audience – such positive thinking reduces stress.

Table 5-13: the soft skill “stress management“ [a₂₇]

Leadership

Table 5-14 shows a rather narrow outcome from the exploration of leadership elements in arts-based training. The one identified exercise category is music conducting (respondents A₂, A₄, A₅ and A₇), except for a singular mention of directing (respondent A₄). None of the respondents from the area of theatre (respondents A₄, A₆ and A₈) are able to identify leadership-training elements in their educational field. Conducting exercises are not restricted to situations where an individual leads a fully-fledged choir or orchestra. Especially for the purpose of training non-artists, conducting exercises can be practiced in a more limited setting where an individual tries to lead others through body signals and breathing (A₅ and A₇).

This is an interesting topic in singing education, because at the beginning, you must allow yourself to be led. And sometimes there are moments when I tell the student “now you must lead. You must show the accompanying pianist through your body and breathing when you want to start and what tempo you want.” [...]. To some degree, non-musicians can practice these things, too.

Respondent A₅

Soft skill: leadership		
Respondents	A ₁	A singer is mostly led and obeys the stage director and conductor. Certain voices have a leading role in a choir. In principle, non musicians can practice this, but it really requires a minimum singing skill. Alternatively, non-musicians could do speaking exercises.
	A ₂	It is trained through projects such as conducting a choir. This would also work with non -artists, if a music or drama project is tailored to fit the needs and goals of the participants.
	A ₃	(no input given)
	A ₄	This is not part of theatre training education, but more part of stage directing or music conducting.
	A ₅	Singing students first learn to be led before leading an accompanying pianist. Non-artists can practice leading through signals by conducting exercises focusing on body impulses and breathing.
	A ₆	(no input given)
	A ₇	This is not obvious to teach, but conducting exercises – leading others with your body – may be a possibility.
	A ₈	(no input)
	A ₉	Regrettably, this is not trained, although it would be important.

Table 5-14: the soft skill "leadership" [a₂₈]

Developing others and coaching

As shown in Table 5-15, the soft skill “developing others and coaching” is not considered as a part of performing arts education. It is viewed as a topic characterising the work by professors, not that by students (respondents A₄ and A₇). Therefore, students only become exposed if they enrol in arts teaching classes (respondents A₃ and A₅).

Soft skill: developing others and coaching	
Respondents	A ₁ Only in the sense of mutual learning among musicians.
	A ₂ There is no real instruction in this area.
	A ₃ Many students actually practice teaching. During this experience, they learn how to motivate and coach others. Likewise, leading a project or ensemble helps develop these skills.
	A ₄ This concerns more us teachers than our students. Students tend to help each other.
	A ₅ That is no primary skill of the singer but a pedagogical skill. You may receive training in this area if you enrol in music teaching courses.
	A ₆ It is not trained.
	A ₇ This is more a matter for the music teacher, than a skill obtained by a student.
	A ₈ (no input)
	A ₉ It is not trained.

Table 5-15: the soft skill "developing others and coaching" [a₂₉]

Soft skills not previously mentioned

Table 5-16 summarises the responses to the question concerning any missing soft skill categories or items. As can be seen in this table, the reactions included attitudes such as openness, passion or curiosity but no items that would qualify as a valid soft skill item in terms of trainable abilities or recognised categories in existing soft skill models.

		Soft Skills not previously mentioned
Respondents	A ₁	None.
	A ₂	None.
	A ₃	None, except: the need for opening up is important for a musician.
	A ₄	None.
	A ₅	Decisiveness, passion, curiosity, and courage.
	A ₆	Sensitivity is a worthwhile notion, although it is captured in other mentioned skills.
	A ₇	None other than the need to have talent – whether as artist or as manager.
	A ₈	(no input)
	A ₉	None.

Table 5-16: unmentioned soft skills [a_{2x}]

5.2.3 Performing arts curriculum subjects

Language coaching

As can be seen in Table 5-17, many interviewees state explicitly that non-artists can benefit significantly from language coaching (respondents A₁, A₂, A₄, A₅ and A₉).

Language coaching is based on the analysis of the individual (respondent A₁) and may include breathing exercises (respondents A₂, A₄ and A₆), voice related exercises (respondents A₄ and A₅) and articulation exercises (respondents A₄ and A₅).

Of course you can do it in a playful way. [...] First I must hear how somebody speaks. Sometimes individuals speak in a pressed or unclear way. And there is a lot of literature where I can pick up things.

Respondent A₁

In every case. All means of articulation helping to loosen up things and make you more flexible. Whether exercises to sharpen consonants such as “ritsipee-ritsipee” or whether exercises just for head voice versus chest voice. There are infinitely many possibilities.

Respondent A₅

Performing arts study subject: language coaching	
Respondents	A ₁ This is certainly possible for non-musicians. Exercises depend on the analysis of the individual, for example, if the individual speaks in a pressed or unclear way.
	A ₂ Everyone can benefit from speech training. Especially breathing exercises help becoming conscious about speech.
	A ₃ (no input)
	A ₄ Absolutely. Breathing, voice leading, voice position, spatial perception, articulation.
	A ₅ In every case. All means of articulation help to loosen up things. Exercising sharp consonants, head voice versus chest voice. There are infinitely many possibilities.
	A ₆ This is important for everybody with breathing being the most important part. There are, for example, panting exercises (breathing in and out very fast).
	A ₇ It is important. There exist exercise examples from language therapy (“Logopädie”)
	A ₈ Everybody has his or her own way of speaking. Language coaching can have a limiting effect. This is more a subject for theatre professionals.
	A ₉ This is good for everybody, even for IT professionals.

Table 5-17: performing arts subject "language coaching" [a₃₁]

Composition

Except for respondent A₂, composition is judged to be inadequate for non-musicians (see Table 5-18). It is simply “hard to imagine without prior knowledge” (respondent A₁).

Performing arts study subject: composition	
Respondents	A ₁ This is hard to imagine without prior knowledge.
	A ₂ Composition is good for everybody.
	A ₃ Absolutely not.
	A ₄ (no input)
	A ₅ Rather not.
	A ₆ (no input)
	A ₇ (no input)
	A ₈ (no input)
	A ₉ It is not important for non-musicians.

Table 5-18: performing arts subject "composition" [a₃₂]

Aural training

The interviewees mostly point out superficial applications (respondents A₁, A₂, A₅ and A₉) in the area of aural training (see Table 5-19). Hardly any respondent associates the true aural training complexity with the target group of non-artists.

Performing arts study subject: aural training	
Respondents	A ₁ Aural skills are highly trainable. It helps to better recognise tones and melodies and also helps to train concentration.
	A ₂ This is about conscious perception. This should help non-musicians with active listening.
	A ₃ (no input)
	A ₄ (no input)
	A ₅ This could possibly work for non-musicians.
	A ₅ This is probably part of singing education.
	A ₇ (no input)
	A ₈ (no input)
	A ₉ For non-musicians this may be useful in a non-technical sense: not listening technically, but listening mentally and psychologically.

Table 5-19: performing arts subject "aural training" [a₃₃]

Conducting

As can be seen in Table 5-20, there are a number of interviewees who view conducting as a realistic exercise option for non-musicians (respondents A₁, A₂, A₃ and A₈). The benefits mentioned include an improved appearance (respondent A₂) and an increased level of passionate interaction (respondent A₈). The communication of the tempo, beginnings and endings makes up the content of conducting exercises (respondent A₅). However, conducting is also viewed with scepticism. It requires a minimum musical skill (respondent A₁) and can therefore be too big a stretch for managers (respondent A₈). This may in turn force the conducting exercises to be too simplistic to have anything to do with real conducting in the end (respondent A₃). But in any case, experience in conducting is assumed to leave a deep impression on participants – be it a shocking or a humorous one (respondent A₂).

Performing arts study subject: conducting	
Respondents	A ₁ This is probably the easiest for non-musicians. However, a minimum musical skill is a prerequisite.
	A ₂ Yes, this may help improve appearance. The experience could be quite shocking or humorous.
	A ₃ Non-musicians could do simplified exercises, but nothing compared to a real performance.
	A ₄ Conducting is not part of theatre education.
	A ₅ Very important. Communicating the tempo, beginning and end.
	A ₆ Conducting is not part of drama education.
	A ₇ Conducting is rather specific and therefore less important.
	A ₈ Conducting can bring out the passion in individuals. A training could be useful, but it could also be too much for managers.
	A ₉ (no input)

Table 5-20: performing arts subject "conducting" [a₃₄]

Singing

As shown in Table 5-21, the respondents are overall enthusiastic about the potential of singing lessons and vocal training for non-artists (respondents A₁, A₂, A₃, A₅, A₆, A₇, A₈ and A₉). Many have concrete ideas about what kind of exercises can be applied to managers. Some exercises are similar to language coaching (respondents A₁, A₄, A₅ and A₇), such as working on consonants and syllables. Others point out vocal coaching (respondents A₅, A₆ and A₇). Breathing is seen as an important and an integral part of singing training (respondents A₃, A₅ and A₉).

First of all, shouting would be a good exercise. And then: calling aided with the body. And then: breathing and showing astonishment; breathing with an expression of astonishment. And then: breathing with laughter. So this is about primary functions – discovering the voice. Then shouting long tones in order to feel how the voice sounds and feels inside the body.

Respondent A₃

Performing arts study subject: singing		
Respondents	A ₁	There are easy things one can train: consonants, syllables. Depending on the non-musicians' skills, one could try advanced training exercises.
	A ₂	For many, overcoming the barrier to singing is an exercise on its own. There should be more than enough suitable singing exercises.
	A ₃	First of all, shouting would be a good exercise. Then breathing with an expression of astonishment or laughter, etc.
	A ₄	Exercises here could be similar to those in language coaching. Many do not have the initial courage to sing. Singing is the most fearful part for theatre students. The point is not the singing performance but the achievement of a personal expression.
	A ₅	Some basic things can be trained: breathing exercises and an experimental approach to various functions, such as head voice, chest voice, loud and silent, vocals, resonance and feeling space. The point is not to learn a song, but to experiment with tones using a kind of singing voice.
	A ₆	Singing exercises are great for stretching and warming up the vocal chords.
	A ₇	This can be very helpful for managers for mastering their voice. There are exercises focusing on tone, buzzing or voice.
	A ₈	
	A ₉	This can be a well-rounded instrument for personal development: learning how to feel better, how to breath – while connecting everything.

Table 5-21: performing arts subject "singing" [a₃₅]

Stylistics

Stylistics concerns the “structure and organisation” (respondent A₆) of drama plays or musical pieces. Table 5-22 documents the overwhelming opinion that this performing arts training category is irrelevant for non-artists such as managers. As the respondent A₂ remarked, stylistics is actually about “hard skills – working with the head – and not about soft skills”

Performing arts study subject: musical or drama pattern forms	
Respondents	A ₁ (no input)
	A ₂ It is probably not that important for non-musicians and requires previous knowledge about sonata forms. Actually this is about hard skills – working with the head - and not about soft skills.
	A ₃ Merely at a simple level.
	A ₄ Non-artists are not interested in this.
	A ₅ No.
	A ₆ In drama studies, this relates to the structure and organisation of plays.
	A ₇ This is not important for managers.
	A ₈ (no input)
	A ₉ This is interesting for musicians, but not for non-musicians.

Table 5-22: performing arts subject "stylistics" [a₃₆]

Ensemble

Without exception, all respondents consider ensemble work as a realistic possibility for exposing non-artists, such as managers, to group and team experiences (see Table 5-23). Ensemble work prompts individuals to pay attention to their partners and to build trust (respondent A₄) while participating in an experience devoted to a common task (respondents A₆). While some express a potential loss of artistic ambition (respondents A₁ and A₃), most respondents put forward the idea of tailoring exercises to a manageable format for non-artists (respondents A₁, A₂, A₄, A₆, A₇ and A₉). For this purpose, the focus of training exercises is shifted from singing and from particular musical instruments to simpler settings. These simplified settings include joining a drumming group (respondent A₂), stage fencing and acrobatics (respondent A₄), playing comedies (respondent A₅) and simply playing a rhythm instead of singing (respondent A₇).

Performing arts study subject: ensemble	
Respondents	A ₁ Joining simple choirs is possible for non-musicians, but it depends on the fulfilment of certain singing requirements.
	A ₂ Ensemble: absolutely. Whether singing or playing an instrument, or whether joining a drumming group.
	A ₃ It requires a certain music skill, if the exercise is not intended to be too simple, thereby demanding too little from its participants.
	A ₄ This can be done for non-artists by rehearsing a scene. There exist group exercises preparing an ensemble performance. It helps individuals pay attention to their partners. There also exist non-music ensemble exercises for building trust, including stage fencing in a group or group acrobatics.
	A ₅ It is possible.
	A ₆ This addresses collaboration and teamwork, because it is about devotion to a common task. Non-artist could perform simple plays. Comedies may be particularly useful, since they stimulate the spirits.
	A ₇ Ensemble exercises can be useful for managers. For example, a song performed by four people. Participants may either sing or do the rhythm.
	A ₈ Ensemble could be relevant.
	A ₉ Ensemble exercises are great for managers. Exercises can be quite simple and need not necessarily be music-based.

Table 5-23: performing arts subject "ensemble" [a₃₇]

Drama

As shown in Table 5-24, all interviewees perceive drama as a relevant source for training non-artists. The emphasis is put on improvisation (respondents A₁, A₂, A₃, A₄ and A₅) and role-plays (respondents A₁, A₂ and A₄).

Role-play and improvisation can be done with non-artists. For example, I am together with my spouse in a museum hall, which is filled with many people, and we have just had a major relationship dispute, and we must somehow move through the public space and either solve the conflict or take the dispute public. This is already a difficult example because you must react to many people around you while having a conflict between two people. [...] Or no matter, you can also pick a concrete scene that has to do with the non-artist's work environment. For example, somebody has a conflict with the boss – this is almost an example of psychotherapy – you play the conflict and then swap roles. In order to reduce fears in a job interview, you can do training – an external workshop – on how to act in front of a group of unknown people. In the end, this is nothing else but improvisation exercise.

Respondent A₃

Performing arts study subject: drama	
Respondents	A ₁ Role plays and improvisation are possible to imagine. An example would be to play a husband who comes home and sees his wife with a lover. The reactions are then to be played.
	A ₂ An improvisation-oriented approach is preferable. It is all about creating an intended impact for an audience.
	A ₃ There are infinitely many great exercises. One possibility would be to do group improvisation exercises with an experienced actor. The focus would be on perception and improvisation
	A ₄ Role play and improvisation can be done with non-artists. Improvisation exercises are often done around conflict situations. Sometimes roles are changed, giving it an almost psychotherapeutic flavour.
	A ₅ Absolutely. For example, there are many improvisation exercises.
	A ₆ This can be useful. Comedies would be very useful, since humour has a liberating effect. In every profession it is important to gain a certain self-irony.
	A ₇ Drama is great for managers. There are many simple exercises such as using Shakespeare for speaking and acting. This trains different means of expression.
	A ₈ Drama could be relevant. But there is a risk that it ends up just in fun.
	A ₉ Drama: absolutely.

Table 5-24: performing arts subject "drama" [a₃₈]

Rhythmics

As shown in Table 5-25, all responding interviewees assert the potential of rhythmics for non-artists, for example, as a team exercise (respondent A₁). The rhythmic performance categories are: drumming (respondent A₁), body percussion (respondent A₅), movement and dance (respondent A₄ and A₉) and the rhythmic reciting (respondent A₆).

Performing arts study subject: rhythmics	
Respondents	A ₁ This is an auxiliary means. Joint drumming could be a teamwork exercise.
	A ₂ (no input)
	A ₃ Yes, this is a possibility.
	A ₄ In theatre education, this is part of the subject movement and body work.
	A ₅ Absolutely. Rhythmic body percussion would be a great thing.
	A ₆ This is not part of drama education. Except if rhythm is interpreted as the rhythm of a text.
	A ₇ This is not important and rather a talent somebody is born with.
	A ₈ This can be seen as part of drama and ensemble.
	A ₉ Yes. African dances might be suitable.

Table 5-25: performing arts subject "rhythmics" [a₃₉]

Performance technique

In arts education, performance technique deals with the delivery of performances in front of an actual audience. As shown in Table 5-26, many interviewees praise the benefit of this training (respondents A₂, A₃, A₄, A₅, A₇ and A₉). There exist a variety of exercise elements, such as presentation structure (respondent A₂), rhetoric (respondent A₃) and the sheer practice of speaking in front of others (respondents A₇ and A₉).

		Performance technique
Respondents	A ₁	This can be trained at different levels. Exercises clearly exist.
	A ₂	This can be useful for reflecting about the structure of presentations and talks.
	A ₃	This is great: rhetoric exercises, presenting own texts or poems. One pays attention to how it is done, emphasising appropriately – something often missing in speeches.
	A ₄	This could be useful in the sense of speech training, but not for giving a talk.
	A ₅	This is useful.
	A ₆	It does not happen very often as part of the institution's drama studies.
	A ₇	Extremely important – whether for singing or for business. It is important to practice speaking in front of others.
	A ₈	This can be seen as part of drama and ensemble.
	A ₉	It is highly important to speak in front of an audience. It should start in a protected environment and then be taken to realistic audiences. It helps to control stress.

Table 5-26: performing arts subject "performance technique" [a_{3X}]

Movement / dance / improvisation

As can be seen in Table 5-27, movement, dance and improvisation are perceived as a relatively uncomplicated training feasible for non-artists. The benefits attributed to this training area are as follows: experience of personal freedom (respondents A₁ and A₅), relaxation (respondents A₂, A₂ and A₉), body control (respondents A₂, A₄ and A₆) and concentration (respondents A₄ and A₆).

Performing arts study subject: movement / dance / improvisation	
Respondents	A ₁ Definitely. It requires no musical education. It trains self-perception, the perception of others while providing an experience in personal freedom.
	A ₂ There is nothing wrong with it for the benefit of the body and movement.
	A ₃ (no input)
	A ₄ This area is suitable for physical warm-up and for becoming relaxed prior to working with partners. It helps with body posture and concentration.
	A ₅ Moving to music is a nonverbal, liberating and valuable experience. The energy gets going.
	A ₆ This is absolutely part of the studies. Exercises, such as stage fencing, may improve concentration. Dance improvisation helps learn how to use hands and gesture, how to improve posture. It thereby teaches about the power available to you.
	A ₇ This is also important and goes hand in hand with drama.
	A ₈ This can be part of drama – especially improvisation. Seeing dancing managers on stage may not be everybody's cup of tea.
	A ₉ Dancing can be a great way to relax and leave the world behind.

Table 5-27: performing arts subject "movement, dance and improvisation" [a_{3Y}]

Performing arts study subjects not previously mentioned

As shown in Table 5-28, the respondents do not identify any serious performing arts subject, which was not discussed previously. Psychology (respondent A₇) is not really a soft skill. Likewise, cinema production and contractual law, as taught at performing arts institutes of higher education (respondent A₄), do not deal with soft skill training.

Performing arts study subjects not previously mentioned	
Respondents	A ₁ None.
	A ₂ None.
	A ₃ None.
	A ₄ There is still cinema, stage and contractual law.
	A ₅ None.
	A ₆ None.
	A ₇ Psychology.
	A ₈ (no input).
	A ₉ None.

Table 5-28: unmentioned performing arts subjects [a_{3Z}]

5.3 Findings from main interviews with HR professionals from consulting firms

This section presents the findings from the in-depth interviews with performing arts teachers. The findings are extracted and presented in tables according to the coding shown in Figure 4-7.

5.3.1 Soft skills in general

All respondents rated soft skills as highly important for their consulting business (see Table 5-29). Half of them (C₂, C₃ and C₅) elaborated that consulting firms truly differentiate through the soft skills of their consultants, while hard skills are an expected commodity.

I would say that soft skills are extremely important. There are no big differences among the leading consulting firms when it comes to hard skills. That is, technical or topical skills are a prerequisite. We can only differentiate ourselves in the market by being better in other areas, in the area of personality or in the area of soft skills, which relates to personality. Therefore soft skills are extremely important for us.

Respondent C₅

Consequently, it is no surprise that some respondents state that the majority of training is devoted to soft skills (C₃ and C₄). Respondent C₁ hints that the significance of soft skills even increases during a consultant's career progression. All respondents point out handling relationships with clients as the ultimate situation when soft skills are needed most (see Table 5-30). More generally, any situation that requires interaction with a client or within a team throughout the consulting project's life cycle is seen as critical when it comes to soft skill mastery.

Ok, let us look at the life cycle. First contact, the consultant meets the client, [...]. Soft skills are very important here, almost the most important point because no analysis is required yet. So, a nine to ten out of ten. Then, the proposal presentation. Then, the negotiation situation. The next point is, in principle, the kick-off. This is where consultants learn to know other people. Then, there are typical team situations where project work needs to get done. Everything happens in teams: interviews, internal presentations and workshops. And then at the end: presentation to top management. These are the work situations where soft skills play a great role.

Respondent C₅

A few respondents highlight situations where soft skills are not critical. These include back office work such as the execution of data or market analysis (respondents C₁, C₂ and C₄) or project planning, work structuring and literature search (respondent C₄). However, as a general rule, respondent C₆ suggests that soft skills are always needed, because consultants spend their working hours mostly in a team or client context.

Importance of soft skills in management consulting		
Respondents	C ₁	Very important, with increasing significance during a consultant's career progression. Initially, consultants must master the hard skills, but soft skills, especially presentation skills, must develop quickly with leadership skills becoming important in the higher consulting ranks.
	C ₂	Extremely important: while the hard skills are an expected commodity, it is the soft skills that set good consultants apart.
	C ₃	Very high significance. Therefore, the majority of training is devoted to them.
	C ₄	Soft skills are mission-critical, since they determine the success or failure of consulting projects. HR development is entirely dedicated to soft skills. Hard skills mastery is considered as given.
	C ₅	Extremely important. There are no more differences regarding hard skills mastery among the leading consulting firms. The only way to differentiate is thus in the areas of personality and soft skills.
	C ₆	Very important. Relationship skills are important in client and in consulting team interaction. Besides problem solving and subject knowledge, relationship is the third element in the firm's competency model.

Table 5-29: the importance of soft skills in management consulting [c₁₁]

Consulting situations where soft skills are more important or less important		
Respondents	C ₁	Soft skills are most important when dealing with clients – whether during critical presentations or in day-to-day interactions. They are less critical in the execution of data or market analysis work packages.
	C ₂	Soft skills are critical whenever consultants deal with people. This includes first client meetings, negotiating consulting deals, kick-off meeting and presentations all through to the final presentation. Analytical back-office work requires less soft skills.
	C ₃	Soft skills are needed most when working at the client's site for relationship handling. The various phases include selling, negotiating, initial and continued meetings aimed at involving client members, interviews and presentations.
	C ₄	Soft skills are required for anything that has to do with client interaction and communication: the winning of projects by partners, dealing with mixed client-consulting teams and presentations.
	C ₅	Direct client contact requires soft skills. This includes conversations, presentations, workshop facilitation and project meetings. Soft skills are less important when organising projects, structuring work, performing literature search and when conceiving spreadsheet models or simulations.
	C ₆	Always needed, because consultants spend their day with their team and with clients.

