

6-29-2015

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Recommended APA Citation

Mettälä, M. (2015). A Case Study Illustrating the Importance of Educating the Whole Person by Using the Arts as a Supplementary Training Tool in Workplace Learning. *The Qualitative Report*, 20(6), 901-917. <https://doi.org/10.46743/2160-3715/2015.2169>

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Abstract

From a humanistic, learner-centered view this practical case study involving Tetra Pak, a world leading food processing and packaging solution company, explores the role of emotion in learning and the arts as a supplementary training tool by describing and interpreting their new employee orientation trainings based on the facilitator's accounts. This case will illustrate the added value the arts contribute as well as the need to include the whole person-concept in workplace learning. This case does not suggest an exact design with specifications of how this kind of training should be conducted, but rather this specific study will offer additional knowledge by exemplifying how emotional and aesthetic elements can be applied in a learning context.

Keywords

Case Study, Emotion, Arts, Holistic Learning, Workplace, Tetra Pak

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A Case Study Illustrating the Importance of Educating the Whole Person by Using the Arts as a Supplementary Training Tool in Workplace Learning

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From a humanistic, learner-centered view this practical case study involving Tetra Pak, a world leading food processing and packaging solution company, explores the role of emotion in learning and the arts as a supplementary training tool by describing and interpreting their new employee orientation trainings based on the facilitator's accounts. This case will illustrate the added value the arts contribute as well as the need to include the whole person-concept in workplace learning. This case does not suggest an exact design with specifications of how this kind of training should be conducted, but rather this specific study will offer additional knowledge by exemplifying how emotional and aesthetical elements can be applied in a learning context. Keywords: Case Study, Emotion, Arts, Holistic Learning, Workplace, Tetra Pak

Over the years I have come to understand that there are many theories on learning and the learner which are based on fundamental assumptions about the person, the world, and his/her relations. My belief is that learning involves the whole person and that the individual never stops growing and developing in body, mind, and emotions (Jarvis & Parker, 2007). Perceiving learning from this view involves seeing the whole person in a constant process of becoming (Jarvis, 2009), a notion which is based on my 20 years of teaching music to both children and adults, as well as my experiences as a performing artist. These practices have also offered me the possibility of working on various projects where I employ music as a tool for the purpose of developing people and organizations. While I was working as a consultant at Tetra Pak, a world leading food processing and packaging solution company, I was offered the opportunity to write a report about their new employee orientation trainings, based on the facilitator's own accounts and material. During a period of 6 years the facilitator, Rolf Viberg, had received high evaluation scores by the participants; the evaluations focused on immediate reactions to the trainings (Kirkpatrick, 1967). I was interested in what took place that participants would respond so positively. Since learning processes are complex and extensive, I have chosen to focus this paper on Viberg's aim to train the whole person with cognitive as well as affective aspects (Eichman, 2000). Hence my objective of this case study (George & Bennett, 2005) is to describe and interpret the trainings based on Viberg's accounts. My question of inquiry is, what is the role of emotion in learning and the role of using the arts as a supplement to traditional, rational workplace teaching?

Cognitive and Affective Aspects

As we know learning is an active process of combining new and old information (Illeris, 2003) involving a process of change (Jarvis & Parker, 2007; Swann, 1999) connecting cognitive, emotional, and social dimensions (Illeris, 2003). This experiential and holistic learning view (Dewey, 1910/1997; Kolb, 1984; Schön, 1983) helps to recognize that we learn more than we consciously know (Damasio, 2006; Gärdenfors, 2005;) as it is acquired in the process of our everyday lives fostering interaction, experience, and reflection (Bergstedt &

Herbert, 2011; Dewey, 1997; Lauder, Brown, Dillabough, & Halsey, 2006). This is central in Viberg's outlook as a facilitator.