Table 5-30: consulting situations where soft skills are more or less important [c₁₂]

5.3.2 Soft skill training

Soft skill training in consulting firms

All consulting firms interviewed provide soft skill training to their consultants. This may include communication, workshop facilitation, presentation, project acquisition and managing client teams (respondent C₄). While most consulting firms rely on external trainers, some experienced consultants may train younger consultants or be involved in an externally organised training for the benefit of younger consultants (respondent C₆). While it appears that soft skill training is usually compulsory, coaching is used more selectively. With its one-on-one format, coaching is seen as an expensive means for improving the consultants' performance (respondents C₂, C₄ and C₅). This may explain why coaching tends to be limited to the higher consulting ranks, such as partners or principals (respondents C₂, C₃ and C₅). Overall, management consultancies put great emphasis on the soft skill development of their consultants. One consulting firm administers as many as 16 different soft skill training programmes (respondent C₃), while another maintains a network of 60 coaches (respondent C₆).

The training of soft skills in consulting firms	
Respondents	C ₁ Soft skills are addressed through training with external providers while hard skills training is offered by internal consultants.
	C ₂ Training is performed face-to-face by internal trainers with 8 to 25 participants. Coaching is expensive and therefore only offered to partners or principals. There is no programmatic link between training and coaching. The more senior the training participants the further away is the training location from the home office.
	C ₃ All levels receive soft skills with emphasis on the two most junior levels with classes of 4 to 10 consultants. There are 16 different soft skills training programmes. Coaching is offered at levels starting with the project management level.
	C ₄ The soft skills training programmes include communication, facilitation, presentation, project acquisition and managing client teams. Methods include role plays and case studies that consultants can actually try out. Coaching happens very rarely. There is a critical attitude towards the cost-benefit relationship although the experience has been positive.
	C ₅ All levels receive soft skills training. At lower levels there exists compulsory training for client communication, presentation, self-awareness, and meetings. In higher ranks, leadership is the main topic. There is use of both coaching and training. Coaching is costly and time consuming. The higher the level, the more the firm relies on individual coaching.
	C ₆ There are compulsory and optional training seminars on presentation, presence or team and client leadership, lasting between 3 and 8 days. With some external trainers, the philosophy is that the experienced consultants train the younger colleagues. Consultants are free to explain their coaching needs. A network of 60 handpicked external coaches is used to support coaching engagements of up to 5 months.

Table 5-31: soft skill training in consulting firms [C₂₁]

Trainer requirements and their need for management or consulting knowledge

Among the general criteria mentioned are seniority (respondents C₁, C₂ and C₃) and expertise (respondents C₃, C₅ and C₆). Further suggestions include a distinctive personality (respondent C₃) and the ability to adjust to fast and eager learners (respondent C₆) who should be developed in a relatively short time (respondent C₅). Another articulated requirement is that training methods should reflect special ideas and views while challenging participants (respondent C₃). However, the overwhelming requirement documented in Table 5-32 and specified further in Table 5-33 is the need for understanding of the specific nature of the consulting business.

It is highly important that the trainer understands what happens here, what challenges in management or in consulting are. As far as management consultants are concerned, these are young dynamic people who are interested and who do not need to be extra motivated, but merely be supported, because this is the way they operate. It is important to understand that target group. This includes basic understanding of the daily job of a consultant. I would not expect the trainer to go deeper than that or even expect that the trainer works as a consultant. It is actually quite interesting if somebody comes from a different area. [...]. Maybe it is not important to know the topics in-depth, but understanding the consultants' vocabulary and using it in training is helpful for gaining credibility and acceptance.

Respondent C₃

It is reported that some trainers totally failed or even “left almost crying because they were so demoralised by our people, since the trainer’s proposals did not reflect any application to consulting” (respondent C₁). None of the respondents demand soft skill trainers to have a consulting background, although some sort of industry experience is desired by respondent C₂, while respondent C₃ thinks that witnessing consulting situations would be a useful insight for a potential trainer. But in summary, a lack of understanding of the consultant’s specific reality is seen as a grave limitation.

He should know the setting in which consultants operate. He must know the problems, fears and worries of his clientele. That is, he must be in a position to understand what kind of people he deals with, because only then he can adjust appropriately. A deep knowledge is certainly not important, but he must understand the target group 100 percent.

Respondent C₅

The worst thing, I would say, is when there are psychologists or sociologists who come along and talk about something. And they have no idea about business. This is really on the borderline. In any case, he must have a business background and know how business works. He must present examples, which not only relate to soft skills. He need not be from consulting but somehow from industry.

Respondent C₃

		General requirements for soft skills trainers
Respondents	C ₁	The trainer must understand the consulting business. Consultants deal with very senior clients and the trainer must handle that level.
	C ₂	The trainer should know the business. If possible, the trainer should have undergone formal emotional intelligence training. The trainer should be relatively senior.
	C ₃	The trainer needs to be expert, have a senior appearance and possess a setting-apart personality. The used methods and approaches should demonstrate special ideas and views challenging participants.
	C ₄	A successful trainer should instill self-reflection in the participants and should feedback any important general observations to the firm. Furthermore, the trainer need not have consulting experience but must understand the business model.
	C ₅	The trainer must be competent in his or her subject so as to serve as a role model. Trainers should advance people in a relatively short time. It is important for a trainer to be flexible and adapt to different personalities.
	C ₆	The most important thing is that trainers adjust to the kind of people we are: fast and eager learners. They must be true masters of their subject in order to be accepted by the participants.

Table 5-32: general requirements for soft skill trainers [C₂₂]

		Need for trainers to have management or consulting knowledge
Respondents	C ₁	Some trainers totally failed because they were not able to deliver practical applications meaningful to consultants.
	C ₂	The worst thing is if trainers have no idea about the business world. They must know how the consulting business works. They do not have to be from the consulting industry but have to have experience in some industry.
	C ₃	Very important. They must have a basic understanding of management and consulting. It is an advantage if a trainer has witnessed consulting situations. They must know the vocabulary to be credible.
	C ₄	A trainer must be able to picture the consultants' situation. Of course, it is easier if a trainer has some consulting experience.
	C ₅	It is not so important, but the trainer must know the operating setting and the problems and fears of the participants.
	C ₆	There is no need to have been a consultant, but the trainer should understand what consultants do.

Table 5-33: need for trainers to have management or consulting knowledge [C₂₃]

Training delivery: training versus coaching; training frequency

As can be seen in Table 5-34, most respondents acknowledge the legitimacy of both training and coaching. Training in a group is credited for the learning that takes place among participants (respondents C₂, C₃ and C₅). Coaching, on the other hand, is seen as appropriate in the case of person-specific work (respondents C₁, C₄ and C₅) or as the natural format for the higher consulting ranks:

For many topics I would suggest the training to happen in a group. Especially for communication ability, even if the emphasis is on the dialogue between two persons. An important benefit of the training is the exchange among different people. There, one can observe how a colleague performs in a role-play and how he behaves. Individual coaching makes sense if the topics are too personal to be shared with others in a group. Especially at the higher hierarchical levels, there are themes where one does not want a colleague to be present. And then there is the pragmatic issue of time: there exist, of course themes that could be dealt with in a group setting, but it is quite difficult if principals cannot make it for the same date.

Respondent C₃

The comments concerning the frequency of training and coaching (see Table 5-35) vary. Some respondents testify a yearly or bi-yearly training frequency for soft skills, especially at the beginning of consultants' careers (respondents C₁, C₄ and C₆).

There is a continuous change of roles. The first change is when you become a consultant and you are not a student or something else anymore. And then it continues with repeated change of roles: you become a senior consultant, a team manager, a partner, a senior partner, and a director. These role progressions are accompanied by compulsory training aimed at preparing individuals before they assume the new role. [...] And this is compulsory – at the beginning training is yearly and then every two to three years. And then there exists further training, depending on what the individual believes to need, or, depending on the outcome of our assessment committees. People are assessed twice a year.

Respondent C₆

Other respondents find that the demands of client projects do not always allow consultants to pursue training when scheduled (respondent C₂), or that formal training is actually less important than training on-the-job (respondent C₅). While some experts (C₁, C₃ and C₄) point out the importance of a continued training, there is no indication that a follow-up culture actually exists in consulting training in the sense of a training

being routinely complemented by a follow-up training. Coaching is positioned as either a follow-up of the training (respondent C₃), as a result of the individual demand (respondent C₆) or, as previously mentioned, as a format for more senior consulting professionals. The frequency of coaching is estimated to be once or twice a month (respondents C₁ and C₂) during a maximum period of around six months (respondent C₆).

Group training versus individual coaching	
Respondents	C ₁ It can be in a group. Coaching is important when working on individual specifics and for protecting the employee in case of personality-oriented work.
	C ₂ The advantage of a group is learning from others. The size of a group should be limited. Group work is cost efficient and the last 20% of improvement can be dealt with in coaching.
	C ₃ A lot of topics should be trained in a group context, because participants benefit from the exchange on mutual observation. But especially in the higher ranks, there are topics where the presence of colleagues is not desired. The firm has a format where a one-hour training is followed by one hour of individual coaching. Up to twelve coaching sessions may extend over a period of two weeks to two months.
	C ₄ In principle, both makes sense – it depends on the topic. Standard topics such as communication or presentation bear little risk of personal damage. Personality work, however, should occur in an individual setting.
	C ₅ The preference should be given to small group settings, because they enable mutual learning, whereas individual coaching is very exhausting. Coaching should be used selectively to overcome individuals' specific problems.
	C ₆ Both exist. If there is a new, uniform demand, a training is developed. If the demand is too small for a group or if the work concerns individuals' personality, then coaching is enabled.

Table 5-34: group training versus individual coaching [C₂₄]

Frequency of training and coaching	
Respondents	C ₁ Soft skills training is offered yearly during the first three years, but it should really be more ongoing. Coaching should be demand-driven. The job demands allow at most a bi-weekly frequency of coaching sessions. Ideally, a coach would observe a consultant on-the-job in presentations twice a year.
	C ₂ The reality is that consultants go to training seminars not when they need to, but when they have time. Coaching spans 6 months, once a month. Sometimes this coaching timing is applied to entire groups.
	C ₃ While stand-alone training seminars are the reality, a short follow-up would be ideally three months after the training, followed by two more refresher training or coaching sessions.
	C ₄ It is difficult to generalise. Training seminars aimed at behavioural change need follow-ups. For soft skills training the frequency should be every six months.
	C ₅ What is important is the achievement of individuals' development. Formal training is less important than a regular coaching on-the-job provided by a coach or a project manager.
	C ₆ Timing is a function of two things. The compulsory training seminars should be prior to progressing to the next level and individuals' training needs should be identified in performance evaluations.

Table 5-35: frequency of training and coaching [C₂₅]

5.3.3 Specific soft skills

Communication ability

As displayed in Table 5-36, all respondents stress the fundamental importance of communication ability and assert the existence of compulsory training seminars offered to consultants. While these training seminars typically exist at entry level, such seminars may be offered in fact at “junior, middle management and management levels” (respondent C₂). In contrast to training seminars, the instrument of individual coaching is used more selectively.

Coaching is treated separately from the communication training we offer. Coaching is used in special cases where a consultant’s development need was identified in a performance appraisal stating that he or she must work on this topic. If this can be accomplished by coaching, one decides if the employee receives support or if it makes no sense.

Respondent C₁

Communication training seminars can typically include interview simulations (respondent C₃ and C₆), presentations, rhetoric and story telling (respondent C₂).

Soft skill: communication ability		
Respondents	C ₁	Very important. They are trained in a two-day format at basic and refresher levels. Coaching, a novel approach, is arranged individually and may emerge from an individually identified development need. Coaching ranges from 3 to 10 sessions. Coaching can take place just with the coach or at the client’s site for working on a concrete problem.
	C ₂	Very important. It is trained at three levels: junior, middle management and management. Early training addresses basic presentation delivery while advanced training deals with a high level of rhetoric, inspiration and storytelling.
	C ₃	Very important. It is addressed in seminars lasting two or three days. One training involves real clients who give feedback on consultants’ communication. Body language, voice, gestures and expression are not explicitly addressed. Coaching is offered at higher levels.
	C ₄	It is essential. It is mainly addressed through an initial training addressing communication mechanisms and problem solving through communication.
	C ₅	Very essential. A training example would be “client interviews”, where consultants learn to deal with different communication types in different situations.
	C ₆	Very important. Presentation and interviewing are specifically trained. But most of learning is on-the-job through stretch assignments.

Table 5-36: the soft skill "communication" [c₃₁]

Presenting

Without exception, all respondents stress the importance of presentation skills (see Table 5-37). This is because client presentations are the standard mode for delivering and showing project results in the consulting world (respondents C₁, C₂, C₃, C₄ and C₆). Presentations occur at typical moments in a client project’s life cycle.

Presentations take place at the client’s site. [...] At the beginning, the project ideas are presented. This is the proposal presentation. The big final presentation is, of course, the most important. But there exist intermediate presentations along the way.

Respondent C₃

While presentation skills are “mainly trained at junior levels” (respondent C₂), some interviewees express that developmental programmes also exist at senior levels, either in the form of training or coaching (respondents C₁, C₄, C₅ and C₆). As for the content of presentation training, body language and voice are mentioned as training subjects (respondent C₆), while there seems to be some overlap with communication training (respondent C₂).

Soft skill: presenting		
Respondents	C ₁	Less important at junior levels and more important at senior levels. Client presentations are classic. Presentation is trained explicitly at the local office and with a limited part in a week-long central training for each rank. At the highest ranks, presenting may be addressed through individual coaching.
	C ₂	Very important because presentations are the mode in which consultants deliver their results. Whether it is a proposal, an intermediate or a final presentation. There is overlap between communication and presentation skills. It is mainly trained at junior levels.
	C ₃	Very important. Mainly performed at the client’s organisation. Presentations include project idea, proposal presentations and, most importantly, the final presentation – with some intermediate presentations along the way. There is a one-day training dedicated to it.
	C ₄	Very important. Consultants may have to present several times a week. There exists a standard compulsory training programme. At an advanced career stage, consultants receive individual coaching.
	C ₅	Very important. Different training seminars exist for different consulting levels and situations. For example, there exists a separate presentation training for the delivery of proposal presentations.
	C ₆	Very important. Results are presented and therefore presentations must be very good. Presentations are addressed in training including body language and voice. Partners may receive special training before important presentations.

Table 5-37: the soft skill "presenting" [c₃₂]

Initiative

Taking initiative is seen as very important by all interviewees (see Table 5-38).

This is important to very important in our profession. We may sometimes be forgiving if an employee is totally new in our organisation. But the more senior somebody becomes, the more important it is to show initiative. [...] What we say is that a consultant must drive a project and not wait until they receive work packages.

Respondent C₁

However, despite the importance of initiative in consulting engagements, there is a unanimous consensus among the interviewees that this skills area is not a matter of training. The reasons are twofold. Firstly, the ability of taking initiative is merely expected; therefore, hired candidates are tested on this ability prior to joining the consulting firm (respondents C₁, C₂ and C₆). Secondly, taking initiative is viewed as an attitude that is very much part of the culture in consulting. Therefore, it is an attitude that is merely expected (respondents C₁, C₄ and C₆).

We do not train it. This has to do a lot with attitude and mostly with the personality. You cannot change this through training. If an employee does not show initiative, we try to address it though the consultant's superior or coach.

Respondent C₄

		Soft skill: initiative
Respondents	C ₁	Important to very important. Consultants should not just wait for work packages but actively help driving projects. Taking initiative is not trained but merely expected.
	C ₂	Important as a skill but less important for training. Usually, hired consultants possess the required drive.
	C ₃	Important. It is a precondition for consultants, we have no training in this area. They are expected to contribute actively even with opposing opinions.
	C ₄	Initiative is very important. It is not trained. It cannot be trained but is a matter of attitude and personality.
	C ₅	Important, since clients are guided proactively. It is partly dealt with in a training dedicated to business advisor skills, which train how to steer clients and projects.
	C ₆	Very important, but expected at entry. It is not trained but is part of the culture. Therefore, it is not a real issue.

Table 5-38: the soft skill "taking initiative" [c₃₃]

Collaboration and teamwork

All respondents without exception judge collaboration and teamwork to be critical. The reasons are that team work is the nature of consulting and that every new consulting engagement results in a new constellation of team members, often drawn from different expert groups of the consulting firm’s organisation.

Teams are repeatedly formed and re-formed. This can last six weeks, endure a year, and then again last three months. Each project is staffed with new people. This means that there must exist an ability to adapt quickly and to achieve teamwork effectively.

Respondent C₁

Collaboration and teamwork training can come in different forms and at different levels. While this skill may be addressed at junior-level seminars (respondent C₂), the project manager level is the most likely to address this topic in profound ways (respondents C₁, C₄ and C₅). However, some consulting firms may lack training in this area (respondent C₆) or address it only implicitly in training seminars dedicated to other skills (respondent C₃).

Soft skill: collaboration and teamwork		
Respondents	C ₁	Very important, because projects are repeatedly staffed with different and new consultants, requiring quick adaption and team work. This is addressed in both project management and leadership training. For example, a project manager writes down expectations for working together and then invites others to share their opinion.
	C ₂	Important, because teams are redefined regularly. However, it is also less important because a consultant can always start anew in the next project team. Some partners have little team work ability. Team work is addressed in two junior-level training seminars.
	C ₃	Very important, since consultants must work in teams. A practical example would be case team meetings. No training exists to specifically address team work. It appears implicitly in communication training programmes.
	C ₄	It is critical, since consultants encounter different colleagues in different projects. There is no explicit training but the topic is part of every training programme, especially of project management. Team orientation is a formal criterion in the hiring and promotion processes.
	C ₅	Very important. Especially because consultants work with colleagues from different areas. There exists a training called Efficient Team Leadership, which addresses how a team can be formed containing different experts and personalities.
	C ₆	Very important. But team work is not trained directly.

Table 5-39: the soft skill "collaboration and teamwork" [C₃₄]

Creative thinking

All respondents perceive creative thinking as essential (see Table 5-40). In consulting, creativity is positioned as part of the central problem solving work, especially when dealing with complexity (respondents C₁, C₂ and C₆). Hence, creative solutions are seen as the true content that consultants generate. Creativity is a source of differentiation for consulting firms, especially if they claim innovation leadership (respondents C₄ and C₅). Half of the respondents witness the inclusion of creative thinking as part of the early stage consulting training seminars or coaching (respondents C₁, C₂ and C₆). Creativity training elements include teaser exercises and brainstorming (respondent C₁), generating creativity through asking clients questions (respondent C₂) or addressing the whole range of creativity techniques (respondent C₆). The other half admits the absence of training initiatives addressing creativity. However, in such cases, creativity is stimulated through organisational instruments, such as awards or innovation platforms (respondents C₄ and C₅).

Soft skill: creative thinking		
Respondents	C ₁	Important. Consultants need to perform problem solving and think outside their box, although reliable tools exist for many situations. Creativity is trained in an initial training seminar. For example through teaser exercises where participants have to brainstorm about simulated survival situations.
	C ₂	Very important. This is the true content consultants generate. They deal with complexity by being creative. There exist training modules helping consultants structure problems or using brainstorming techniques. There exists a coaching programme teaching consultants how to guide clients creatively through problems by asking questions.
	C ₃	Very important. It fits our tradition as we not only recruit business graduates, hoping to achieve novel solutions. It is not trained, but there is a method called mind discovery offered by an HR colleague to interested consultants.
	C ₄	It is essential because of the firm's claim for innovation leadership. Especially for specialists dealing with new consulting product development. Creativity is not trained but incentivised through awards.
	C ₅	Very important. Especially for developing new consulting projects that have not existed yet. This innovation is important to differentiate among the competition. Creativity is not trained but stimulated through an international innovation platform called I Zone.
	C ₆	Consultants must have this problem-solving skill, which can only partly be trained. There is a training on creativity techniques. Usually client problems require the development of novel frameworks.

Table 5-40: the soft skill "creative thinking" [C₃₅]

Emotional intelligence

Emotional intelligence is judged to be very important by all interviewees (Table 5-41) – or in fact as “the number one topic” (respondent C₂). It is considered to be generally crucial in client interactions.

It is important to read between the lines in a client’s work and to understand what lies behind it; the ability to communicate in different ways, the ability to build relationships and trust. You can only build this when you manage your own emotions and understand the emotions of others.

Respondent C₂

For a consultant is important to understand the many stakeholders including the executive board, team leaders and administrators – to understand why they have different views of a problem and what their interests are behind it. [...] Sometimes employees of clients’ organisations are blocking in a workshop or make commitments they cannot hold. When one observes that, it is important – using emotional intelligence – to identify the reasons behind it.

Respondent C₄

By and large the respondents either notice the absence of emotional intelligence training, or viewed it as part of leadership training seminars.

Soft skill: emotional intelligence		
Respondents	C ₁	Important. Particularly when assuming leadership functions. Someone driving the consulting team to exhaustion would lack emotional intelligence. It is not trained.
	C ₂	It’s the number one topic. Especially in the service sector. A practical example is reading between the lines in interactions with clients including relationships and trust building. This requires an understanding of one’s own and others’ emotions. It is addressed as part of leadership training, which includes self-awareness tests and peer feedback.
	C ₃	Very important. It is crucial to put oneself in the shoes of the client, throughout the relationship. It is not trained.
	C ₄	Very important and critical. Client situations can be very difficult, presenting painful measures. Hence, it is important to deal with people issues and promote buy-in. Emotional intelligence helps decipher interests. Consultants improve this skill by learning how different people can be. This is partly addressed in leadership training using models like MBTI.
	C ₅	Very important. Hard to pinpoint because it is part of communication ability. Leadership training programmes presenting different personality types include facets of emotional intelligence.
	C ₆	Very important. It has gained importance over the last 7 years. It is really equated with relationship handling. One third of the training capacity is devoted to it.

Table 5-41: the soft skill "emotional intelligence" [c₃₆]

Stress management

All respondents acknowledge the phenomenon of stress, since consultants are often expected to work between 70 and 80 hours a week. The pressure is immense and may increase the longer a consultant stays with a consulting firm, since the demands increase at higher consulting ranks. Most respondents (C₁, C₃, C₄ and C₅) witness the absence of stress management training in their organisations. Stress management abilities are expected by new hires and are emphasized in the recruiting process.

Consultants work four to five days at the client’s site. Thus, they are separated from their personal and private environment. The working hour demands are very high and dealing with clients is a psychological challenge, too. It is a very demanding work environment. I would tend to say that, in fact, all consultants are subject to stress, but they deal with it in different ways. We build on hiring employees who bring along stress resilience.

Respondent C₄

While other respondents point at some form of training, these initiatives usually are limited to certain stress handling aspects such as time management (respondent C₆).

Soft skill: stress management	
Respondents	C ₁ Very important. Consultants work many hours away from home. It is not trained since consultants are assumed to know what to expect. A consultant may receive coaching when facing difficulties with work-life balance.
	C ₂ Important. A consultant incapable of handling stress cannot be successful. Consulting is a deadline-driven business and the work load can be 18 hours a day. A training is offered to divert the issue of hours and stress to the topic of energy. This training helps consultants understand the energy they invest and receive through their work.
	C ₃ Very important. Late hours and time pressure are part of the business. There exists no dedicated training seminar other than a two-day time management module.
	C ₄ Important. The time consuming work and work-life balance are real issues. There is no dedicated training except for time management and self-organisation. Care is given to recruit consultants able to handle stress. Consultants may take a leave or work part-time.
	C ₅ Important. A certain level of stress resilience is expected, with consultants working 70-80 hours a week at high performance. No training exists, but in some training seminars for managing consultants there are elements of stress handling and work-life balance.
	C ₆ Becomes more important the longer consultants stay with the company, since the pressure at higher levels is immense. There exists a time management seminar, but it is mainly addressed in individual coaching.

Table 5-42: the soft skill "stress management" [c₃₇]

Leadership

The ability to lead is unanimously seen as critical in the relation-driven consulting business with an increasing leadership skills importance throughout a consultant’s career progression (see Table 5-43).

As a consultant you have to lead new people every time. Once you have a team, you must shape and inspire. Another aspect is that you must get the client to follow you. The people you are surrounded by must perform work, which is not always very great. Hence, some leadership ability is required.

Respondent C₂

Leadership is mostly addressed at project management level, often as part of project management training (respondents C₂, C₃, C₄, C₅ and C₆).

For example, we have dedicated project management training. One day for the topic: “how do I lead a project team? How do I give feedback?” In addition, we offer a two-day programme addressing the question: how do I lead as a project manager?

Respondent C₂

		Soft skill: leadership
Respondents	C ₁	Very important, the more a consultant’s career progresses. A managing consultant must lead four to five consultants. There exists an established leadership training.
	C ₂	Very important. From the project manager upwards. These more senior consultants must lead consultants clients, sometimes convincing them to do unpleasant work. A lot is invested in leadership training.
	C ₃	Very important. Starting at project manager level. There is a four-day compulsory training for project managers focusing on all facets of leadership and leadership communication – given by an external trainer.
	C ₄	Important, beginning at a certain stage. After two years consultants assume responsibility for part of a project. In addition, there exists line responsibility. There exists a two-stage training programme in leadership in addition to a project manager training.
	C ₅	Very important. Leadership training exists at different levels: project manager, manager -senior, director and partner. Some seminars focus on personality rather than instruments.
	C ₆	Very important. Because consultants become project managers in three years. Leadership is easy because consultants are intrinsically motivated. On the other hand, clients need to be managed while handling partners, as well. There exists a project manager training.

Table 5-43: the soft skill "leadership" [c₃₈]

Developing others and coaching

All interviewees express the importance for more senior consultants to develop and coach their junior peers (see Table 5-44).

From the project management level onward, it is the duty to develop one's colleagues. This also happens through the appraisal role. The project manager is the first person to look after the implementation of consultants' required development.

Respondent C₃

It is really part of leadership ability. If I cannot develop others, I cannot be a leader. When I develop employees, I must be able to help them individually. Whether one calls it coaching, I do not know. But I must be present when certain scenarios emerge and help others to help themselves.

Respondent C₆

Similarly to leadership, the ability to develop and coach others is sometimes addressed in the context of project management training (respondents C₃ and C₆).

		Soft skill: developing others and coaching
Respondents	C ₁	Very important and part of the firm's culture. There is no formal plan but hopefully higher level consultants provide coaching to younger peers.
	C ₂	Important. As most learning is on-the-job, project managers become trainers. There is a coaching programme teaching progressed consultants how to coach their colleagues at lower levels. Good consultants get a coach assigned, the bad ones have to leave.
	C ₃	Important. Starting at a project manager level. It is seen as the responsibility of the project managers on assignments. Part of the project management training dealing with this aspect.
	C ₄	Very important as part of leadership. The emphasis is on giving employees a long term perspective in our company. It is important that managers understand the importance of their subordinates for their work.
	C ₅	Very important. Really a part of the ability to lead. The firm uses a coaching framework for clarifying how employees are developed by their superiors.
	C ₆	Very important and is integrated with the leadership training. It is the project manager's responsibility to take care of consultants' development. This is addressed in the project manager training.

Table 5-44: the soft skill "developing others" [c₃₉]

Soft skills not previously mentioned

To ensure a complete picture of the soft skills needed for consultants, they were asked to voice any skill overlooked in the questionnaire list. Among the responses were: negotiation, self-management, conflict management, leadership for women, customer orientation, facilitation and presence (see Table 5-45). However, many of these items

were judged by the respondents to be sub-aspects of the soft skill set previously explored.

		Soft skills not previously mentioned
Respondents	C ₁	Conversation and negotiation is part of the firm's one-day training programme, a one-day training.
	C ₂	Self-management, networking, relationship management and conflict management.
	C ₃	Women in business. Focusing on leadership issues, specifically for women.
	C ₄	Scanning the firm's competency model: self-reflexion, team ability and customer orientation.
	C ₅	Facilitation, guiding conversations, dealing with conflicts. Although this can be seen as part of leadership: communication and emotional intelligence.
	C ₆	Presence: the ability to show what you think and what you can do. The firm emphasises its value of "obligation for dissent". A training has been recently developed to address presence in the sense of visibility.

Table 5-45: soft skills not previously mentioned [C_{3X}]

5.3.4 Use of performing artists

Experience with stage performing artists as trainers and openness for unconventional methods and performing arts trainers

Four of the six respondents had some prior experience with performing artists (see Table 5-46). Their use of artists was very diverse including presentation and language coaching (respondents C₂, C₅ and C₆), a one-time show on body language aimed at entertainment (respondent C₆) and the fully-fledged use of an organisational theatre (respondent C₄).

Although the experience with artists is not always well received (respondent C₄), all respondents are open for unconventional methods and performing arts trainers (see Table 5-47).

We permanently try out new approaches. Some of our employees are very open for this and then we give it a try. However, we try to think through if it is appropriate for our audience.

Respondent C₆

Experience with stage performing artists as trainers	
C ₁	None.
C ₂	Some actors with consulting experience were contracted due to for presentations skills as part of the standard curriculum.
C ₃	None.
C ₄	An organisational theatre has been used. But with bad results because the consultants, including partners, were not open to this foreign approach. Nonetheless a great potential is seen in using actors for presentation skills, because they are used to speaking in front of a big audience.
C ₅	A stage performer has been used for voice training.
C ₆	Yes, a singer giving training in speech and enunciation. Another time there was a body language seminar with a famous performer – primarily a one-time show aimed at providing an impulse for individuals

Table 5-46: experience with performing artists [C₄₁]

Openess for unconventional methods and performing arts trainers		
Respondents	C ₁	It depends on the training. Spontaneity through theatre could be an example. Other known possibilities are voice training, or an opera singer teaching breathing techniques.
	C ₂	We have already done it, with success.
	C ₃	Very open, because it falls in the category of special training, promising new methods.
	C ₄	We permanently try out new things. We have employees open for this, motivating us to have a try.
	C ₅	There is an openness to unconventional training methods, regardless whether the trainers are performing artists or not.
	C ₆	Artists have already been used but they must gain understanding of the business.

Table 5-47: openness for unconventional methods and performing arts trainers [C₄₂]

Potential advantage of using stage artists as trainers

The respondents identify a variety of complementary features that position soft skill training with performing artists as particularly attractive (Table 5-48). One aspect is the credibility of artists, who are assumed to use demonstration rather than lectures (respondents C₂ and C₄). Other aspects include the innovative approach (respondent C₅) or the holistic nature, because stage artists are experts in finding improvement areas (respondent C₄).

Entertainment is another advantage, since a less handout-oriented training can be fun and can release impulses unlikely in a normal training environment (respondents C₁ and C₅). Furthermore, some credit artists with training that is particularly intense and effective (respondents C₄ and C₅), resulting in faster training results (respondents C₂ and C₅). Finally, an arts-based training is viewed as suitable for addressing emotional aspects while building on emotions to help participants of the training memorise newly learned aspects (respondent C₆).

Potential advantage of using stage artists as trainers	
Respondents	C ₁ More fun, less handouts and more of common experience in a group.
	C ₂ The ability of these trainers to show rather than talk about it, thereby being faster and more convincing. Also, performing artists are better at recognising what to improve.
	C ₃ Participants leave their comfort zone. This leads to a greater training effect. The training is more intensive and participants may try out reduced intensities in their daily work.
	C ₄ Performing artists are trained over many years and are used to stand on a stage with an audience noticing every little detail. The artist is used to dealing with a difficult or reserved audience. This can be compared to client communication. For training participants, the experience is more intensive and the feedback is broader.
	C ₅ A greater effect can be achieved much faster – a catalyst effect. Using stage artists, it is easier to break up old behavioural patterns. In addition, a stage setting may release creativity and impulses impossible in a normal environment.
	C ₆ Artists may better trigger emotions, which are important for memorising new skills.

Table 5-48: potential advantage of using stage artists as trainers [C₄₃]

Appropriateness of training with stage artists for different consultants

As can be seen in Table 5-49, most respondents acknowledge the fact that among consultants - an audience viewed as generally being sceptical - some may be more open to arts-based training than others. This may depend on their level of extroversion (respondent C₅). Particularly, the partners of consulting firms may be reluctant to participate in such training seminars (respondents C₃ and C₄).

Not everybody will be open for this. But it really depends on personality. I believe that at the highest career level, one needs to check if there is really openness at partner's level.

Respondent C₃

I think this is suitable for everybody. But the fear is very high. If it is done in a group, the question is always how one appears in front of others. Although partners would never admit it, it is very important for them how their employees perceive them: will I make myself ridiculous?

Respondent C₄

In regard of such risks, one possible conclusion is to make arts-based training participation voluntary or to offer it in a coaching format (respondents C₄ and C₆).

Appropriateness of training with stage artists for different consultants		
Respondents	C ₁	Of course. As in general leadership training, some consultants are more open than others.
	C ₂	No. With an expert stage performing artists, every participant should be satisfied, regardless of the consultant's personality. This has been the firm's experience with unconventional training.
	C ₃	Not everybody will be open for this. It depends on the personality. At partner level, this form of coaching may be appropriate because the participant is not watched by other peers.
	C ₄	In principle, it can fit all, but participants' fears may be high. Especially partners may be afraid of what others, including non-partners, think of them. Therefore, such an experience should be voluntary or carried out individually.
	C ₅	Those who are extrovert may have more fun, but have less to gain in such a training. The introvert participants may benefit more strongly in a short time. Their extrovert peers, however, may help the artists or serve as a role model.
	C ₆	Of course, some are more open or sceptical than others. Therefore, such a training should be voluntary.

Table 5-49: appropriateness of training with stage artists for different consultants [C₄₄]

Risks and dangers of using performing artists as trainers

All interviewees identify potential risks when hiring performing artists as trainers (see Table 5-50). One risk is the danger of being disconnected from the consulting world and culture (respondents C₁, C₃ and C₅).

It is our culture that we say that we prefer to be given a toolbox, where we say: here is where I want to nail, so now I need a hammer. And probably there are limits to delivering a training that way.

Respondent C₁

Another fear is that the transfer of the seminar experience to the consultants' daily work does not take place – either because of lack of courage or lack of knowledge about managing a concrete transfer (respondents C₂ and C₆).

Many might see the stage artists as being distant from reality. That is, the connection between what is shown and the business world is not immediately visible. And perhaps stage artists do not understand the environment in which consultants work, thereby being incapable of tuning in with the target group.

Respondent C₆

Risks and dangers of using performing artists as trainers		
Respondents	C ₁	The consulting culture can be a problem, since consultants desire concrete tools, whereas an artist's contribution may be less tool-oriented. Another risk is that consultants exhausted from work are reluctant to attend seminars with no obvious effect.
	C ₂	Participants may lack the courage to transfer their seminar experience to their daily work, since they may not believe in this transfer. As a result, participants may conclude that the training is useless.
	C ₃	There is a risk if the trainer is too far away from the consulting world and cannot relate to the consultants. Especially, if the trainer is not familiar with the consulting vocabulary.
	C ₄	If implemented well, there should be no risks. There should be little risk when training client interaction. Risks are more likely when providing feedback for more subject-driven situations.
	C ₅	It depends on the trainer who may not understand the work environment or not be able to build the bridge between the training and the job.
	C ₆	The risk is the inability to manage the transfer to the business world.

Table 5-50: risks and dangers of using performing artists as trainers [c₄₅]

5.4 Analysis

So far, this chapter was dedicated to a presentation of the findings extracted from the in-depth interviews with performing arts teachers and HR professionals from management consultancies. As illustrated in Figure 5-3, the purpose of this section is to translate these findings into analysis suitable for advancing the fulfilment of the yet unreached research goals of this thesis: soft skill structuring (5.4.1), transfer clarification (5.4.2) and – after relating these results to the literature review (5.4.3) – model creation for professional practice (5.4.4).

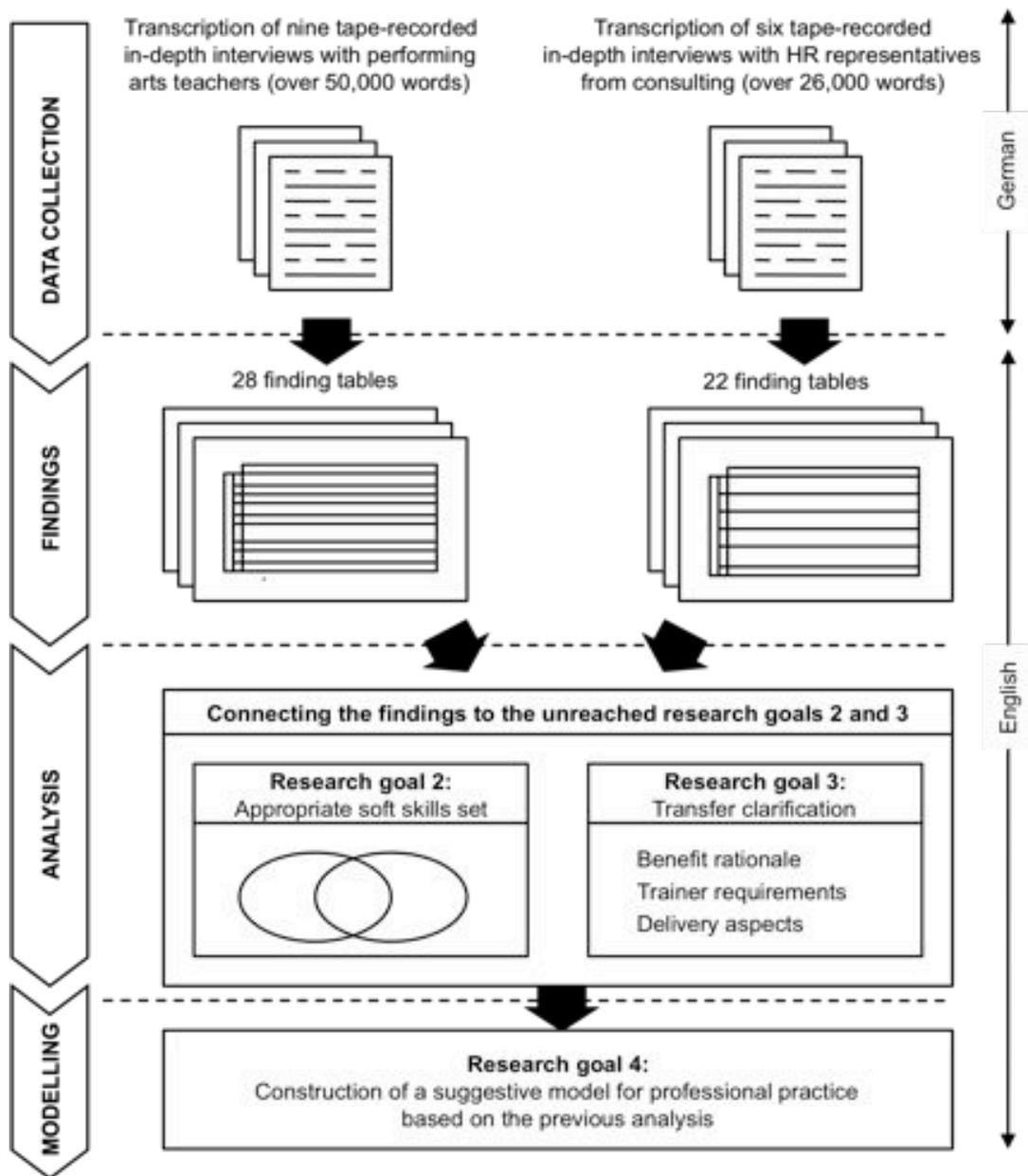


Figure 5-3: deriving analysis from data collection and findings

5.4.1 Appropriate soft skill set

The literature review on soft skills and related subjects performed in chapter 2 has enabled a conceptual clarification of the soft skill notion, thereby achieving the first research goal depicted in Figure 1-1 in the introductory chapter. However, through the same literature scan, it became obvious that there is no standard or agreed-upon soft skill list or categorisation. Likewise, the literature review specific to arts-based training in chapter 3.4 witnessed the absence of suitable soft skill proposals in this emerging

research area. As is shown in the following, the analysis of the research findings of the main in-depth interviews allows the exploration of an appropriate soft skill set.

Communication ability and presentation

As evidenced in Table 5-36 and Table 5-37, communication and presentation skills are highly important development areas right from the start of consultants' careers. These skills are also important for stage artists and are actually trained as part of the corresponding higher education curricula – including exercises suitable for non-artists (see Table 5-7 and Table 5-8). Therefore, these skills should find inclusion in the envisaged soft skill set.

Initiative

The synthesised comments on consultants in Table 5-38 clarify two important points. Firstly, taking initiative is highly relevant for the dynamic work of consultants. Secondly, this skill is merely expected and tested at job entry since it is viewed as a matter of attitude. Furthermore, turning to the performing arts findings, it can be concluded from Table 5-9 that taking initiative is useful for a stage career but is not really part of formal education. In summary: when it comes to the aspect of taking initiative, there is neither a serious training need for management consultants nor an opportunity to use the performing arts, because of the absence of training features transferrable to the business world. For these reasons, this skill should be excluded from the relevant soft skill set.

Collaboration and teamwork

As suggested in Table 5-10, the soft skill area of collaboration and teamwork is addressed in the performing arts mostly through ensemble work. According to the respondents, an ensemble performance can work for non-artists, although with a reduced performance ambition and based on voluntary participation. Clearly, a consultant's job is to repeatedly work in new team constellations on new client assignments (see Table 5-39). Consequently, the item "collaboration and teamwork" deserves inclusion in the list of soft skills that can potentially be trained using performing arts concepts.

Creative thinking

The performing arts findings documented in Table 5-11 identify any kind of improvisation as a way to train creativity. While creativity in the form of song interpretation may not be possible for many business professionals, acting improvisation seems rather feasible. As can be seen in Table 5-40, creativity is part of the value proposition offered by management consulting firms. Therefore, it seems justified to include this skill in the envisaged soft skill set.

Emotional intelligence

While the findings in Table 5-12 do not necessarily witness emotional intelligence as a central concept addressed in performing arts education, there is a certain agreement about music's ability to stimulate or amplify emotions and about the power of role-plays for better imagining the internal state of others. Because of the high importance of emotional intelligence in consulting, whether for building trust or for presenting painful messages with sensitivity (see Table 5-41), both arts-based exercise areas – music and role-plays – deserve attention. Clearly, emotional intelligence is a relevant soft skill category, which should form part of a frame of reference for soft skill transfer.

Stress management

With long working hours and considerable time pressure (see Table 5-42), consultants must be able to handle stress in order to be successful. Innovative training or coaching in this area should therefore be considered valuable. Stress management exercises are quite common in the performing arts. Breathing exercises are a well-known example thereof, which is adoptable by non-artists (Table 5-13). Therefore, stress handling qualifies as a transferrable soft skill set candidate.

Leadership

This skill is highly important in consulting, especially from the project management level onwards (see Table 5-43). The range of performing arts exercises useful for addressing leadership is rather limited. Conducting exercises are an exemption here (see Table 5-14), as witnessed in the literature (Gansch 2006). Therefore, leadership may be included in the soft skill set, but it should be remembered that stage-oriented training in

this area cannot compete with the range of tools available for some other soft skill areas such as communication and presentation.

Developing others and coaching

This aspect is very much part of the culture of consulting firms (see Table 5-44). However, because of the unanimously expressed absence of educational support provided in performing arts curricula (see Table 5-15), this soft skill category should be excluded from the attempt to build an arts-based soft skill set for training purposes.

Soft skills not previously mentioned

None of the respondents from the community of performing arts teachers mention any serious soft skill category missing (see Table 5-16). The respondents from the HR community in consulting refer to some additional soft skills including workshop facilitation, negotiation and conflict management. However, it is clear that these skills are not the subject of performing arts curricula. Therefore, there is no indication of an overlooked skills type.

Figure 5-4 summarises the results of the soft skill identification analysis. The sought soft skill set consists of *communication, presentation, collaboration and teamwork, creative thinking, emotional intelligence, stress management and leadership*. The skill to develop and coach others cannot be addressed through the performing arts. The ability to take initiative is neither demanded for consulting training nor trainable through performing arts exercises. Other skills lying outside the identified soft skills set in Figure 5-4 were filtered through the pilot interviews, which found skills at the organisational level irrelevant.