However, I want to clarify that the view of emotion and thinking, often thought of as being on the opposite ends of the spectrum, has changed due to contemporary neurological findings which show how the cognitive parts of the brain are constantly conversing with the emotional parts (Damasio, 2006; LeDoux, 1996). Studies show that humans are fundamentally emotional and social beings (Immordino-Yang & Damasio, 2007); that the body and mind are not separate entities (Jarvis, 2009); and that there is no such thing as a pure cognition (Fineman, 1997), rather that emotion is deeply connected with reason (Ashforth & Humphrey, 1995). Furthermore, emotions are organized responses that adaptively trigger cognitive activities and direct actions as well as judgments (Gratch, Clore, & Palmer 2008; Salovey & Mayer, 1990), and they help us know what to pay attention to and motivate behavior (MacFadden, 2007). Subsequently, emotions intersect in every aspect of our lives affecting our actions, thoughts, beliefs, and assumptions about the world (Fineman, 1997; Phelps, 2006) as well as learning (Calvo & D'Mello, 2011; Kahneman, 2011). Emphasizing emotions does not happen in isolation (Damasio, 2006; Gärdenfors, 2005), but is connected to our intuition and thinking (Dreyfus & Dreyfus, 1986), thus enhancing our learning abilities (Gärdenfors, 2005; Kahneman, 2011).

This leads to Viberg's philosophy which includes the notion that an ounce of experience is better than loads of theories (Dewey, 2005) as experience involves reflection and enables the learner to construct new knowledge. Hence, he planned and performed the trainings by engaging the participants in social activities instead of lectures and presentations (Cooperstein & Kocevar-Weidinger, 2004; Jarvis & Parker, 2007). His main purpose as a facilitator was to introduce the company's origin, identity, strategy, and the essential elements of the business by carrying out the trainings from a non-traditional and aesthetic approach, that is, by using music, art, poetry, literature, dance, and drama as training tools. Studies show that aesthetic practices in which "knowing is the basis of sensible perception" (Strati, 2007) offer the learner the possibility to process a variety of symbols to articulate different perspectives of reality, and to use metaphors to become aware of issues which may not be easily comprehended through rational argumentation (Kokkos, 2010). Using the arts can also provide learning outside traditional frameworks contributing cognitive development by improving skills and attitudes needed in the workplace as well as offering more than one answer to a question and more than one solution to a problem, (Eisner, 2002) promoting imagination, flexibility, and reflexive thinking (Adler, 2006; De la Croix, Rose, Wildig, & Willson, 2011; Eisner, 2002).

Though there is evidence to show that arts-based approaches can generate meaning-making and creativity, (Kirklin, 2003; Nixon, 2005; Pink, 2006; Romanowska, Larsson, Eriksson, Wikström, Westerlund, & Theorell. 2011), there is still a lack of empirical studies in which researchers have examined whether these elements can lead to potential outcomes in terms of their effects in learning (Perry, Maffuli, & Morrissey, 2011; Pink, 2006; Uhrmacher, 2009). Having said this, I must emphasize that it is not my intention to examine learning outcomes but rather to explore thru this specific case, the importance of educating the whole person as well as the value of using the arts as supplementary training tool.

Before moving on I wish to express my gratitude to have studied this case which has offered me a valuable experience and to some extent an endorsement of my own views and previous practices. As mentioned earlier, for 20 years I have been teaching music in schools as well as private lessons for both children and adults. I have also had the opportunity to work as a performing artist and have signed with a record company. As a teacher, an artist, and a musicologist, my main interest has continuously been in perceiving the whole person as well as various sociological and psychological aspects in music (Ball, 2010; DeNora, 2000; Levitin, 2006; Schneck & Berger, 2006). Consequently my understandings have enabled me to start my

own practice where I employ music as a tool for the purpose of developing people and organizations as I believe that the inner resources of humans may be developed and enriched by means of aesthetics. So as a consultant for Tetra Pak, involved in different creative projects, I was assigned to examine their trainings and write a report as it was an inquiry which required an artistic lens. However, at the time I did not realize that this task would eventually offer me the opportunity to connect theory and practice.