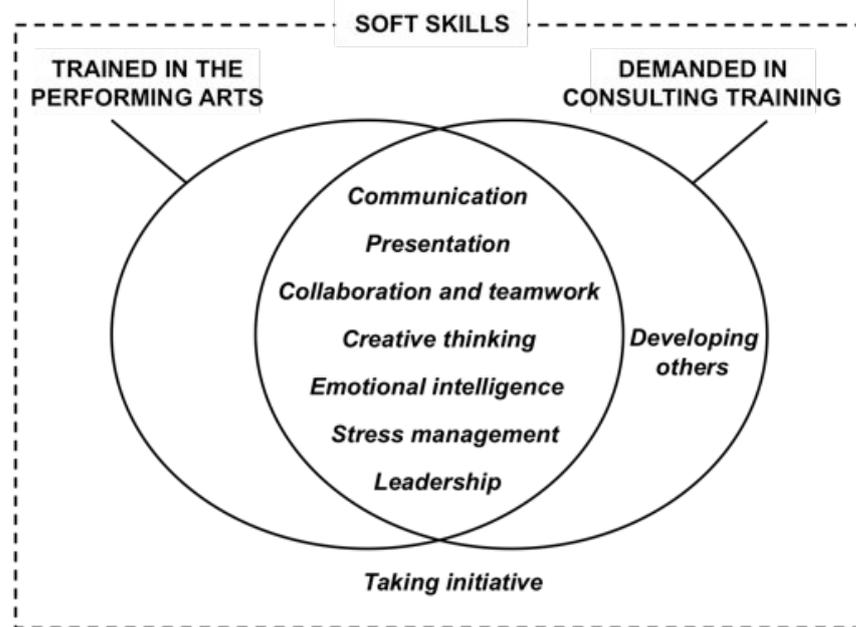


Figure 5-4: identification of the appropriate soft skill intersection set

The resulting figure above addresses the second research goal – the identification of a soft skill framework specifically for arts-based training (see section 1.2). General soft skill models are either represented through one-dimensional lists (see Figure 2-2) or through a particular structure (see Figure 2-3 or Table 2-3). The analysis of the empirical findings in this chapter has revealed no particular hierarchical relationships between the identified soft skills that would suggest a specific structure. Borrowing the traditional distinction between individual, group and organisational levels, one could argue that communication, presentation, initiative, creative thinking and stress management refer to the personal level, while collaboration and teamwork, as well as leadership, belong to the group level. However, representations of skills or capabilities usually become structured when the number of items is around thirty or forty whereas sets with four to eight items typically remain unstructured (see Figure 2-2 on page 13). For that reason, the identified soft skill set in Figure 5-4 shall remain unstructured.

5.4.2 Transfer aspects

5.4.2.1 Benefits of arts-based training

Concerning the benefits to be gained from arts-based soft skill training, there seems to be a general agreement between performing arts teachers and HR representatives from

consulting firms (see Table 5-1 and Table 5-48). Considering the responses documented in the findings, this agreement can be summarised into five themes:

(1) *Soft skill superiority and credibility of performing artists as trainers:*

Performing artists are associated with well-developed soft skills and extroversion (respondents A₁, A₅, A₉ and C₄). Their professional background equips them with the ability “to show rather than talk about it” (respondent C₂).

(2) *Innovative approach:*

Because of their contrasting background, artists can “offer a window through which to escape the work office” (respondent A₅). This creates an environment in which participants’ abilities can be stretched by trying out new things (respondents A₇ and C₅) in an unusual environment.

(3) *Training intensity and effect:*

The innovative training approach is characterised by a high level of intensity (respondents C₄ and C₅). Arts-based trainers are found to possess superior analytical skills (A₆ and C₂) while providing a high level of individual attention (A₇ and A₉). All this leads to a potentially high training effect, which can also be achieved faster (respondents C₂ and C₅).

(4) *Holistic nature:*

Because stages artists must master all the skills simultaneously (respondent A₄), they are good at recognising what to improve (respondent C₂). Hence, the training may be more holistic compared to standard soft skill training.

(5) *Inclusion of emotional aspects:*

Whether theatre or music artists: with their repertoire of expression, artists may better trigger emotions than conventional training providers (respondent C₆). This can produce two different effects. Firstly, an emotional experience helps participants to memorise new knowledge better (respondent C₆). Secondly, the emphasis of emotional aspects (respondent A₇) may be a natural opportunity to include aspects of emotional intelligence in an experience-based training.

(6) Entertaining nature:

Being less handout-oriented, arts-based training can be fun (respondent C1), since artists can charm others (respondent A5) with their difference-based magnetism and their fool's licence. This can release impulses considered impossible in a normal environment (respondent C5).

5.4.2.2 Trainer requirements, training risks and success factors

Looking at the findings (Table 5-2 and Table 5-32), there is an overwhelming agreement in both respondent communities about the need for arts-based trainers to be genuine experts in their field. In addition, all consulting firm respondents emphasise that arts-based trainers must have a good understanding of the way consultants work (Table 5-33) and be aware of the keen and critical training participants, who desire concrete tools (respondent C₁) and may not believe in the transfer potential (respondents C₂ and C₆). Specifically, some familiarity with the language and vocabulary used by consultants is important (respondent C₃). It is furthermore essential to recognise that not every good artist is also a good teacher (participant A₃), and that empathy and pedagogy (respondents A₁, A₃, A₄ and A₉) are critical for dealing effectively with participants and group dynamics. Because an exotic training, such as arts-based instruction, may not be every consultant's "cup of tea", respondents from both communities suggest that participation should be voluntary (A₄, A₅, C₄ and C₆).

Although the findings represent not only aspects of trainer requirements but also training risks and success factors, they essentially revolve around the same issues of causes for success or failure. Therefore, they can be summarised into the following six success factors gained from the above discussion:

- (1) Expertise and seniority.
- (2) Understanding of the nature of consulting work.
- (3) Tailoring the training to the consulting target group.
- (4) Adjustment of the training ambition to the business world and to individuals.
- (5) Empathy and sensitivity for personality-related work.

(6) Consideration of voluntary participation.

5.4.2.3 Group training and individual coaching

There is a consensus among arts professors that both group training and individual coaching must be combined (see Table 5-5). By and large, those responsible for the training in consulting firms acknowledge the relative advantages of the two delivery forms. Thus, both communities praise the group setting because it enables participants to learn from each other (respondents A₅, A₉, C₃ and C₅). Coaching, on the other hand, is preferred when work becomes very personal and when the presence of colleagues is not desired (respondents A₁, A₉, C₁, C₃, C₄ and C₅). When it comes to a combined use of group training and coaching, coaching may be positioned as a follow-up for training, especially because consulting firms often view coaching as a way of fixing those aspects which a group training could not accomplish.

There is, however, a hard-to-deny tension between the views of performing artists and the business reality at consulting firms when it comes to coaching. Consulting firms perceive coaching as a very costly development instrument (respondent C₂), which is typically employed at senior levels (respondent C₃) and should be used more selectively (respondents C₅ and C₆). This clashes with the near-unanimous opinion in the performing arts community that any soft skill intervention is essentially incomplete without individual coaching. This suggests that potential arts-based trainers and coaches need to offer convincing arguments for the importance of the coaching element to learning success.

When it comes to the time span required to achieve actual soft skill improvements, the most frequent estimate expressed is half a year (respondents A₂, A₄, A₆ and C₂). Concerning the frequency, performing arts teachers state that quantity produces quality: the more the better (respondents A₃ and A₈) with weekly coaching sessions as a benchmark (respondents A₁, A₆ and A₉). This idealist view, which may reflect the standard in performing arts higher education, is hard to imagine in consulting where professionals may find the time for coaching, at most, every two weeks (respondent C₁).

The essential analysis concerning the delivery in the form of training or coaching can be captured in the following points:

- (1) For arts-based soft skill training, a combination of group training and individual coaching, typically in that order, is ideal.
- (2) Group training facilitates group dynamics and mutual learning, thereby building overall awareness.
- (3) Coaching is suitable for customised individual work in a trusted environment.
- (4) Profound behavioural changes may require ongoing coaching over half a year.

5.4.2.4 Transfer content

So far, the analysis has identified a set of soft skills addressable through training based on the performing arts (see section 5.4.1). However, it is furthermore desirable to understand how the performing arts curriculum can specifically contribute to an improvement in soft skills. The extracted findings described in sections 5.2.2 and 5.2.3 together with further details from the corresponding interview transcriptions allow the identification of exercise categories, as well as their connections to specific soft skills.

Figure 5-5 summarises the analysis while listing the number of occurrences of the identified exercise categories. In line with the interpretivist research paradigm underlying the research described in this thesis, it should be remembered that the subtle process of matching performing arts exercises with soft skill categories is influenced by the author's interpretation of the responses gained from performing arts teachers. The influence of the author's educational background, a combination of performing arts and management, must therefore be acknowledged when considering the analysis outcome in Figure 5-5 (in accordance with the interpretivist paradigm). To counterbalance the possibility of overly biased interpretation, follow-on plausibility interviews are conducted in order to gain corrective reactions to the transfer table below (see section 5.5).

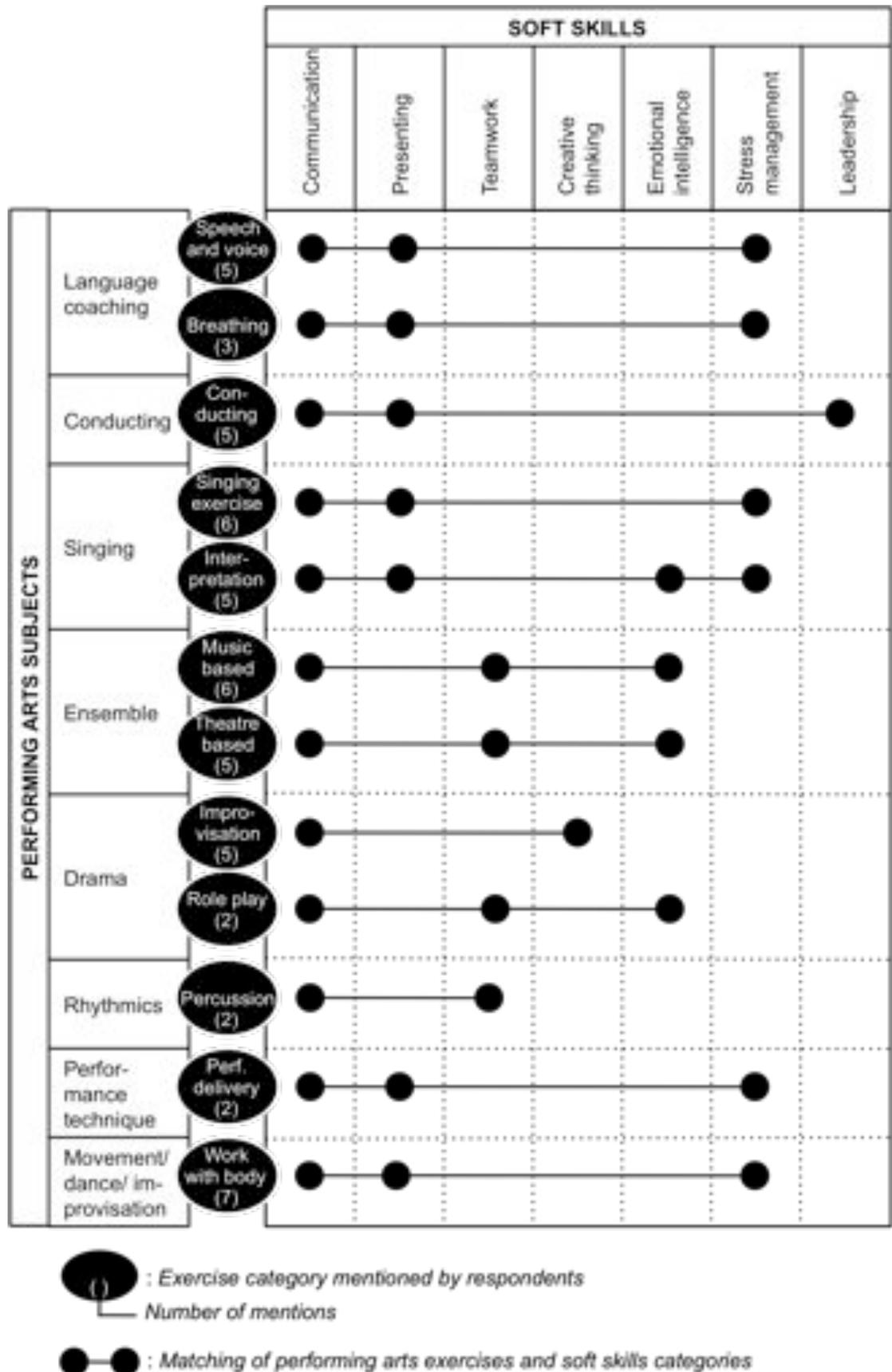


Figure 5-5: transfer table of performing arts exercise categories relevant to soft skill development

5.4.3 Relating the findings and analysis to the literature review

As stated in the conclusion of the literature review chapters, the absence of established theories about arts-based training interventions called for a broad literature review in the areas of soft skills, training and the performing arts. The following sections try to link the research findings and analysis in this chapter to existing literature.

5.4.3.1 Concepts related to soft skills

Soft skills

As identified in the in depth-interviews, leading consulting firms consider soft skills to be of fundamental importance or even view them as a source of competitive differentiation (see Table 5-29). These findings are aligned with the general importance of soft skills (Institute for Employment Research 2004; Gentry et al. 2008) and contradict authors, who believe that soft skills are of lower importance (Klaus 2007) or merely “common sense” (Hunt & Baruch 2003).

The fact that consulting firms invest considerably in soft skill training at all levels (Table 5-31) implies their belief that skills can actually be developed over time. This belief is consistent with the considerable agreement on soft skill training potential reported by McEnrue and Groves (2008).

Emotional intelligence

The concept of emotional intelligence (EI) is criticised in the literature because it lies “outside the scientific tent” (Landy and Conte 2004, cited in Ashkanasy Daus 2005: 8) or because of the lack of trust in its measures (Conte 2005). It was therefore surprising to note, in the in-depth interviews with HR representatives, the widespread acceptance of this concept. Even more, EI is considered very important or even “the number one topic” (repondent C2), because it is necessary for consultants to understand “different views of a problem” (respondent C4).

However, with its “explosion” of research literature (Fineman 2006: 675), EI appears to be overrepresented in academic literature relative to the soft skill notion: as analysed by the author in this thesis, the database “trainer.de” (Training Marketing Service 2010) witnesses four times as many trainers specialising on soft skills than trainers addressing EI.

Communication

Communication ability is often witnessed as the most important managerial skill in management (Gentry et al. 2008; Schiuma 2009) and, more generally, in the world of work (Institute for Employment Research 2010). The skills transfer table constructed in this thesis (see Figure 5-5) offers a distinct perspective on the special role of communication among soft skills in a training context: all improvement exercises include communication aspects. Thus communication can be viewed as playing an enabling role for most other soft skills. Conversely, limited communication ability is likely to limit other soft skill areas.

Some exercises identified in the in-depth interviews with performing arts teachers can be related to specific variables of Norton’s (1978) influential communicator domain model. The variable “animated communication” (Norton 1987: 99) – defined as making extensive use of body language and facial expressions – is trained, for example, in improvisation and role-play exercises. However, a profound substantiation of such links requires further research.

Personality

The topic of personality was not actively addressed in the interviews. However, some performing arts teachers warn that soft skill training or coaching inevitably deals with individuals’ personality. Therefore, such interventions should be conducted in a careful way (see Table 5-4).

The aspect of extroversion, a core dimension of influential personality models (Eysenck 1947; Cattell 1965; McCrea & Costa 1996), was sometimes raised. Some believe that

artistic trainers' extroversion contributes to arts-based training benefits (see Table 5-2) and others assume that extrovert participants are more willing to engage in arts-based training than introverts (Table 5-49). However, a reliable relationship between personality traits and their significance for arts-based trainers or participants can only be established through further research efforts.

Leadership and charisma

The findings and analysis in this thesis support the view that leadership is a soft skill category (Crosbie 2005, Davis et al. 2006; Tobin & Pettingell 2008) and not the other way round. All in all, the empirical inquiry in this thesis found only limited means for addressing leadership through performing arts exercises. However, charisma, which is categorised under the transformational leadership heading (Naidoo & Lord 2008), appears to be addressed more broadly. According to Naidoo & Lord (2008), charismatic leaders are characterised by superior rhetorical abilities and speech imagery. Rhetoric and speech are supported by different performing arts exercise categories identified empirically in this thesis, such as language coaching and performance technique.

5.4.3.2 Concepts related to management training

Management training

According to Delery and Doty (1996), human resource theory distinguishes between the universalist, the contingent and the configurational approach to training. The empirical findings seem most aligned with the contingent approach: the HR respondents clearly insisted on tailoring arts-based training and coaching initiatives to the consultant target group. This was also the opinion of the performing arts professor in the pilot interview. Likewise, an understanding of the nature of consulting work is considered necessary for trainers in order to deliver a successful seminar.

Coaching

The empirical findings consistently emphasise the complementary relationship between training in a group and individual coaching. This is surprising, given that the literature positions coaching as a stand-alone topic. The empirical results have also shown that one-on-one coaching typically becomes more relevant at partners' level, because partners do not want to be observed by others in their professional development. This observation conforms to literature: executives view their existing behaviour as an important reason for their success history (Ramsden & Zacharias 1993) and want to be viewed by others, especially their subordinates, as omnipotent (Schechtmann 2009).

5.4.3.3 Arts-based interventions

The analysis of the empirical results has produced a list of benefits for training initiatives based on the performing arts (see section 5.4.2.1). As shown in Figure 5-6, these findings are consistent with the existing benefit proposals Buswick et al. (2004) and Berthoin Antal (2009).

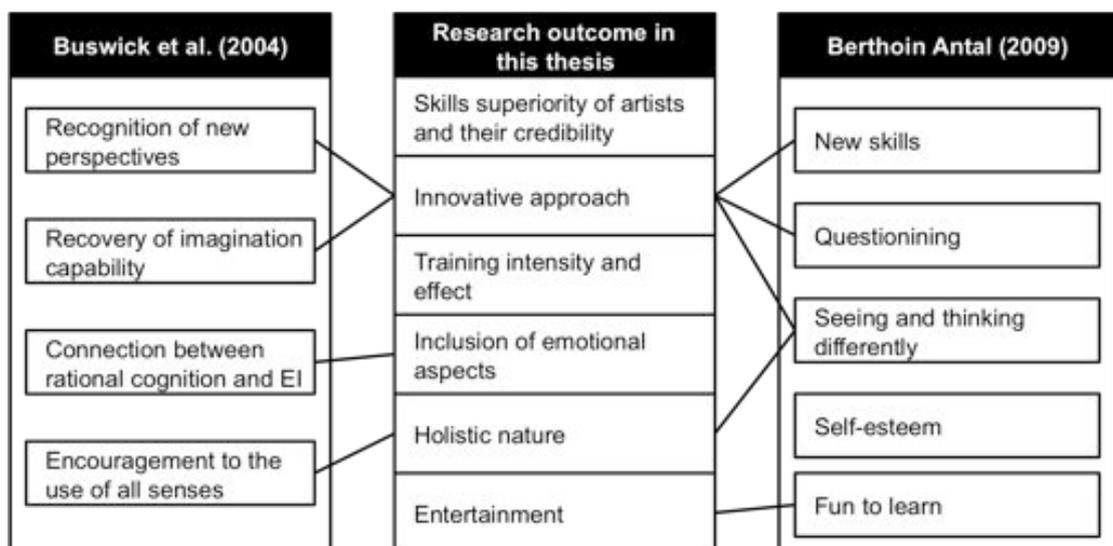


Figure 5-6: comparison of the identified benefit lists with existing proposals

As highlighted in the literature review, non-empirically conceived models on arts-based interventions have emerged very recently. They categorise artistic interventions from a high-level organisational perspective. The findings in this thesis do not contradict these models, but fit into specific categories within these models, namely: the “training and personal development” classification in Schiuma (2009: 5), the “skills transfer” classification in Taylor & Ladkin (2009: 61) and the “individuals at work” and “interactions between people” categories in Berthoin Antal (2009: 45). However, these models, which are too remote from the concrete exercise view taken in this thesis, convey no insights or structure for further processing the empirical results.

5.4.4 Proposal of a resulting model

As discussed above, the existing literature on arts-based interventions remains remote from providing frameworks suitable for modelling the outcome of the research results. With no obvious model theory identified in the existing literature to inspire the translation of the research findings and analysis into a suggestive model, the modelling strategy therefore rests on a visualised summary of the research analysis outcome:

- (1) *Rationale*: Six reasons were identified for favouring an arts-based training relative to standard soft skill training: the credibility of artists, innovation, training intensity and effect, the holistic approach, the inclusion of emotional aspects and entertainment.
- (2) *Success factors*. The analysis resulted in six success factors for arts-based soft skill training: trainer expertise, trainer’s understanding of the consulting context, adjustment of the content, adjustment of the level of ambition, empathy and sensitivity and, finally, voluntary participation.
- (3) *Training content*. The analysis identified seven soft skill categories and nine performing arts topics. These curricular topics and soft skills were substantiated through exercise categories.
- (4) *Training process*. Training and coaching were identified as complementary development means – in that logical order and with relative pros and cons. A typical coaching period of half a year was suggested to be appropriate.

Figure 5-7 captures these central outcomes, except for the detailed list of soft skills, the performing art subjects and their exemplified relationships. Another visualisation is needed to capture that detail. In combination, Figure 5-7 together with the transfer table in Figure 5-5 represent the resulting model proposal.

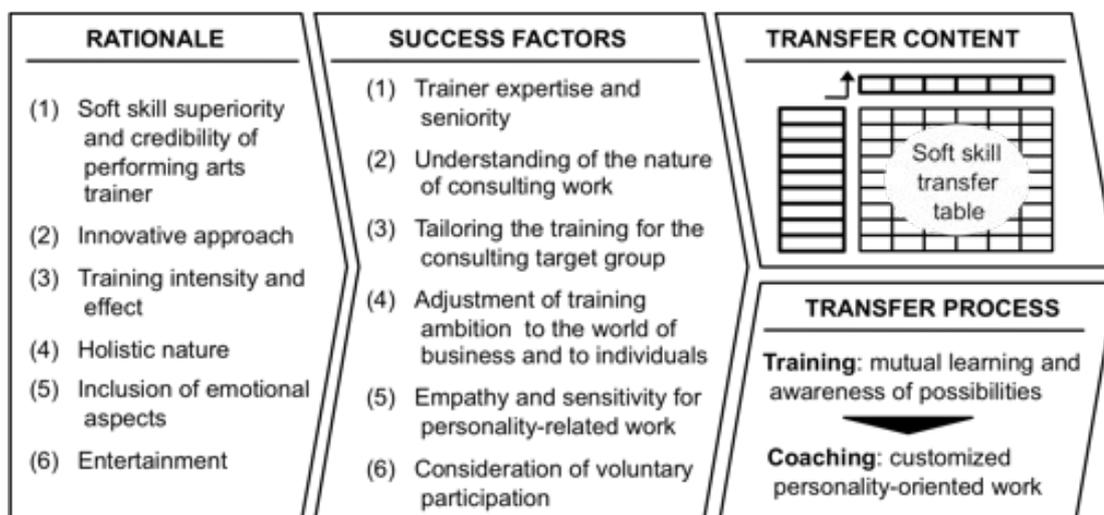


Figure 5-7: resulting model for professional practice

The model's assumed benefits for professional practice are the following:

- (i) *Rationale*: the six points mentioned above can help in the pre-phase of a training engagement. The list could be used to facilitate the marketing of a trainer's service with these empirically found benefits. Clients, such as consulting firms, can use the benefit list when assessing the alternative training possibilities.
- (ii) *Success factors*: this list can help both trainers and clients to avoid pitfalls and reduce the risk of an arts-based training failure.
- (iii) *Transfer content*: trainers with a performing arts background can use the transfer table in Figure 5-5 to structure their existing training approach, discover additional exercise opportunities or seek complementary training professionals. In addition, the table allows the communication of the hard-to-systemise nature of arts-based training delivery in a structured way, whether for selling or training execution purposes. Client organisations may gain a better understanding about arts-based soft skill training, since the transfer provides guidance for exploring the possibilities.

- (iv) *Transfer process*: trainers, as well as clients, may better understand that the use of arts-based learning approaches to soft skill development in business requires significant time and ongoing individual coaching.

However, the model benefits listed above are merely assumed at this point. The partial verification of these advantages is the subject of the next section.

5.5 Exploration of model plausibility

So far this chapter has explored the potential transfer of performing arts skills to management consulting. While the identified connections are based on the empirical inquiry, the plausibility and the utility, from the point of view of potential users, remain speculative. As specified in the introductory chapter, the final goal of this thesis is to propose a model but not to test it. This conservative level of ambition is consistent within the research mission framework of Berthoin Antal (2009) for arts-based interventions, which suggests pilot study efforts prior to engaging in theory development or refined methodologies. Nonetheless, it is useful to receive some feedback on the developed model in order to estimate if the intention associated with it is a realistic one. There are two potential populations of users: soft skill trainers with a performing arts background and consulting firms that select and organise training initiatives. Focus group inquiry is generally suitable for gathering rich feedback. However, in both population groups of interest (consulting firms and soft skill trainers), participants would find themselves face-to-face with competitors and therefore feel uncomfortable to share their views in such a setting. For that reason, preference is given to further in-depth interviews, one for each population group. This limited empirical effort can be seen as a pilot effort for motivating further research. Proposals for further research can be seen as a natural outcome of studies in nascent scientific domains (Edmonson & McManus 2005). The next section motivates the interviews' design while the remaining sections of this section present the findings.

5.5.1 Interview design

A soft skill trainer with background in classical singing was identified through the HR department of one of the consulting firms interviewed in the main study. The trainer

specialises in voice, rhetoric and appearance with more than 20 years of training experience, including training and coaching of management consultants. For the interview with a respondent from the consulting industry, the author of this thesis decided to choose a consulting firm that has not been interviewed so far in order to gain views independent from those, which have led to the constructed model. Oliver Wyman was acquired as a consulting firm belonging to Germany's top 25 management consulting firms with over €200 million in revenues and 600 consultants (see Table 4-4). The interview with the trainer was conducted on April 29th 2011 and the interview with the HR representative from Oliver Wyman on May 3rd 2011. The two interviews share the same interview guide core: questions relating to consistency, completeness and utility of the constructed model and its parts:

- (1) *Consistency*: are the partial models and the full model plausible? Are there any contradictions to the views or experience of the respondents?
- (2) *Completeness*: are there any components overlooked in the model? Are there any items missing in the parts of the model?
- (3) *Utility*: is the model estimated to provide practical value?

The interview guides can be found in 8.1.3.1.1, for the trainer interview (with a translation in 8.1.3.1.2) and in 8.1.3.2.1 for the interview with the HR representative from the consulting firm (with a translation in 8.1.3.2.2). As can be seen in these interview guides, the respondents were given the overview model shown in Figure 5-7, as well as high-level and detailed-level versions of the transfer table in Figure 5-5.

5.5.2 Interview with an arts-based soft skill trainer

The trainer respondent finds the overall model, as well as its four components, to be consistent, that is, with no contradiction to her own perspective. However, she feels the need to further clarify two points concerning the rationale and success factors parts of the model. While she generally agrees that arts-based training achieves high levels of intensity and effectiveness (item (3) in the rationale list of Figure 5-7), she found that this benefit aspect is not self-evident, but depends on the ability of the trainer.

Furthermore, she fully agrees with all of the six success factors. Concerning the last factor (the need for voluntary participation), she adds that it is worthwhile to try to convince non-volunteers with good arguments. Regarding the transfer process, she

recognises the duality of training and coaching but does not confirm the logical order. Turning to the evaluation of completeness, the trainer respondent acknowledges the completeness of the benefit and success factor lists. However, she explains that trainer credibility, the first benefit aspect in the rationale list, requires not only an arts-based education but also an actual career track record in performing arts. The respondent has a differentiated view concerning the transfer content, which is captured in Figure 5-5. While the seven soft skill categories and the seven arts curriculum items (with their twelve exercise categories) are judged to be complete, the links between them are not. In addition to the 35 links between arts-based exercise categories and soft skills explored in the main study, she adds twelve more links, especially in the leadership skill category:

Many exercises have an effect on teamwork. And they also have an effect on the ability to lead. [...] I find it strange that conducting is the only exercise addressing leadership. And considering conducting, this exercise is not limited to leadership but also concerns teamwork, doesn't it?

Concerning utility, the trainer respondent finds significant value in the overall model, as well as in the success factors list and in the transfer table. She does not consider the rationale list and the transfer process to provide stand-alone utility, but sees them useful only as a part of the bigger model. The feedback is summarised in Table 5-51, while Figure 5-8 captures the twelve links added by the trainer respondent.

				Assessment of the trainer respondent		
				Consistency	Completeness	Utility
Rationale 	Yes. And concerning (3): effect and intensity depends on the individual trainer.	Yes. And concerning (1): there must also be an arts-based career record.	No. Only as part of the entire model.			
Success factors 	Yes. But concerning (6): Non-volunteers can sometimes be converted.	Yes.	Yes.			
Transfer content 	Yes.	Yes: soft skills set. Yes: exercise categories. No: connections - <i>twelve added to the existing 35.</i>	Yes.			
Transfer process 	Yes: training and coaching are process options. No: there is no strict order.	Yes.	No. Only as part of the entire model.			
Full model 	Yes.	Yes: at the high level. No: at the detailed level, the transfer table must be adjusted to the trainer.	Yes. A good foundation for adaptation to individual trainers.			

Table 5-51: summary of the plausibility interview with an arts-based soft skill trainer

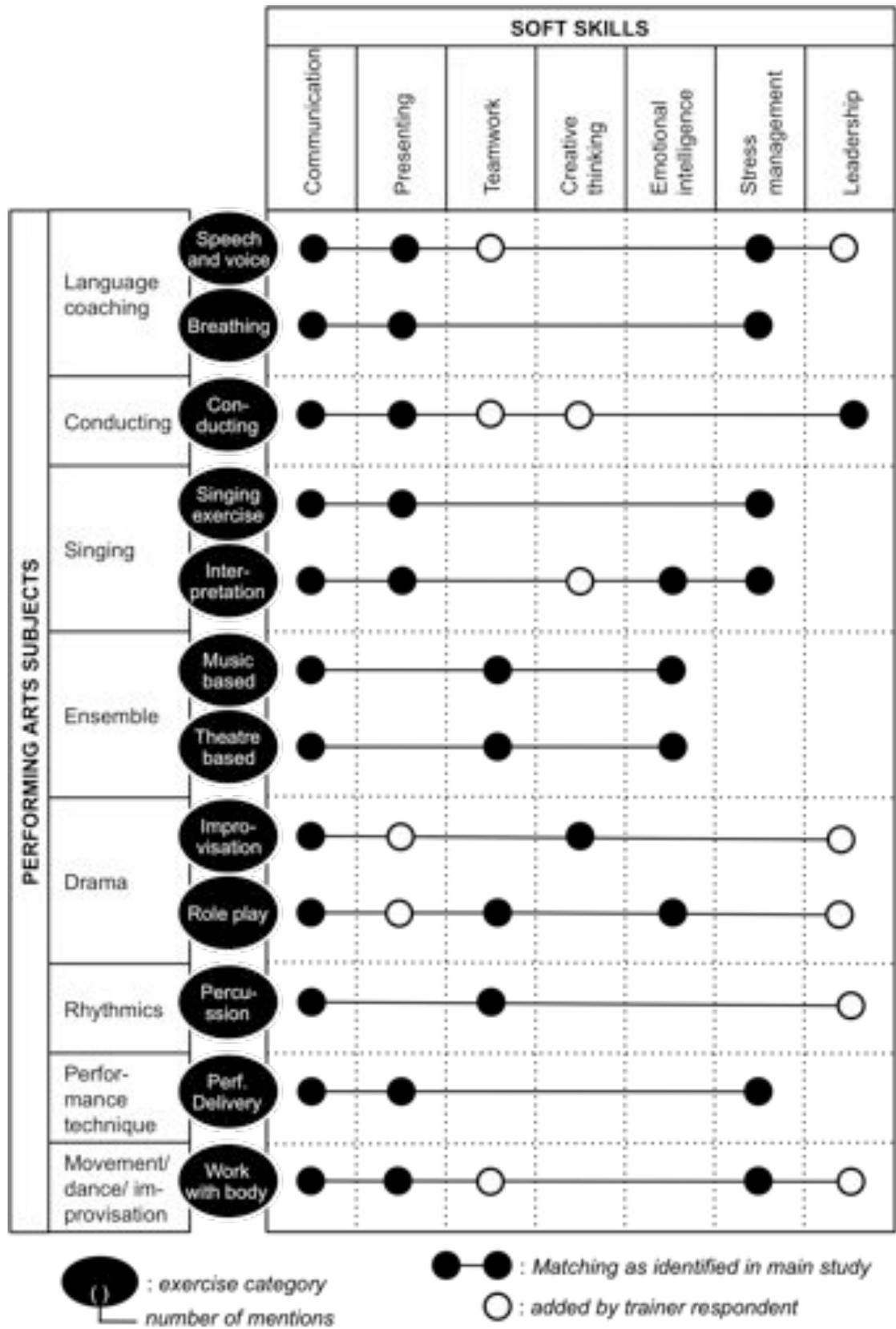


Figure 5-8: additions to the transfer table resulting from the plausibility interview with a trainer

5.5.3 Interview with a consulting firm’s HR representative

The HR interviewee from the consulting firm confirmed consistency, completeness and utility – with a handful of specific exceptions. Concerning consistency, she criticises the choice to represent the model’s four building blocks as arrows in a left-to-right logic:

The question here is whether the success factors are really a consequence of the rationale, because these two blocks are mutually reinforcing. [...]. The advantages are very closely related to the success factors. [...] I do not think that this should be a flowchart.

Regarding completeness, the HR respondent considers the soft skill set and the performing arts subjects as complete, but adds half a dozen additional connections between these two sets. Relating to the issue of utility, the respondent generally acknowledges the model’s usefulness for initial discussions about arts-based training. To make the transfer table more appealing to the consulting world she suggests “tool box” as a substitute for “transfer table”. The feedback overview is found in Table 5-52. Figure 5-9 summarises the added connections in the soft skill transfer table.

	Assessment of the HR representative from management consulting		
	Consistency	Completeness	Utility
Rationale 	Yes. And concerning (1): credibility is really linked to success factor sub model.	Yes.	Yes.
Success factors 	Yes.	Yes.	Yes.
Transfer content 	Yes.	Yes: soft skills set. Yes: arts curriculum; No: connections - six added to the existing 35.	Yes. And “tool box” would be a better title than “transfer table”
Transfer process 	Yes.	Yes.	Yes.
Full model 	Yes: The building blocks. No: The suggested left-to-right logic is not valid	Yes.	Yes. This can serve as an entry point to training design.

Table 5-52: summary of the plausibility interview with an HR representative from consulting

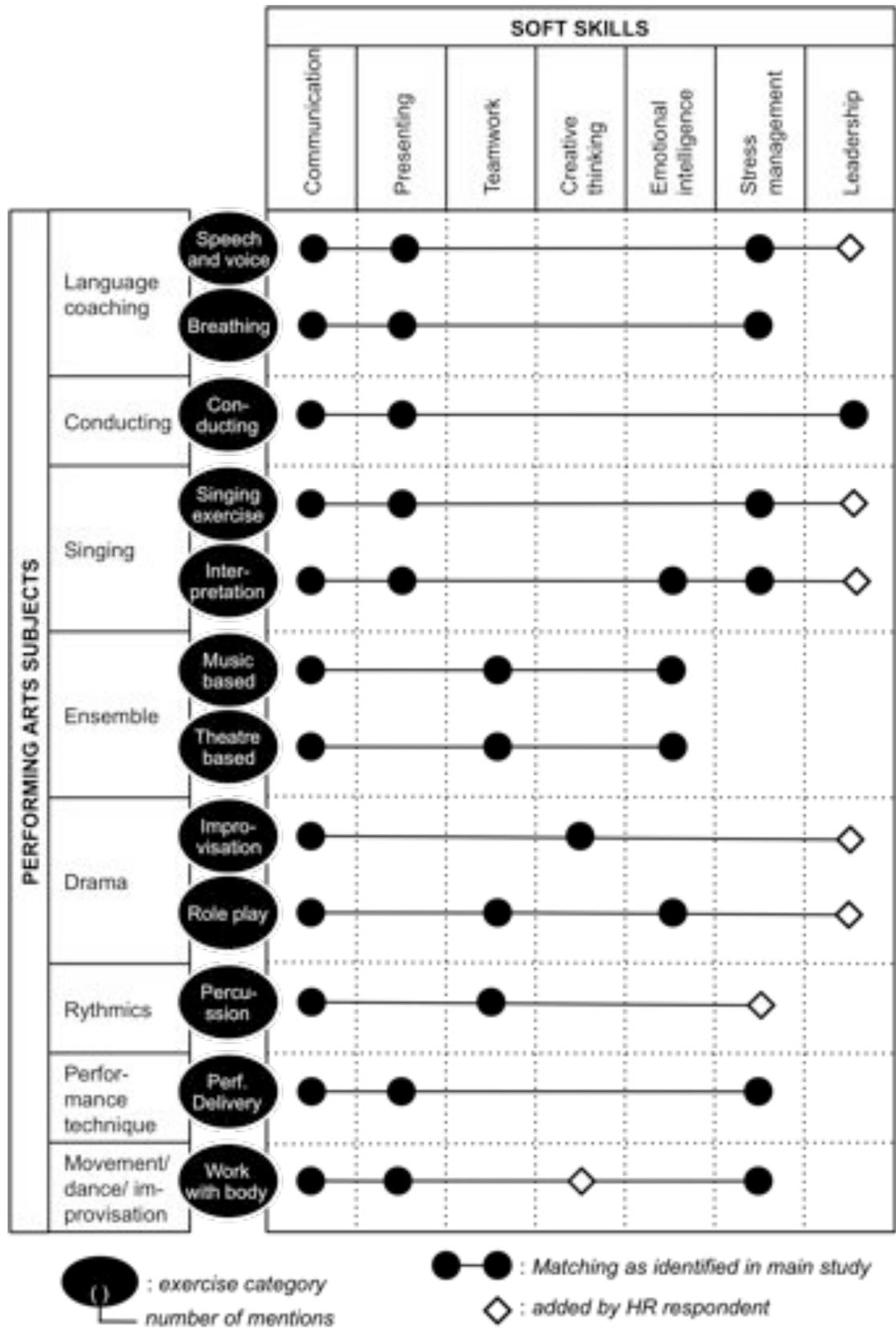


Figure 5-9: transfer table additions resulting from the plausibility interview with an HR representative from consulting

5.5.4 Conclusions for the plausibility interviews

The following conclusions can be drawn from the two follow-on plausibility interviews:

- (1) Both respondents, each selected from a potential user group of the research results described in this chapter, accept the overall model as a useful starting point for arts-based training and coaching interventions in the business world. This is encouraging, because it is self-evident that a model based on the constructed connections between arts-based curricula and soft skills actually facilitates an understanding for practical purposes. However, the respondents emphasise the need for customising the model to specific settings.
- (2) The feedback on consistency and utility was generally positive. In addition, the identified relevant soft skill set, the arts based subjects and the exercise categories are considered to be complete. What was not confirmed as complete, were the proposed connections between arts subjects and soft skill categories (see Figure 5-10, which combines the results of Figure 5-8 and Figure 5-9).
- (3) The visual representation of the model and its constituencies may require more work to avoid misinterpretations and to make the model more compelling to users.

Clearly, two plausibility interviews are insufficient for truly assessing the consistency, completeness and utility of the model. Nonetheless, the outcome is valuable since it helps to identify an important focus for future research: while the general model constructed seems plausible and usable, the completion of the links between the relatively stable exercise and the soft skill categories should be addressed, following the research described in this thesis.

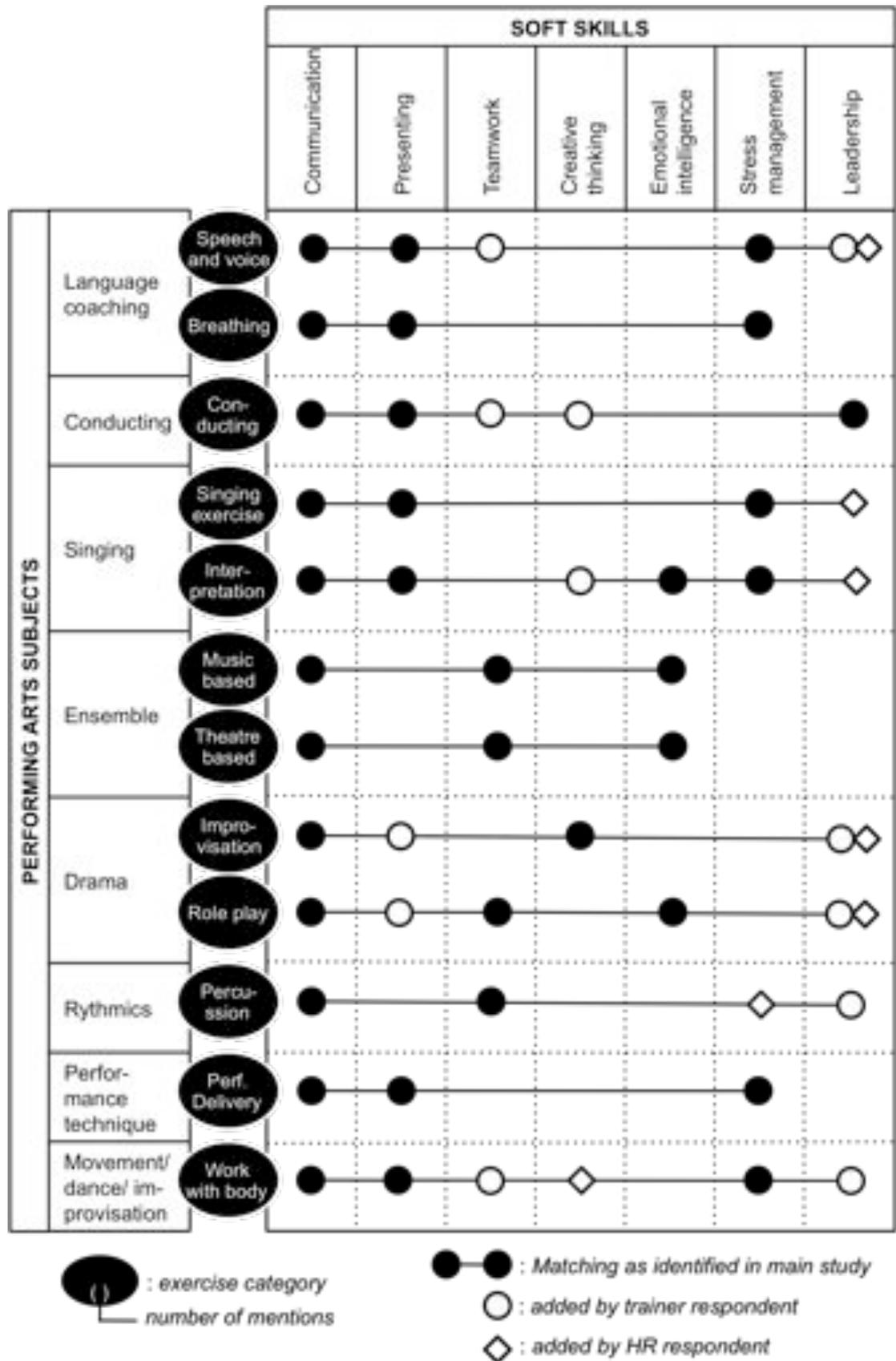


Figure 5-10: transfer table additions from both respondents of the plausibility pilot interviews

5.6 Research assessment

This section addresses the issue of quality of the executed research methodology. The quality of an empirical investigation is usually addressed through the notions of validity and reliability. Validity “can be applied to any aspect of the research process. It ensures that in a research study correct procedures have been applied to find answers to a question” (Kumar 2010: 6). Reliability is concerned with the question, whether “different researchers make similar observations on different occasions” (Jonker & Pennink 2010: 156). Thus, reliability denotes “the extent to which findings can be replicated, or reproduced, by another inquirer” (Denzin & Lincoln 1994, cited in Jonker & Penning 2010: 156).

Golafshani believes that “since reliability and validity are rooted in positivist perspective then they should be redefined” when pursuing an interpretivist approach (Golafshani 2003: 597). Sandberg states that while the use of interpretivism in management has increased substantially, “appropriate criteria for justifying research results from interpretive approaches have not developed so rapidly” (Sandberg 2004: 41). In their publication in *Organizational Research Methods*, Leitch et al. (2010) share their belief that in interpretivist research “quality must be internalized within the underlying research philosophy rather than something to be tested upon completion. This requires a shift from the notion of validity as an outcome to validation as a process” (Leitch et al. 2010: 67).

In spite of the absence of a consensus about how to adapt quality criteria to an interpretivist paradigm, the remainder of this section addresses the issues of validity and reliability by reflecting on the specific design and outcome of the qualitative research undertaken. However, as should be clear from the above paragraph, there are limitations to applying a standard understanding of validity and reliability rooted in the quantitative, positivist research tradition.

5.6.1 Validity

Social science research knows various notions of validity including face, content, construct, internal, population and external validity (Jonker & Pennink 2010).

Face validity means checking whether items, for example the coding used in this thesis, measure what is intended. This was addressed in the pilot study preceding the main in-depth interviews. The pilot interviews provided ample opportunity to verify how respondents interpret the questions and to narrow the initial set of questions to a more relevant one. To maintain face validity in regard of a translation from German to English, a German-English expert in the performing arts vocabulary was approached to verify the appropriate translation of key words (for example, translating “Formenkunde” into “stylistics”).