As studies show the added value the arts contribute in education (Adler, 2006; De la Croix et al., 2011; Eisner, 2002, 2004; Kirklin, 2003; Strati, 2007), my hope is that this practical case will fill a gap in the existing research by illustrating how the arts can be used as a supplement in a traditional workplace training (Perry et al., 2011; Pink, 2006; Uhrmacher, 2009). Moreover, as cognitive skills alone are not enough to learn (Ashforth & Humphrey, 1995; Tran, 1998; Vince, 2004), this case can highlight the need for further empirical studies about the interplay between emotion, learning, and the workplace, as there seem to be difficulties finding studies that address all three concepts together (Benozzo & Colley, 2012; Bierema, 2008; Calvo & D'Mello, 2011; Hascher, 2010; Illeris, 2004; Schutz & Reinhard, 2007). Therefore, this paper is not about how workplace trainings should be designed or conducted but rather to explore and illustrate the mentioned aspects and their applicability (Frankel & Devers, 2000; Shenton, 2004). However, I am aware that raising the notion of the whole person in real-life situations creates various complex questions, but by categorizing and delineating my study it becomes easier to handle this multifaceted question, even though some important information may be left out.

Methodology

As this case derives from a specific learning context it is obvious that there is the matter of what perspective one chooses to view it; this clearly affects the study's purpose as well as outcome (Maxwell, 1992; Patton, 1999). During the study I have realized that connecting theory and practice has its difficulties and limitations. Trying to study a practical case from a notion that the universe is linear and can somehow be categorized, analyzed, understood, and controlled by using traditional scientific methods (Wheatley, 2006) has been quite difficult for me, since I do not believe that there is actual objectivity (Gorelick, 1991), as this would require an unimaginable eye that is not turned to any particular direction without interpretation, since there will always be various perspectives and different perceptions (Bourdieu, 1980/2013; Sartre, 1948/2007).

My way of knowing and working is based on my artistic view, as I am less concerned with discovering the truth than with the creation of meaning (Eisner, 1981). Therefore, I have chosen to approach this study from the qualitative paradigm since it is rather similar to the artistic approach, meaning that the main instrument to collect data is myself as a researcher. So even though I have used recognized instruments such as interviews and observations to collect data (Golafshani, 2003), my foremost source of data derives from my own experiences during the research process (Eisner, 1981). Pointing out that I view this case from a constructionist lens, as I believe that all knowledge is socially constructed and may change depending the circumstances (Golafshani, 2003) and is accumulated through interpretations (Cohen, Manion, & Morrison, 2011; Patel & Davidson, 2011).

As the purpose of this study is to describe and interpret Tetra Pak's trainings based on Viberg's accounts and because I am a novice researcher, I have struggled to decide how I will tell this story. However, to be able to find ways to do this I have turned to available literature regarding qualitative approaches (Byrne, 2001; Chenail, 1995; Mays & Pope, 1995; Patton, 1999; Sandelowski, 1998). Yet I am mindful that the element of subjective interpretation as an explanatory method is continuous and involves a constant understanding of theory and material

(Fejes & Thornberg, 2011), suggesting that I cannot make any pretenses of understanding the whole truth about the issue at hand but merely provide some insights from my understanding of this specific case (Shenton, 2004). Another concern has been that even though I am familiar with keeping journals and writing detailed reports, the process of writing a scientific paper has been a learning process as it has made me mindful of how crucial it is that my experiences and findings are written in a correct rhythm (Chenail, 1995) so that the reader can understand my research process and my inquiry (Rubin, 2000). By designing my study as a single case I have been able to examine this specific example from a real-life context (George & Bennett, 2005), enabling the reader and myself to have a better understanding of how theory and practice can fit together, as well as an opportunity to explore a different way of seeing and knowing using the way of the artist and becoming free from traditional analysis (Cohen et al., 2011).

Data Generation

My main data have been obtained from my unstructured interviews and discussions with the facilitator, Rolf Viberg. I also obtained information in addition to Viberg's own accounts as he provided me with a collection of materials from various activities and trainings during the years 2002-2011, in case any of these held relevance for my study.