Content validity “is obtained when account has been taken of the views of experts in this specific area on the content and relevance of the survey” (Roberts et al. 2009c: 14). Thus, to verify content validity, it would be necessary to compare the research results to existing theory or findings. This is partially possible because previous studies exist for one outcome aspect, the rationale for using performing artists in training. Section 5.4.3.1 has shown the equivalence between the empirically found benefits and the existing proposals found in the literature, thereby suggesting content validity. Furthermore, the follow-on plausibility interviews described in section 5.5 incorporated views of experts, thus suggesting that the overall results appear to be plausible.

Population validity denotes whether findings can be generalised from the specific sample to a larger group. Clearly, qualitative research cannot establish the often statistically substantiated representativeness of samples in quantitative research. Nonetheless, care was taken by limiting relevant populations in order to avoid a too great heterogeneity. As laid out in section 4.2.3, the performing arts teachers in Germany are a relatively small population sharing some regulated standards. By contrast, the population of HR representatives is heterogeneous and was therefore limited to management consulting.

External validity describes whether findings can be generalised and applied to other settings. In principle, there should be a potential to transfer the findings from the consulting setting to other professional services and to occupations that rely on team-based project engagements or to people in business with a high portion of stakeholder

interaction. However, there clearly exist limitations to generalisation: for example, the findings cannot necessarily be applied to blue-collar occupations.

Construct validity is “a measure of how meaningful the survey instrument or scale used is in practice. This is difficult to assess until the research instrument has been in use for several years” (Roberts et al 2009c: 14). Because no instrument was created, this validity type, which applies more to quantitative research, cannot be addressed.

5.6.2 Reliability

Reliability denotes whether a research design would yield the same or similar results when repeated all over. When comparing quantitative and qualitative research, it is known that qualitative studies “generally have more validity but less reliability” (Babbie 2004: 309). Reliability is of an objectivist nature, which contradicts the interpretivist position chosen for this thesis with its assumption of a subjective world. Subjectivity occurs at various stages of the research project, whose execution has been described in this chapter:

- (1) Because of the semi-structured interview approach, the interview was influenced by the interviewer’s spontaneous interaction and background.
- (2) Likewise, the extraction of content was most likely influenced by subjective choices of the author.
- (3) Finally, the way the findings were referred back to the research goals in the analysis part (including the model creation) was a creative, constructivist process.

With these fundamental limitations of reliability in mind, some research execution choices may have nonetheless worked in the direction of reliability. Firstly, the coding was designed in congruence with the prepared questions. Thus, the extraction topics were not the function of the interview process but of the pre-determined interview guide. Secondly, the exhaustive documentation of the findings in the analysis tables arguably provides detailed insights into the executed research process, which should assist in reproducing the research process.

However, given the interpretivist position choice, it should be remembered that the research mission was to generate rich descriptions and discover themes – not to generate a theory. This orientation arguably reduces the importance of reliability.

5.7 Summary

This chapter has provided an exhaustive account of the findings and analysis of the research methodology specified in chapter 4. In fulfilment of the research goals of this thesis, a relevant soft skill set and relevant performing arts curriculum items were identified iteratively: the pilot interviews produced a focused pre-selection, which was then explored in the main in-depth interviews. A relatively stable set of seven soft skills was identified for arts-based training and coaching, thereby reaching the second research goal of this thesis. Concerning transfer clarification (the third research goal), key results were generated, including transfer benefits, transfer success factors and a relevant subset of the performing arts curriculum. Furthermore, connections were explored by matching performing arts subjects with the soft skills relevant for management consultants. These skill transfer results were captured in a visualised model, thereby fulfilling the fourth and final goal of the thesis.

The findings and analysis presented in this chapter are mainly consistent with literature related to soft skills, management training and arts-based interventions. The research results thus confirm the importance of soft skills and the widespread adoption of the EI concept. Communication turned out to play a special, enabling role among soft skills, thereby reinforcing its top rank among managerial skills in many studies. The identified need to adapt soft skill training and coaching to individuals' professional reality and personality, rejects the universalist approach and confirms the contingent approach to training. The reluctance of top-level consulting executives to engage in group training – as opposed to engaging in one-on-one coaching – confirms the literature on executives' behaviour and their need to be viewed by others as omnipotent. The model constructed in this thesis can be easily positioned in existing high-level categorisations of arts-based interventions. Unfortunately, the lack of more concrete, empirically substantiated models in the literature denies opportunities for direct model comparisons.

Follow-on plausibility interviews were conducted with an arts-based trainer and an additional HR representative from consulting in order to obtain preliminary reactions concerning the consistency, completeness and utility of the constructed model. The respondents mainly confirmed the model's consistency and utility but found the proposed connections between the performing arts subjects and the soft skills to be partially incomplete and thus too conservative. This information is helpful for motivating further research on the relationships between specific performing arts subjects and soft skills. All in all, the research results show face, content, population and external validity but – as to be expected in qualitative, interpretivist research – only limited reliability. The results can be generalised to professional services and occupations with high levels of stakeholder interaction and communication.

6 Conclusions

This concluding chapter synthesises the results of this thesis and reflects on the contribution to the nascent research domain of arts-based training in business. Section 6.1 summarises the research outcomes with respect to soft skill terminology clarification, soft skill identification, illumination of the skill transfer from performing arts to business and model construction. The contribution to professional practice and to literature is discussed in 6.2. Based on the achieved research progress, section 6.3 highlights limitations and motivates further research directions.

6.1 Research results

As emphasised by recent studies (The Institute for Employment Research 2004; Hobek et al. 2007; Gewertz 2007; Gentry et al. 2008; Chakraborty 2009; McGahern 2009; Roychowdhury et al. 2009; Sharma 2009), soft skills are critical for success in business. Likewise, several authors report on the positive business impact of soft skill related concepts such as emotional intelligence (Bar-On & Parker 2000; Schutte et al. 2004; Ashkanasy et al. 2004; Carmeli & Josman 2006; Kunnanatt 2008), communication (Bednar 1982; Penley & Hawkins 1985), personality (Gallagher 1990; Judge et al. 2002), leadership (Conger 1990; Schilling 2009; Higgs 2009) and charisma (Nur 1998; Hauser 2000; Fanelli & Misangyi 2006).

In order to improve the soft skills of their staff, companies have begun to turn to artists for training in the hope of achieving a high experiential training effect (Nissley 2002 ; Darso 2004; Manning 2007b; Schiuma 2009). However, while now numerous real-world accounts of this phenomenon exist, it has only sporadically been the subject of serious research (Manning 2007a; Berthoin Antal 2009). This thesis is a contribution to the emerging research in this field.

In the absence of a training exercise typology describing what performing artists exactly do when they intervene in organisations, the central idea of this thesis was to turn the attention to the higher education institutions of performing arts, examine their curriculum and connect the trained content to soft skills relevant to business. To provide

an adequate focus for empirical investigation, stage performing arts – more precisely, classical singing and drama – were selected as arts disciplines, while management consulting was chosen as a highly relevant training demand sector for soft skills. This motivation for research was accordingly captured in the central research question:

How can managerial soft skill training benefit from training exercises used in performing arts higher education curricula?

For further specification purposes, this research question was broken down into four distinct research goals: terminological clarification, soft skill set identification, skill transfer illumination and the suggestion of a resulting model useful for professional practice.

6.1.1 Research goal 1: terminology clarification

The literature review has revealed that, in academia, the notion of soft skills has so far taken a back seat to related notions such as abilities, competencies and emotional intelligence. This contrasts with the well-established use of the soft skill notion in the practical business world, as witnessed, for example, by training supply databases (Training Marketing Service 2010). Sometimes provided by practitioners, soft skill definitions have been demonstrated in this thesis to be vague, incomplete or merely implicit (Georges 1988; Duncan & Dunifon 1998; Schiffer & Linde 2002; Muir 2004; Zellweger 2004; Klaus 2007; Rogmann 2008). Therefore, a working definition was created in this thesis to achieve terminology clarification and thereby fulfil the first research goal of this thesis:

As distinguished from technical skills, soft skills are intra-personal and inter-personal abilities necessary for individual effectiveness or for effectiveness in interactions with other individuals in the workplace.

6.1.2 Research goal 2: soft skill set identification

Without exception, all consulting firms participating in the in-depth interviews rate the importance of soft skills as very high. This is because soft skills are critical whenever

consultants deal with people throughout the consulting project's life cycle, including first client meetings, negotiation of consulting engagements, project kick-off meetings and presentations, such as the final presentation of consulting results.

In order to choose some general list of soft skills as a starting point, one can either turn to one of the few actual soft skill lists (Cockerill et al. 1995; Davis et al. 2006; Crosbie 2005) or extract those items from competency models that satisfy the soft skill definition (Ennis 2008; Tobin & Pettingell 2008). While such alternative soft skill overviews are mostly compatible or equivalent, it is not clear which skills can actually be trained by the means of stage performing arts exercises and which cannot.

The pilot interviews helped eliminate organisational-level soft skills, which did not seem addressable through performing arts training. Having identified the soft skill list of Crosbie (2005) during the pilot interview phase as a practical starting point, the main in-depth interviews conducted with performing arts teachers, on one hand, and HR representatives from consulting firms, on the other, helped identify a list of seven soft skills transferable from performing arts to management and needed in management consulting: communication, presenting, collaboration and teamwork, creative thinking, emotional intelligence, stress management and leadership.

Communication stands out not only as the most important managerial skill over the last three decades (Gentry et al. 2008), but also as the skill that is part of every performing arts exercise category applicable to non-artists. Management consultants require high levels of communication ability in their daily work, for example, when interviewing clients.

Presentation skills are highly important for consultants, because client presentations are the standard mode for delivering project results. Presentations can benefit from many performing arts exercises, which also support communication improvements – for example, language coaching, singing lessons or performance delivery.

The management consulting profession requires a high level of *collaboration and teamwork*, because every new consulting engagement potentially results in a new team

constellation. Therefore, consultants need an ability to adapt quickly to new team constellations. In performing arts, ensemble settings, whether music based or theatre based, address the skill of collaboration and teamwork.

As witnessed by the in-depth interviews, *creative thinking* is a critical consulting skill, as creative solutions are a source of differentiation in the highly competitive consulting industry. Music and theatre improvisation have been identified, during the interviews with the performing arts teachers, as relevant exercise categories to improve creative skills.

As shown in the literature review, the concept of *emotional intelligence* has received considerable criticism. However, one can hardly deny the concept's acceptance in the practical business world, including the consulting profession. The empirical findings in this thesis suggest that consultants need emotional intelligence to read between the lines and put themselves in the shoes of their clients. Performing arts appear to be particularly suited to address skill development in this area through role-play or by working with music to stimulate or amplify emotions.

Stress management is important for consultants because of the immense pressure and the long hours of their work. While performing arts education knows no singular course dedicated to stress handling, the issue of stress is practically dealt with in many exercise categories including breathing, interpretation, performance technique and movement, dance and improvisation.

The more consultants progress in their careers, the more they need *leadership* skills for guiding junior consultants and client team members. The in-depth interviews with performing arts teachers revealed simplified versions of music conducting exercises as a way of training some aspects of leadership, such as leading others through body signalling and breathing.

The set of seven soft skills presented above is the result of a two-stage filtering process that started with pilot interviews and continued with the main interviews. The same two-stage interview process has led to the exclusion of other soft skills such as

“developing others” or “taking initiative”. The soft skills that are positioned outside the transferrable soft skill set are either not demanded by consulting firms or not addressable through performing arts.

Both the literature review synthesis and the in-depth interviews suggest that the list of seven soft skills does not represent a rigid typology. The skills are interrelated and sometimes overlapping. For example, communication has many links to other skills, since presentations, as well as emotions, are conveyed by means of communication.

6.1.3 Research goal 3: transfer clarification

The question of transfer clarification was addressed in the in-depth interviews with consulting and performing arts respondents along four aspects: benefit rationale, success factors, transfer content and transfer process.

Benefit rationale

Because of the importance of soft skills for consultants, the majority of training at consulting firms is devoted to soft skills. The in-depth interviews with HR representatives from the consulting industry revealed the benefit rationale for considering the use of arts-based training beyond well-established training seminar programmes. The six reasons identified for turning to performing artists as trainers were not only consistent among the two quite different respondent groups interviewed (performing arts teachers and HR representatives from consulting), but also compatible with literature (Buswick et al. 2004; Manning 2007b; Berthoin Antal 2009). Performing artists are felt to be *credible* masters of soft skills thanks to their education and their exposure to critical stage situations. They are credited with the ability to actually demonstrate skills rather than talk about it. Because stage artists must master a variety of skills simultaneously when on stage, arts-based training is assumed to be more *holistic* than conventional training interventions. Due to the superior analysis skills attributed to performing arts trainers, consulting firms imagine a high *training intensity and effect*. By using exercises from theatre or music performance, artistic interventions can address and amplify *emotional aspects*. Training participants from the business

world may view exposure to arts as *innovative* and therefore be encouraged to try out new things in an unusual setting. Finally, arts-based training can be very *entertaining*, since artists can develop a sort of magnetism and have a fool's licence.

Success factors

Both respondent communities, performing arts teachers and HR representatives from consultants alike, agree about the need for arts-based trainers to be true *experts* in their field. All consulting respondents express the need for arts-based trainers to obtain a profound *understanding of the way consultants operate*. In particular, some familiarity with the language and vocabulary used by consultants is important. When training management consultants, arts-based trainers must also be prepared to encounter a very challenging participant group and *tailor the training* accordingly. Consultants tend to be critical – if not sceptical – participants, who often expect concrete tools and may question the value of an exotic training delivered by someone with an arts background. Clearly, not every good artist is necessarily a good trainer, especially if the trainer lacks *empathy* or pedagogical skills. Because not every consultant is open to arts-based training, both performing arts teachers and the HR consulting representatives tend to favour *voluntary* participation.

Transfer content

Examining the actual performing arts curriculum turned out to be a successful approach for exploring categories of exercises applicable to non-artists, such as managers. The identification of curriculum items containing such exercises was achieved in a two-stage process: the pilot phase and the main phase. The pilot phase helped exclude those performing arts curriculum items, which yielded no soft skill training, or whose exercise mastery was beyond the ability of non-artists. The main interview phase then produced an adjusted list of relevant curriculum items: language coaching, aural training, conducting, singing, ensemble, drama, rhythmic, stylistics and movement, dance and improvisation.

Language coaching contains exercises to train speaking, use of voice and breathing. These may relate to articulation, exercising sharp consonants, and a flexible use of the voice. Language coaching addresses primarily the closely related soft skills of communication and presentation.

Consistent with the literature on arts-based training (Gansch 2006), the music curriculum item *conducting* is identified as a relevant exercise category in performing arts for training leadership aspects. Without requiring specific knowledge about music, non-artists can do simplified exercises where they lead individuals or groups through body signals and breathing.

Many aspects of *singing* lessons overlap with language coaching, such as breathing or working on consonants and vocals. The prospect of singing can be a barrier for non-musicians from the business world. Therefore, the purpose of exercises should not be the singing performance, but the achievement of personal expression. Singing exercises support abilities such as communication, presentation and stress handling. In addition, the exercise category of interpretation is felt to address emotional intelligence.

Like no other performing arts curriculum item, *ensemble* work is credited with contributing to collaboration and teamwork. While music-based ensembles may only be possible for certain individuals, theatre-based ensembles and stage fencing – a quite common feature included in performing arts education – should be feasible for non-musicians such as managers. However, music ensemble performance can be reduced to rhythm and percussion exercises for participants with little musical skill. Ensemble work emphasises a common task, builds trust and prompts participants to pay attention to each other. Therefore, ensemble settings are also seen as a possibility to address emotional intelligence.

Two major exercise categories have been identified in the *drama* curriculum part of performing arts for training participants from management: improvisation and role-play. Improvisation is believed to improve communication and creative thinking skills. Role-plays not only address communication skills, but also provide opportunities to improve teamwork and emotional intelligence.

Rhythmics is a curricular item that is easily accessible by non-artists, whether individually or as a group. Exercises include body percussion, drumming and movement and dance. The addressable soft skills are communication and teamwork.

Performance technique is identified as a topic relevant for improving communication and presentations skills, as well as for stress management. Performance technique training exposes participants to actual audiences. Exercises include presentation structuring, rhetoric exercises and the repeated practice of performing in front of others.

Similar to performance technique, *movement, dance and improvisation* is a curricular area believed to enhance communication, presentation and stress handling of artists and non-artists alike. This physical exercise category enables an experience of personal freedom, provides relaxation and improves body control and concentration.

Based on the responses of performing arts teachers during the main in-depth interviews, *aural training* and *composition* were excluded from the curriculum subset applicable to non-artists, because they were felt to require a too high level of artistic mastery. Other curricular items were previously eliminated as a result of the pilot study and double-checked for applicability in the main study by asking respondents to identify any missing items of relevance.

The relationship between performing arts curricular items and the soft skills they address was captured in a two-dimensional *transfer table*. While the set of soft skills and performing arts curriculum exercises were relatively stable, the connections between these sets were found to be too conservative as a result of the plausibility interviews. This detected incompleteness does not compromise the achievement of the third research goal of this thesis, since the aspired outcome nature of this thesis is explorative, not descriptive or predictive. On the contrary, the need for further research is a natural outcome of qualitative research in nascent domains (Edmonson & McManus 2005).

Transfer process

The performing arts teachers, as well as the HR representatives from consulting identified *training* and *coaching* as two complementary means of transferring soft skills from performing arts to business. A training setting with a group of people is praised for enabling participants to learn from each other. Coaching is considered more appropriate when soft skill development becomes very personal or when the presence of peers, for example fellow partners in consulting, is not desired. A typical combination of training and coaching would place training at the beginning, followed by individual coaching lasting up to several months. However, consulting firms are sometimes reluctant to consider coaching, as repeated individual sessions can be felt to be too expensive. Arts-based trainers must therefore be prepared to put forward convincing cost-benefit arguments for coaching. The conducted interviews did not generate a consistent picture of the optimum frequency and duration of training and coaching initiatives.

6.1.4 Research goal 4: creation of a suggestive model for professional practice

Suggestive models or theories are a typical outcome of research in nascent research domains (Edmondson & McManus). The relatively new arts-bases training frameworks offer little more than high-level categorisations of arts in business with no insights into the concrete transfer content or process. None of these models was suitable for systemising the results of this thesis. Therefore, the strategy adopted for constructing a model was to simply translate the analysis of the 50 finding tables extracted from the main in-depth interviews into visualisations accessible to practitioners. These visuals include a general overview capturing benefits, success factors and delivery aspects, as well as the detailed transfer table, which links performing arts exercise categories to soft skill categories.

In order to verify if the undertaken model construction is actually usable for the purpose of professional practice, plausibility interviews were conducted with the purpose of checking the consistency, completeness and utility of the modelling approach, rather than aiming at exhaustive model testing. The results are encouraging. The model was overall judged to be consistent, complete and useful – with the exception of certain sub-

model aspects. The most important limitation raised by the respondents is the conservative number of entries in the transfer table. However, with the transfer table's structure and the overall model accepted, the fourth research goal is nonetheless considered fulfilled, since the goal was to explore a reasonably substantiated model that may, of course, be refined in future research. Clearly, the model does not have the quality of a definite framework guiding users through a decision-making process. Instead, it serves as a general orientation and requires adjustment to the users' context.

In summary, the fulfilment of the four research goals provides the answer to the overall research question: based on a clarification of the soft skill notion (research goal 1), managerial soft skill training can benefit from eight performing arts subjects to enhance seven soft skill categories (research goal 2), as specified by a transfer table (research goal 3) and made accessible for professional use in a visualised, suggestive model (research goal 4).

6.2 Contribution

6.2.1 Contribution to professional practice

Contributing to managerial practice is an integral part of a professional doctorate (Duke & Beck 1999; Bareham et al. 2000; Dent 2002). Accordingly, the research design of this thesis takes the importance of practical relevance into account and commits to utility – and not to truth – as the chosen axiology. The assumed users of the research results documented in this thesis are arts-based soft skill trainers and organisations seeking soft skill development for their staff, in particular, management consulting firms. In accordance with the fourth research goal of this thesis (see 6.1.4), the constructed suggestive model makes the research described in this thesis accessible to these users through the parts constituting the model: benefit rationale, success factors, transfer content and transfer process.

Arts-based soft skill trainers

Performing arts soft skill trainers can use the list of *six advantages* identified for arts-based training and substantiate or complement these with their own ideas to market their

training services. By analysing the six *success factors* determined in the main study, artists possess a checklist for avoiding pitfalls in a training engagement. Using the *transfer table*, trainers can adopt a solid and systematic structure for positioning their training services and for seeking complementary trainers based on the goals of requested corporate training initiatives. Concerning the transfer process, the trainers are equipped with arguments about the relative benefits of training and coaching.

Organisations considering arts-based soft skill training

Organisations seeking soft skill trainers can turn to the *benefit rationale* list, in order to verify what benefits, in their view, are already achieved with conventional training initiatives and which training benefits would call for arts-based trainers. The list of *success factors* can prevent organisations from naively engaging in training based on performing arts. The same information can be used by organisations to systematically prepare potential arts-based trainers for their intervention in the business world. The *transfer table* helps organisations to recognize the spectrum of possibilities and to understand which performing arts specialisations of trainers help address specific soft skill areas. Concerning the transfer process, organisations may be prompted to appreciate the complementary benefits of training and coaching.

Virtually all consulting firms, as well as the trainer interviewed in the follow-on plausibility interview, have asked for the research results of this thesis. This suggests that the model is actually going to be used in one way or another by the intended user groups. However, it must be remembered that the potential uses of the model described above represent theoretical possibilities. It is the task of further research to find out whether the anticipated use coincides with the actual use.

6.2.2 Contribution to existing literature

This thesis is a contribution to closing “the considerable gap between research and practice” witnessed by Berthoin Antal (2009: 5) at the end of a recent series of research workshops conducted with 30 representatives of the following stakeholder groups: corporate representatives, consultants, and also artists who “can have many questions

about their engagement in artistic interventions in organisations” (Berthoin Antal 2009: 5).

Arts-based training has generated considerable excitement among researchers and practitioners alike. However, serious research beyond anecdotal evidence has so far hardly begun. The few published exceptions typically try to examine the effect of arts-based interventions on managerial outcomes such as employability skills (Manning 2007b) or customer service (Arts & Business 2004). In such studies, the description detail of arts-based interventions is limited to general labels like “performing arts” (Manning 2007b: 1) or “theatre workshop” (Arts & Business 2004: 31) with no deeper typology. However, looking beyond that surface is necessary if stakeholders, such as corporate HR developers and arts-based trainers, want to engage in meaningful conversations and work with each other for the purpose of training design and delivery. By moving beyond the superficiality barrier on the arts side, which is accomplished in this thesis through incorporation of arts-based curricula, this thesis is a distinct contribution to understanding the skill transfer phenomenon at a more concrete level. Having focused the business world on management consulting, the results of this thesis can be generalised to other professional services or managerial occupations characterised by high levels of communication-based interaction and by project work. By contrast, the results cannot necessarily be generalised to other professions, especially to blue-collar occupations.

The generated research results reinforce the importance of soft skills, in particular the central role of communication (Gentry et al. 2008; Schiuma 2009; Institute for Employment Research 2010). With its emphasis on individual skill building and the need for trainers to understand the work environment of their participants, arts-based training was shown to fit the contingent and not the universalist approach to HR development (Delery & Doty 1996).

The literature has recently witnessed non-empirically conceived models (Schiuma 2009; Taylor & Ladkin 2009; Berthoin Antal 2009). The research results of this thesis – including the constructed model – can be positioned in each of these recent proposals: the “training and personal development” category in Schiuma (2009: 5), the “skills

transfer” category in Taylor & Ladkin (2009: 61) and the “individuals at work” and “interactions between people” categories in Berthoin Antal (2009: 45).

6.3 Limitations and further research

All in all, the undertaken research has achieved the envisaged goals. However, there are limitations arising from the chosen research design and from the research outcome.

A number of limitations were already anticipated as the consequence of the chosen research design prior to executing the research methodology (see section 4.3.1). One limitation concerns the choice of interpretivism as the overarching research paradigm. This means that both the research process and the research results depend in part on the subjective views, perceptions and reasoning of the author. Although the used interview guides may be seen as an objective questionnaire basis, subjective choices inevitably occur in semi-structured interviews and during the extraction and interpretation of the findings. For it is known that “two identically qualified and experienced researchers may interpret the subjective communication in a structured interview response in different ways” (Roberts et al 2009a). Consequently, the results have limited reliability. This is an observation that tends to hold true in qualitative research, as it is known that qualitative studies “generally have more validity but less reliability (Babbie 2004: 309)” than quantitative studies. Regarding further research, it would fit an interpretivist mindset to welcome the execution of a similar research design by other individuals and seek insights from comparing different interpretations.

Other limitations follow from the data collection choices. The samples included teachers from drama and classical singing in Germany. However, there exist other performing arts disciplines. Also, the meaning of arts and soft skills may not be transferable from Germany to culturally remote regions. Therefore, further research could replicate the executed research methodology, while varying the parameters of arts discipline and regional culture. Likewise, a variety of industries or occupations could replace the management consulting profession in an otherwise unchanged research methodology.

Using the artistic curriculum as an anchor to structure what arts-based trainers actually do is a new idea introduced in this thesis. However, this same creative idea is also a limitation because the resulting study ignores approaches and exercises that trainers have developed or adopted outside the boundaries of their original artistic educational curriculum. Therefore, a research stream could focus on closely observing trainers and their participants during their interventions, leading to *descriptive* research outcomes rather than to *explorative* ones. Some of the literature is actually inspired by that approach (Manning 2007b), but the artistic descriptions have not yet reached the same level of detail as the results presented in this thesis.

Beyond the above limitations resulting from the chosen research methodology, other shortcomings became visible in the research outcome. While the study identified a relatively stable set of soft skills addressable by an equally stable set of performing arts curriculum items, the found connections between these sets are probably too conservative – based on the reactions gained in the plausibility interviews. Therefore, further research should continue the exploration of these links by focusing on one curricular item or one soft skill category at a time.

Another aspect that remained unclear at the end of the study concerns the timing of training and coaching initiatives. The interviews showed only a partial consensus concerning the ideal frequency and duration of these initiatives. Further research is therefore required to understand what drives the required frequency and duration of training and coaching interventions.

A final limitation concerns the contribution to professional practice (see section 6.2.1). While the practical value gained from the derived model may seem apparent, it is not totally clear how trainers and organisations will make use of the model. For this purpose, one could observe the actual use of the suggested model in real-world settings by means of action research, an approach that seeks to actively influence the research environment by consciously introducing an element of change (Greenwood & Levin 1998). Conducting action research would be consistent with the recommendations of Berthoin Antal (2009) for early-stage research into arts-based training.

7 Literature

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8 Appendix

8.1 Interview guides

8.1.1 Pilot interviews

8.1.1.1 Interview with a performing arts teacher

8.1.1.1.1 German interview guide

Der Begriff „Soft Skills“ hat über die letzten Jahre bei Führungskräften in der Wirtschaft an Bedeutung gewonnen. Man versteht darunter – in Abgrenzung zu fachlichen Fähigkeiten – allgemeine Fähigkeiten, wie die Fähigkeit, mit anderen zu kommunizieren und zu kooperieren. Wenn z. B. ein Manager Finanzdaten analysiert handelt, verwendet er (oder sie) fachliche Fähigkeiten. Wenn es dann aber z. B. um einen Vortrag, oder eine Präsentation vor einen „Publikum“ geht, dann spielen eben die „Soft Skills“ eine wichtige Rolle (z. B. Rhetorik, Körperhaltung, Gestikulation, Stimme, etc.).

Ein weiterer Begriff, der in diesem Zusammenhang oft verwendet wird, ist die sog. Emotionale Intelligenz. Damit bezeichnet man die Fähigkeit, sich seiner eigenen Emotionen und den Emotionen anderer bewusst zu sein.

Frage: Mit welchen Begriffen würde man in der Musik/Gesangsausbildung die Bedeutung von „Soft Skills“ oder „Emotionaler Intelligenz“ umreißen?

ÜBERBLICK DER GESANGSAUSBILDUNG (Verwendung des Übersichtsbilds)

Gibt diese Skizze grundsätzlich den Fächer der Gesangsausbildung sowie deren Positionierung (eher praktisch versus eher theoretisch) wieder?

SCHULUNG VON SOFT-SKILL FÄHIGKEITEN IN DER GESANGSAUSBILDUNG

Im folgenden wird werden Ihnen kurz insgesamt über 20 Fähigkeiten beschrieben, die für Führungskräfte in der Wirtschaft als wichtig angesehen werden. Nachdem jede Fähigkeit kurz vorgestellt wird, werden Sie gebeten, darüber nachzudenken, ob die jeweilige Fähigkeit in der Gesangsausbildung direkt oder indirekt geschult wird. Falls ja, dann werden Sie um Erläuterung bzw. um ein Beispiel gebeten und gefragt, ob Sie sich entsprechende Trainingselemente auch für Nicht-Musiker vorstellen können. Bitte fragen Sie nach, falls eine Frage unverständlich ist.

(Rückfrage, ob die Frage verstanden wurde)

1. Emotionale Intelligenz hinsichtlich Selbsteinschätzung
2. Selbstbewusstsein
3. Selbstgesteuerte Weiterentwicklung
4. Aufbau von Vertrauen und persönlichem Verantwortungsbewußtsein
5. Belastbarkeit und Stressresistenz

6. Aufgabenorientierung
7. Zeitmanagement
8. Flexibilität und Agilität
9. Kritisches und Analytisches Denken
10. Kreatives Denken
11. Mündliche Kommunikation
12. Schriftliche Kommunikation
13. Wertschätzung von Vielfalt
14. Team-Aufbau
15. Netzwerken
16. Partnerschaftspflege
17. Beziehungspflege
18. Emotionale Intelligenz hinsichtlich der Einschätzung anderer
19. Einflussnahme
20. Konfliktmanagement
21. Andere Menschen zu Leistung bringen
22. Aufgaben und Verantwortlichkeiten klären
23. Delegieren
24. Andere ermächtigen
25. Andere motivieren
26. Coaching
27. Talentförderung

SCHULUNG VON SOFT-SKILL FÄHIGKEITEN IN DER GESANGSAUSBILDUNG

Nun zurück zu den einzelnen Fächern der Gesangsausbildung. Im folgenden werden diese Fächer durchgegangen und Sie werden gebeten einzuschätzen, ob es in diesen Fächern Übungselemente gibt, von denen auch Nicht-Musiker profitieren können.

1. Bewegung/Tanz/Improvisation
2. Sprecherziehung
3. Tonsatz
4. Gehörbildung
5. Dirigieren
6. Gesang
7. Formenkunde
8. Ensemble
9. Dramatischer Unterricht
10. Rhythmik
11. Vortragslehre
12. Psychologie/Pädagogik
13. (sonstige Fächer auch durchgehen)

BETRACHTEN WIR NUN SOFT SKILLS BZW. TRAININGSELEMENTE, DIE MÖGLICHERWEISE AUS DER WELT DER MUSIKAUSBILDUNG IN DIE WELT DER FÜHRUNGSKRÄFTE DER WIRTSCHAFT ÜBERTRAGEN WERDEN KÖNNTEN.

- a) Können diese Übungen in der Gruppe trainiert werden, oder eher nur mit jeweils einer Person?
- b) Wie oft müssten diese Übungen wiederholt werden?
- c) welche Voraussetzungen müsste jemand mitbringen, der derartige Trainings in der Wirtschaft durchführt (müsste es jemand mit einer Gesangs- oder Bühnenausbildung sein?)

8.1.1.1.2 Interview guide translated into English

The term “soft skills” has gained importance among managers. In contrast to technical skills, it generally denotes capabilities such as communicating or cooperating with others. When a manager analyses financial data, he or she uses technical skills. But when it comes to presenting in front of an “audience”, soft skills play an important role (for example, rhetoric , body posture, expression, voice, etc.)

Another term used in this context is the so-called emotional intelligence. It denotes the ability of being aware of one’s own and other’s emotions.

Question: What terms would one use in the music / performing arts education to denote the meaning of “soft skills” or “emotional intelligence?”

OVERVIEW OF SINGING EDUCATION (Use of an overview diagramme)

Does this drawing capture well the topics of the singing education degree as well as their positioning (practical versus theoretical)?

TRAINING OF SOFT SKILLS CAPABILITIES IN THE SINGING DEGREE

In the following, over 20 capabilities considered important for managers will be presented to you. After introducing each capability, you are asked to judge whether the respective capability is or is not trained in the singing degree curriculum. If yes, you are asked to give an example and to judge whether such training might be feasible for non-musicians. Please ask if you do not understand a question.

(Check if the question is understood)

1. Emotional intelligence / self awareness
2. Self-confidence
3. Self-development
4. Building trust and personal accountability
5. Resilience and stress tolerance
6. Action orientation
7. Time management
8. Flexibility and agility
9. Critical and analytical thinking

10. Creative thinking
11. Oral communication
12. Written communication
13. Valuing diversity
14. Building teams
15. Networking
16. Partnering
17. Building relationships
18. Emotional intelligence / interpersonal savvy
19. Influencing
20. Managing conflict
21. Managing people for performance
22. Clarifying roles and accountabilities
23. Delegating
24. Empowering others
25. Motivating others
26. Coaching
27. Developing talent

TRAINING OF SOFT SKILLS CAPABILITIES IN THE SINGING DEGREE COURSE

Now let's look back at the individual subjects of the singing education. In the following, these subjects will be gone through one by one and you are asked to judge if there exist exercises in these subjects which can be beneficial for non-musicians.

1. Movement / dance / improvisation
2. Language coaching
3. Composition
4. Aural training
5. Conducting
6. Singing
7. Stylistics
8. Ensemble
9. Drama
10. Rhythmics
11. Elocution
12. Psychology / pedagogy
13. (going through other topics)

LET US CONSIDER SOFT SKILLS OR TRAINING ELEMENTS WHICH MAY BE TRANSFERRED TO THE WORLD OF MANAGERS.

- a) Can these exercises be trained in a group or rather individually?
- b) How often must these exercises be repeated?
- c) What prerequisites would be necessary for somebody executing such a training in the world of business? (would someone need a singing or stage education?)

8.1.1.2 Interview with an HR representative from consulting

8.1.1.2.1 German interview guide

Welche Begriffe benutzen Sie, um das Thema Soft Skills zu beschreiben. Manche verwenden Begriffe, wie Fähigkeiten, Kompetenzen, Charisma, emotionale Intelligenz, Auftreten usw. Wie sieht es in Ihrem Unternehmen aus?

Wie wichtig erachten Sie i. allg. Soft Skills für die Arbeit der Berater in Ihrem Unternehmen?

In welchen Arbeitssituationen benötigen die Berater Soft Skills besonders stark und in welchen eher nicht?

Inwiefern werden Soft Skills in Ihrem Unternehmen trainiert (wer trainiert und wer wird trainiert?)

Ich nenne Ihnen im folgenden acht Soft Skills Kategorien. Meine Frage zu jeder Soft Skill Kategorie ist: 1. Wie wichtig? 2. Beispiel aus der Praxis? 3. Wird es bei Ihnen trainiert?

1. Fähigkeit zur Zusammenarbeit und Team Work
2. Kommunikationsfähigkeit
3. Initiative (Ergreifen von)
4. Führungsfähigkeit (andere führen)
5. Andere Mitarbeiter entwickeln und Coaching
6. Selbstentwicklung (gezieltes Arbeiten den eigenen Stärken und Schwächen) und Persönliche Effektivität
7. Planen und organisieren
8. Präsentationsfähigkeiten

Gibt es eine bedeutende Soft Skill Kategorie, die nicht in der Aufzählung dabei war?

Sollten Soft Skill Trainings in einer Gruppe oder einzeln trainiert werden?

Welche allgemeinen Anforderungen würden Sie an einen Soft skill trainer stellen?

In wie fern sollte ein Soft skill trainer auch Kenntnisse über Management oder

Unternehmensberatung haben?

Wie offen wären Sie für neue, unkonventionelle Soft skill trainingsmethoden? Z. B. das Trainieren von Kommunikativen Fähigkeiten oder souveränem Auftreten durch Bühnenkünstler?

Haben Sie bereits Erfahrung mit Bühnenkünstlern als Trainer?

8.1.1.2 Interview guide translated into English

What vocabulary do you use to describe the notion of soft skills? Some use terms such as capabilities, competencies, charisma, emotional intelligence, appearance, etc. What does it look like in your organisation?

How important do you generally consider soft skills for the work of your company's consultants?

What work situations require soft skills strongly and what situations rather not?

In how far are soft skill trained in your company (who trains and who is trained?)

In the following, I name eight soft skill categories: My question for each soft skill category is: 1. How important? A practical example? Is it trained?

1. Collaboration and teamwork
2. Communications skills
3. Initiative
4. Leadership ability
5. People development / coaching
6. Personal effectiveness / personal mastery
7. Planning and organising
8. Presentation skills

Is there an important soft skill category not mentioned above?

Should soft skills be trained in a group or individually?

What general requirements does a soft skill trainer need to fulfil?

In how far should a soft skill trainer possess knowledge about management or consulting?

How open would you be for new, unconventional soft skill training methods? For example, training communicative skills or appearance using stage performing artists?

Do you have any experience with stage performers as trainers?

8.1.2 Main interviews

8.1.2.1 Interviews with performing arts teachers

8.1.2.1.1 German interview guide

A) Ich nenne Ihnen im folgenden 9 allgemeine, nicht-fachliche Fähigkeit (sog. Soft Skills), die im Wirtschaftsleben von Bedeutung sind. Meine Fragen zu jedem sind: 1. Wird diese Fähigkeit irgendwie in der Bühnensausbildung direkt oder indirekt geschult? 2. Können Sie ein Beispiel geben? 3. Könnten auch Nicht-Künstler auf diese Weise trainiert werden?

1. Kommunikationsfähigkeit
2. Präsentationsfähigkeiten
3. Initiative
4. Fähigkeit zur Zusammenarbeit und Team Work
5. Kreatives Denken
6. Emotionale Intelligenz
7. Stressbewältigung
8. Führungsfähigkeit (andere führen)
9. Andere Mitarbeiter entwickeln und Coaching

B) Gibt es eine bedeutende Fähigkeit, die nicht in der Aufzählung dabei war?

C) Betrachten wir nun ein Dutzend Fächer der Bühnenausbildung. Meine Frage zu jedem ist: Gibt es hier Übungen von denen auch ein Nicht-Bühnenkünstler profitieren kann?

1. Sprecherziehung
2. Dirigieren
3. Gesang
4. Ensemble
5. Dramatischer Unterricht
6. Rhythmik
7. Vortragslehre
8. Bewegung/Tanz/Improvisation
9. Tonsatz, Gehörbildung, Formenkunde (Enthalten im Studium oder nicht?)

D) Fällt Ihnen ein wichtiges Fach ein, das wir hier vergessen haben?

E) Welche Anforderungen müsste jemand erfüllen, der die besprochenen Übungen trainiert?

F) Warum könnte ein Training mit Bühnenkünstlern besser / effektiver sein, als bei einem konventionellen Soft skill training?

G) Welche Risiken / Gefahren / Grenzen sehen Sie, wenn Bühnenkünstler für Soft skill trainings eingesetzt werden?

H) Sollten Trainings bzw. Übungen in einer Gruppe oder einzeln trainiert werden?

I) Wie häufig sollte ein Training in der Gruppe oder einzeln stattfinden?

J) Worauf sollte beim Lernprozess geachtet werden?

8.1.2.1.2 Interview guide translated into English

A) In the following, I will name 9 general non-technical abilities (so-called soft skills) that are considered important in business. For each one, my questions are:

1. Is this skill trained directly or indirectly as part of the performing arts education? 2. Can you give examples? 3. Could non-artist be trained that way?

1. Communication ability
2. Presentation
3. Taking initiative
4. Ability to collaborate and teamwork
5. Creative thinking
6. Emotional intelligence
7. Stress management
8. Ability to lead
9. Developing others and coaching

B) Is there an important soft skill not previously mentioned?

C) Let us consider a dozen topics from the performing arts education. For each one my question is: are there exercises that could be beneficial for non-artists?

1. Language coaching
2. Conducting
3. Singing
4. Ensemble
5. Drama
6. Rhythmics
7. Performance technique
8. Movement/dance/improvisation
9. Composition, aural training, stylistics (included in the studies or not?)

D) Is there an important forgotten topic?

E) What are the requirements to be fulfilled by somebody who trains the mentioned exercises?

F) Why could a training with performing artists be better / more effective than conventional soft skill training?

G) What risks / dangers / limits do you see when performing artists are used for soft skill training?

H) Should training and exercises be performed in a group or individually?

I) How often should a training take place in a group or individually?

J) What should be paid attention to in the learning process?

8.1.2.2 Interviews with HR representatives from consulting

8.1.2.2.1 German interview guide

A) Wie wichtig erachten Sie i. allg. Soft Skills für die Arbeit der Berater in Ihrem Unternehmen?

B) In welchen Arbeitssituationen benötigen die Berater Soft Skills besonders stark und in welchen eher nicht?

C) Inwiefern werden Soft Skills in Ihrem Unternehmen trainiert (wer wird wie trainiert?)

D) Ich nenne Ihnen neun bestimmte Soft Skills. Meine Frage zu jedem ist:
1. Wie wichtig? 2. Beispiel aus der Praxis? 3. Wird es bei Ihnen trainiert?

1. Kommunikationsfähigkeit
2. Initiative
3. Fähigkeit zur Zusammenarbeit und Team Work
4. Präsentationsfähigkeiten
5. Kreatives Denken
6. Emotionale Intelligenz
7. Stressbewältigung
8. Führungsfähigkeit (andere führen)
9. Andere Mitarbeiter entwickeln und Coaching

E) Gibt es eine bedeutende Soft Skills Kategorie, die nicht in der Aufzählung dabei war?

F) Welche allgemeinen Anforderungen würden Sie an einen Soft skill trainer stellen?

G) In wie fern sollte ein Soft skill trainer auch Kenntnisse über Management oder Unternehmensberatung haben?

H) Haben Sie bereits Erfahrung mit Bühnenkünstlern (Theater oder Sänger) als Trainer?

(Hier besonders nachfragen)

I) Wie offen wären Sie für neue, unkonventionelle Soft skill Trainingsmethoden? Z. B. das Trainieren von Kommunikativen Fähigkeiten oder souveränem Auftreten durch Bühnenkünstler?

J) Was könnte bei einem Training mit Bühnenkünstlern besser / effektiver sein, als bei einem konventionellen Soft skill training?

K) Glauben Sie, dass ein Training mit Bühnenkünstlern für manche Berater mehr als für andere geeignet ist?

L) Welche Risiken / Gefahren / Grenzen sehen Sie, wenn Bühnenkünstler für Soft skill Trainings eingesetzt werden?

M) Sollten Soft skill Trainings in einer Gruppe oder in Form von Einzelcoaching trainiert werden?

N) Wie häufig sollte ein Training in der Gruppe oder im Einzelcoaching stattfinden?

8.1.2.2 Interview guide translated into English

A) How important do you generally consider soft skills for the work of consultants?

B) In what work situations do consultants especially need soft skills and in which work situations not?

C) In how far are soft skill trained in your company (who is trained how)?

D) I will tell you nine specific soft skills. For each one my questions are:
1. How important? 2. An example in practice? 3. How is it trained?

1. Communication ability
2. Presentation
3. Taking initiative
4. Ability to collaborate and teamwork
5. Creative thinking
6. Emotional intelligence
7. Stress management

8. Ability to lead
9. Developing others and coaching

E) Is there an important soft skill category not previously mentioned?

F) What are your general requirements for soft skill trainers?

G) In how far should soft skill trainers also have knowledge about management or about management consulting?

H) Do you already have experience with performing artists (theatre or singing) as trainers?

I) How open would you be for new, unconventional soft skill training methods? For example, training of communicative skills or appearance through performing artists?

J) What could be better/more effective in a training with performing artists when compared with conventional soft skill training?

K) Do believe that a training based on performing arts is more suitable for some consultants than for others?

L) What risks / dangers / limitations do you see when performing artists are used for soft skill training?

M) Should soft skill training be done in a group or in the form of individual coaching?

N) How often should training happen in a group or in individual coaching?

8.1.3 Plausibility interviews

8.1.3.1 Interview with a soft skill trainer

8.1.3.1.1 German interview guide

Die Doktorarbeit beschäftigt sich mit der Übertragung von Soft skill training von der Bühnenausbildung auf die Geschäftswelt, insbesondere auf die Unternehmensberatung. Es wurden bereits Hochschulprofessoren und Unternehmensberatungen getrennt hierzu befragt. Dabei ist ein Modell entstanden. Nun geht es darum die Nützlichkeit zu überprüfen.

A. Trainerhintergrund

A1. Wie lange sind Sie schon als Trainer tätig?

A2. Welches sind Ihre Trainingsschwerpunkte?

A3. Welche Bühnenausbildung haben Sie genau gehabt?

A4. In wiefern hat Ihre Ausbildung Ihnen dabei geholfen, Trainings im Business Bereich anzubieten und durchzuführen?

A5. Haben Sie bereits Unternehmensberater trainiert? Wenn ja, gibt es aus Ihrer Sicht Besonderheiten, die man bei dieser Zielgruppe berücksichtigen muss?

B. Gesamtmodell

B1. Gründe, die für Trainer mit künstlerischem Hintergrund sprechen

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie so eine Information für sich nutzen können?

B2. Erfolgsfaktoren beim Soft skill training mit Bühnenkünstlern?

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie so eine Information für sich nutzen können?

B3. Training und Coaching

- Stimmig? Erst Training, dann Coaching? Coaching ca. über halbes Jahr?

- Vollständig?
- Nützlich? Wie würden Sie das für sich nutzen können?

B4. Das Gesamtmodell

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie so ein Modell für sich nutzen können?

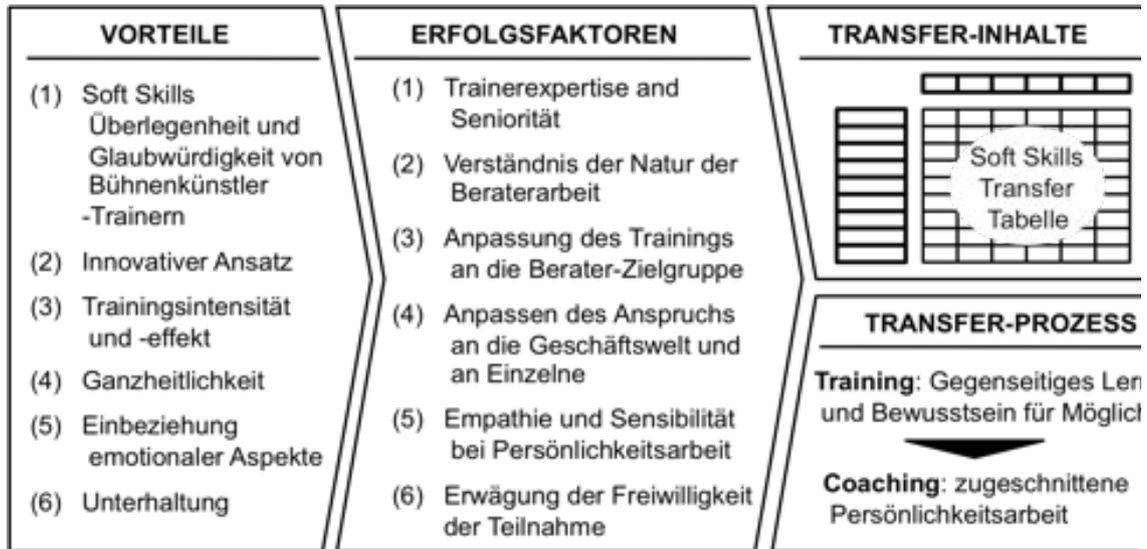
C. Übertragungstabelle

(Alle vier Bestandteile vorstellen)

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie dieses Modell Benutzen?

D. Visualisierung und Abschließende Bemerkungen über das Gesamte (alle fünf Bilder)?

- finden Sie die Darstellungen ansprechend? Alternative Vorschläge?
- sonstige Bemerkungen? Was gefällt Ihnen besonders? Was weniger?



		SOFT SKILLS						
		Kommunikations- fähigkeit	Präsentations- fähigkeit	Zusammenarbeit und Teamwork	Kreatives Denken	Emotionale Intelligenz	Stress Bewältigung	Führungsfähigkeit
FÄCHER DER KÜNSTLERISCHEN AUSBILDUNG	Sprech- erziehung	●	●				●	
	Dirigieren	●	●					●
	Gesang	●	●			●	●	
	Ensemble	●		●		●		
	Dramatischer Unterricht	●		●	●	●		
	Rhythmik	●		●				
	Vortrags- lehre	●	●				●	
	Bewegung/ Tanz/ Im- provisation	●	●				●	

			SOFT SKILLS						
			Kommunikationsfähigkeit	Präsentationsfähigkeit	Zusammenarbeit und Teamwork	Kreatives Denken	Emotionale Intelligenz	Stress Bewältigung	Führungsfähigkeit
FÄCHER DER KÜNSTLERISCHEN AUSBILDUNG	Sprech- erziehung	Sprache u. Stimme	●	●				●	
		Atem- technik	●	●				●	
	Dirigieren	Dirigieren	●	●					●
	Gesang	Gesangs- übungen	●	●				●	
		Inter- pretation	●	●			●	●	
	Ensemble	Musik- basiert	●		●		●		
		Theater- basiert	●		●		●		
	Drama- tischer Unterricht	Impro- visation (5)	●			●			
		Rollen- spiel	●		●		●		
	Rythmik	Percussion	●		●				
	Vortrags- lehre	Vortrag	●	●				●	
	Bewegung/ Tanz/ Im- provisation	Körper- übungen	●	●				●	

ERLÄUTERUNG DER ÜBUNGSKATEGORIE FÜR NICHT-KÜNSTLER			
FÄCHER DER KÜNSTLERISCHEN AUSBILDUNG	Sprech- erziehung	Sprache u. Stimme	Artikulationsübungen (Vokale und Konsonanten), kleine Texte.
		Atem- technik	Verschiedene Atemübungen
	Dirigieren	Diri- gieren	Kommunikation und Körpersprache um Einsatz für Anfang, Ende, Interpretation und Tempo eines Musikstücks zu geben.
	Gesang	Gesangs- übungen	Gesangsübungen aller Art. Stimmübungen, Atemübungen, Übungen zu Konsonanten und Silben, Variation des Klangs.
		Inter- pretation	Variation des Ausdrucks mit der singenden Stimme (einfache Lieder und Texte)
	Ensemble	Musik- basiert	Einüben eines Musikstücks in der Gruppe auf einfachem Niveau: Singen, Sprechgesang, Trommeln, etc.
		Theater- basiert	Einüben eines Theaterstücks in der Gruppe.
	Drama- tischer Unterricht	Impro- visation	Übungen zur Improvisation, einzeln oder in der Gruppe
		Rollen- spiel	Hineinschlüpfen in verschiedene Rollen.
	Rhythmik	Percussion	Trommeln in der Gruppe sowie Body Percussion.
	Vortrags- lehre	Vortrag	Üben des Auftretens vor anderen (Publikum). Umgang mit Feedback und Kritik.
	Bewegung/ Tanz/ Im- provisation	Körper- übungen	Verschiedene Improvisationen von Bewegung und Tanz

8.1.3.1.2 Interview guide translated into English

The doctoral work deals with the transfer of soft skills from performing arts education to the business world, especially to management consulting. Performing arts professors, as well as consulting firms, were already interviewed. As a result, a model was created. Now the purpose is to check the utility.

A. Trainer background

A1. How long have you been an active trainer?

A2. What are your areas of expertise?

A3. What was your performing arts education?

A4. In how far did your education help you to offer and execute training in business?

A5. Have you trained management consultants? If so, are there specific aspects to be paid attention to for this target group?

B. Overall model

B1. Benefit rationale

- Consistent?
- Complete?
- Useful?
- How could you make use of the information?

B2. Success factors for soft skill training with performing artists?

- Consistent?
- Complete?
- Useful?
- How could you make use of the information?

B3. Training und Coaching

- Consistent? First training, then coaching? Coaching roughly over half a year?
- Complete?
- Useful? How could you make use of the information?

B4. The entire model

- Consistent?
- Complete?
- Useful?
- How could you make use of the information?

C. Transfer table

(Introduce all four parts)

- Consistent?
- Complete?
- Useful?
- How would you use the model?

D. Visualisation and final comments about the entire model (all five pictures)?

		SOFT SKILLS						
		Communication	Presenting	Teamwork	Creative thinking	Emotional intelligence	Stress management	Leadership
TOPICS OF THE PERFORMING ARTS CURRICULUM	Language coaching	●	●				●	
	Conducting	●	●					●
	Singing	●	●			●	●	
	Ensemble	●		●		●		
	Drama	●		●	●	●		
	Rhythmics	●		●				
	Performance technique	●	●				●	
	Movement/ dance/ improvisation	●	●				●	

			SOFT SKILLS						
			Communication	Presenting	Teamwork	Creative thinking	Emotional intelligence	Stress management	Leadership
TOPICS OF THE PERFORMING ARTS CURRICULUM	Language coaching	Speech and voice	●	●				●	
		Breathing	●	●				●	
	Conducting	Conducting	●	●					●
	Singing	Singing exercise	●	●				●	
		Interpretation	●	●			●	●	
	Ensemble	Music based	●		●		●		
		Theatre based	●		●		●		
	Drama	Improvisation	●			●			
		Role play	●		●		●		
	Rhythmics	Percussion	●		●				
	Performance technique	Perf. Delivery	●	●				●	
	Movement/ dance/ improvisation	Work with body	●	●				●	

EXPLANATION OF EXERCISE CATEGORIES FOR NON-ARTISTS			
TOPICS OF THE PERFORMING ARTS CURRICULUM	Language coaching	Speech and voice	Articulation exercises (vocals and consonants), short texts.
		Breathing	Various breathing exercises.
	Conducting	Conducting	Communication and body language to signal beginning, end and tempo of a musical piece.
	Singing	Singing exercise	Various singing exercises. Voice exercises, breathing exercises Exercises for consonants and syllables, variation of the sound.
		Interpretation	Variation of the expression of the voice (simple songs and texts).
	Ensemble	Music based	Rehearsal of musical pieces in a group on a simple level: singing, speech song, drumming etc.
		Theatre based	Rehearsal of a theatre play in a group.
	Drama	Improvisation	Exercises for improvisation, individually or in a group.
		Role play	Slipping into different roles.
	Rhythmics	Percussion	Drumming in a group, as well as body percussion.
	Performance technique	Perf. Delivery	Practicing performance in front of an actual audience. Handling of feedback and criticism.
	Movement/dance/improvisation	Work with body	Various improvisation exercises in movement and dance.

8.1.3.2 Interview with an HR representative from consulting

8.1.3.2.1 German interview guide

Die Doktorarbeit beschäftigt sich mit der Übertragung von Soft skill training von der Bühnenausbildung auf die Geschäftswelt, insbesondere auf die Unternehmensberatung. Es wurden bereits Hochschulprofessoren und Unternehmensberatungen getrennt hierzu befragt. Dabei ist ein Modell entstanden. Nun geht es darum die Nützlichkeit zu überprüfen.

A. Unternehmen

A1. In wie fern gibt es in Ihrem Unternehmen bereits Erfahrung mit Bühnenkünstlern (oder Trainer mit Bühnenkünstlerhintergrund) für Soft skill training?

B. Gesamtmodell

B1. Gründe, die für Trainer mit künstlerischem Hintergrund sprechen

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie so eine Information für sich nutzen können?

B2. Erfolgsfaktoren beim Soft skill training mit Bühnenkünstlern?

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie so eine Information für sich nutzen können?

B3. Training und Coaching

- Stimmig? Erst Training, dann Coaching? Coaching ca. über halbes Jahr?
- Vollständig?
- Nützlich? Wie würden Sie das für sich nutzen können?

B4. Das Gesamtmodell

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie so ein Modell für sich nutzen können?

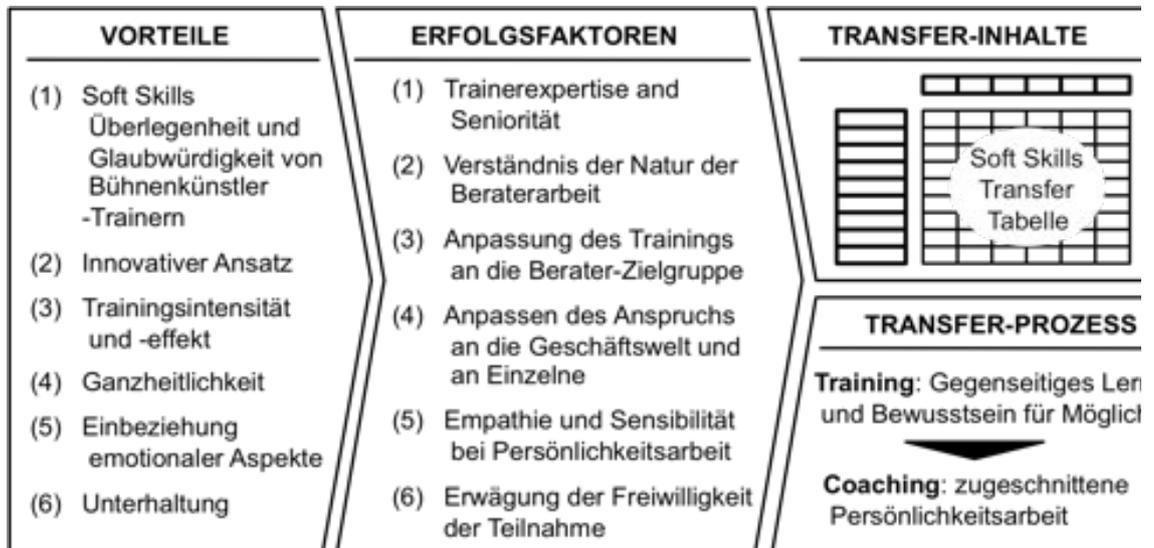
C. Übertragungstabelle

(Alle vier Bestandteile vorstellen)

- Stimmig?
- Vollständig?
- Nützlich?
- Wie würden Sie dieses Modell Benutzen.

D. Visualisierung und Abschließende Bemerkungen über das Gesamte (alle fünf Bilder)?

- finden Sie die Darstellungen ansprechend? Alternative Vorschläge?
- sonstige Bemerkungen? Was gefällt Ihnen besonders? Was weniger?



		SOFT SKILLS						
		Kommunikations- fähigkeit	Präsentations- fähigkeit	Zusammenarbeit und Teamwork	Kreatives Denken	Emotionale Intelligenz	Stress Bewältigung	Führungsfähigkeit
FÄCHER DER KÜNSTLERISCHEN AUSBILDUNG	Sprech- erziehung	●	●				●	
	Dirigieren	●	●					●
	Gesang	●	●			●	●	
	Ensemble	●		●		●		
	Dramatischer Unterricht	●		●	●	●		
	Rhythmik	●		●				
	Vortrags- lehre	●	●				●	
	Bewegung/ Tanz/ Im- provisation	●	●				●	

			SOFT SKILLS						
			Kommunikationsfähigkeit	Präsentationsfähigkeit	Zusammenarbeit und Teamwork	Kreatives Denken	Emotionale Intelligenz	Stress Bewältigung	Führungsfähigkeit
FÄCHER DER KÜNSTLERISCHEN AUSBILDUNG	Sprech- erziehung	Sprache u. Stimme	●	●				●	
		Atem- technik	●	●				●	
	Dirigieren	Dirigieren	●	●					●
	Gesang	Gesangs- übungen	●	●				●	
		Inter- pretation	●	●			●	●	
	Ensemble	Musik- basiert	●		●		●		
		Theater- basiert	●		●		●		
	Drama- tischer Unterricht	Impro- visation (5)	●			●			
		Rollen- spiel	●		●		●		
	Rythmik	Percussion	●		●				
	Vortrags- lehre	Vortrag	●	●				●	
	Bewegung/ Tanz/ Im- provisation	Körper- übungen	●	●				●	

ERLÄUTERUNG DER ÜBUNGSKATEGORIE FÜR NICHT-KÜNSTLER			
FÄCHER DER KÜNSTLERISCHEN AUSBILDUNG	Sprech- erziehung	Sprache u. Stimme	Artikulationsübungen (Vokale und Konsonanten), kleine Texte.
		Atem- technik	Verschiedene Atemübungen
	Dirigieren	Diri- gieren	Kommunikation und Körpersprache um Einsatz für Anfang, Ende, Interpretation und Tempo eines Musikstücks zu geben.
	Gesang	Gesangs- übungen	Gesangsübungen aller Art. Stimmübungen, Atemübungen, Übungen zu Konsonanten und Silben, Variation des Klangs.
		Inter- pretation	Variation des Ausdrucks mit der singenden Stimme (einfache Lieder und Texte)
	Ensemble	Musik- basiert	Einüben eines Musikstücks in der Gruppe auf einfachem Niveau: Singen, Sprechgesang, Trommeln, etc.
		Theater- basiert	Einüben eines Theaterstücks in der Gruppe.
	Drama- tischer Unterricht	Impro- visation	Übungen zur Improvisation, einzeln oder in der Gruppe
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	Vortrags- lehre	Vortrag	Üben des Auftretens vor anderen (Publikum). Umgang mit Feedback und Kritik.
	Bewegung/ Tanz/ Im- provisation	Körper- übungen	Verschiedene Improvisationen von Bewegung und Tanz

8.1.3.2.2 Interview guide translated into English

The doctoral work deals with the transfer of soft skills from performing arts education to the business world, especially to management consulting. Performing arts professors, as well as consulting firms, were already interviewed. As a result, a model was created. Now the purpose is to check the utility.

A. The company

A1. In how far do you already have experience with performing artists (or with trainers with a performing arts background) as soft skill trainers?

B. Overall model

B1. Benefit rationale

- Consistent?
- Complete?
- Useful?
- How could you make use of the information?

B2. Success factors for soft skill training with performing artists?

- Consistent?
- Complete?
- Useful?
- How could you make use of the information?

B3. Training und Coaching

- Consistent? First training, then coaching? Coaching roughly over half a year?
- Complete?
- Useful? How could you make use of the information?

B4. The entire model

- Consistent?
- Complete?
- Useful?
- How could you make use of the information?

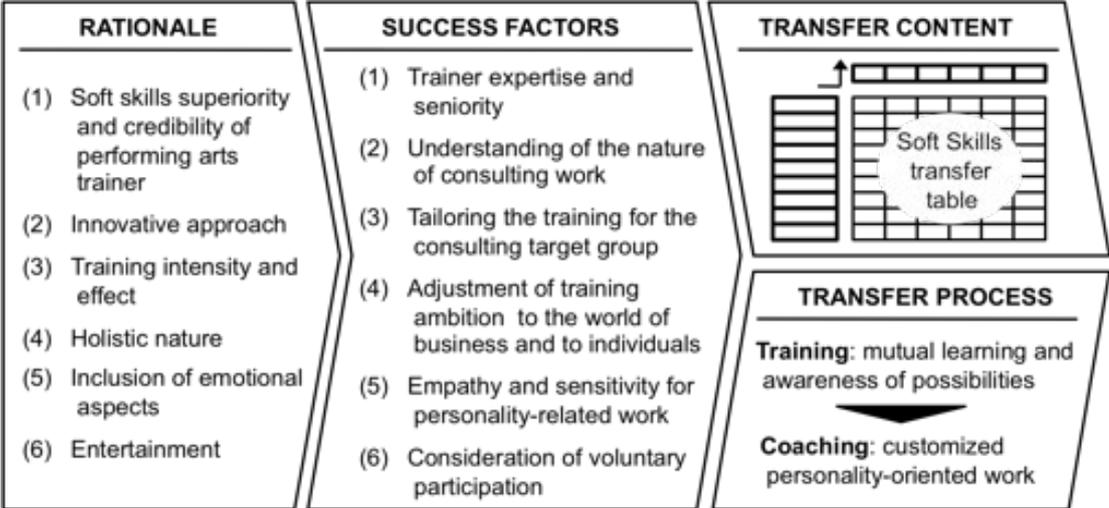
C. Transfer table

(Introduce all four parts)

- Consistent?
- Complete?
- Useful?
- How would you use the model?

D. Visualisation and final comments about the entire thing (all five pictures)?

- Do you find the visualising appropriate? Alternative recommendations?
- Other comments? What do you like specifically? What do you like less?



		SOFT SKILLS						
		Communication	Presenting	Teamwork	Creative thinking	Emotional intelligence	Stress management	Leadership
TOPICS OF THE PERFORMING ARTS CURRICULUM	Language coaching	●	●				●	
	Conducting	●	●					●
	Singing	●	●			●	●	
	Ensemble	●		●		●		
	Drama	●		●	●	●		
	Rhythmics	●		●				
	Performance technique	●	●				●	
	Movement/ dance/ improvisation	●	●				●	

			SOFT SKILLS						
			Communication	Presenting	Teamwork	Creative thinking	Emotional intelligence	Stress management	Leadership
TOPICS OF THE PERFORMING ARTS CURRICULUM	Language coaching	Speech and voice	●	●				●	
		Breathing	●	●				●	
	Conducting	Conducting	●	●					●
	Singing	Singing exercise	●	●				●	
		Interpretation	●	●			●	●	
	Ensemble	Music based	●		●		●		
		Theatre based	●		●		●		
	Drama	Improvisation	●			●			
		Role play	●		●		●		
	Rhythmics	Percussion	●		●				
	Performance technique	Perf. Delivery	●	●				●	
	Movement/ dance/ improvisation	Work with body	●	●				●	

EXPLANATION OF EXERCISE CATEGORIES FOR NON-ARTISTS			
TOPICS OF THE PERFORMING ARTS CURRICULUM	Language coaching	Speech and voice	Articulation exercises (vocals and consonants), short texts.
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		Theatre based	Rehearsal of a theatre play in a group.
	Drama	Improvisation	Exercises for improvisation, individually or in a group.
		Role play	Slipping into different roles.
	Rhythmics	Percussion	Drumming in a group, as well as body percussion.
	Performance technique	Perf. Delivery	Practicing performance in front of an actual audience. Handling of feedback and criticism.
	Movement/ dance/ improvisation	Work with body	Various improvisation exercises in movement and dance.

8.2 Declaration of agreement signed by interviewees and the interviewer

Einverständniserklärung zur Nutzung der Interviewdaten für das Promotionsprojekt von Frau Timea Havar-Simonovich an der Edinburgh Napier University.

Die Arbeit wird von Frau Dr. Janice McMillan betreut.

Thema: *Verbesserung von Soft skill trainings durch Übungen aus der künstlerischen Ausbildung.*

Für das obige Forschungsprojekt werden qualitative Interviews durchgeführt.

Erklärung der befragten Person:

Mir ist bewusst, dass die Teilnahme an diesem Interview freiwillig ist. Mir ist die Absicht dieses Interviews klar. Ich kann jederzeit dieses Interview ohne weitere Erklärung abbrechen.

Mir ist bewusst, dass die Interviewinformationen in anonymisierter Form für Forschungszwecke benutzt und veröffentlicht werden können. Nichtanonyme Auszüge bedürfen meiner ausdrücklichen Zustimmung. Sollte ich mir eine während des Interviews aufgezeichnete Passage nicht recht sein, dann wird die Tonaufzeichnung zur entsprechenden Stelle sofort zurückgespult und der entsprechende Inhalt gelöscht. Ich werde sodann gefragt, ob ich weiter machen möchte.

Sollte ich Fragen zur Studie haben, so bin ich frei, die forschende Doktorandin, Frau Timea Havar-Simonovich (+49 7121 879 750) zu kontaktieren.

Mir wurde eine Kopie dieser Einverständniserklärung überlassen.

Ich habe die obige Einverständniserklärung gelesen und kann meine Zustimmung zur Verwertung der Interviews jederzeit zurückziehen.

Datum

Unterschrift der interviewten Person

Unterschrift der Interviewerin