Documents. This was challenging; I went through each item and then divided the material according to trainings held from 2005-2011 and other various activities at Tetra Pak. I chose to use the material from the trainings for this study as a complementary resource by compiling the material in different categories. I used this material as a means to get a better and broader comprehension of his way of working. For reasons of confidentiality and not revealing information (Davies & Dodd, 2002), I have chosen not to outline a detailed description of this material but to provide the categories I had:

- Tetra Pak's internal written material covering instructions and guidelines for the facilitator.
- Tetra Pak internal archival records such as magazines, reports, and folders covering the years 2000-2011.
- Booklets and articles about the history and origin of Tetra Pak.
- A letter from the CEO, Dennis Jönsson, along with email correspondences between Viberg and the other facilitators from the clusters.
- Brochures, pamphlets, maps, images, visitor information, and entrance tickets from all the different countries Viberg trained and visited while training. These were artefacts from museums, concert programs, and various public exhibitions.
- Newspaper clippings from Singapore (e.g., *The Strait Times of Japan*, *Shanghai Daily*, and *Financial Times*, *International Herald Tribune*, and *The Global Edition of the New York Times*).
- Viberg's own notes covering ideas, thoughts, and planning regarding the trainings.
- Notes by the participants from the activities; thoughts and ideas from presentations.
- Agendas and schedules for the trainings.
- Course evaluations in a digital format.
- 1,400 photographs taken at the trainings and places Viberg visited while traveling. The photographs were in digital format and on USB-sticks as well as a video clip from a training session in Singapore, 2011.

I used the material Viberg provided me from the trainings as a complementary resource to get an inclusive understanding of his way of training. The material was given to me during the interviews that took place from March to October, 2011 as Viberg himself used parts of the material to illustrate his own accounts and descriptions regarding activities, contexts, the participants' expressions and actions, as well as his beliefs, ideas, and so on. For example, he used several photographs to illustrate how the participants engaged in activities and when they were experimenting with water and large paper as well as aluminum and plastic (e.g., one picture showed 17 participants in a circle holding a large piece of plastic while watching how the water is "acting"). As there were approximately 1,400 photographs, this process helped me to separate the different accounts and get a better sense of the descriptions. Another example is that as he talked about creativity, he showed me an article which he had used during several trainings (Sardar, 2009).

Interviews. The interviews took place from March to October, 2011; these conversations focused on Viberg's interpretations of his experiences and observations regarding the trainings (Orb, Eisenhauer, & Wynaden, 2001). The interviews were held informally at Tetra Pak's site in Lund, Sweden. My first informal meeting with Viberg was held March 20, 2011, at Tetra Pak's site in Lund, with the purpose of getting an overall understanding of the trainings and general insight into the organization's history, strategy, and goals. This interview took place as Viberg guided me throughout the site and told me about every step of the value-chain and the process of developing and producing the packages, as well as marketing and sales. This was central since getting a better understanding of the company and the different departments and productions enabled me to comprehend what the training was about and insight into Viberg's didactic. What became clear during the meeting was Viberg's view that "nothing is greater than the individual and nothing is more important than to affirm and affect the individual" and his belief in "living and teaching in actual contexts." It was with this perspective that I chose to use interview as a method to collect data, as I realized that his perception on the individual as well as the concept of including the whole person in the learning context was central in his work. Another obvious key aspect I recognized was the fact that he uses the arts as a complementary training tool. I used this understanding in planning the subsequent interviews and meetings (Koch, 1994; Orb et al., 2001) and in explaining the purpose of the follow-up interviews (Davies & Dodd, 2002) and I decided to use an unstructured yet organized procedure (Mishler, 1991). After our first meeting, I conducted three additional interviews as well as several telephone conversations. The interviews, including the first meeting lasted approximately 2 hours each time.

I wish to highlight that as Viberg knew my artistic background and was assured that I had sufficient knowledge about his way of running his trainings from a non-traditional and aesthetic approach it made it easier for him to describe and explain without probing, re-telling, or explaining further because of misunderstandings; this created a flow and hopefully limited my misinterpretations (Maxwell, 1992). Subsequently, I decided not to ask any specific questions (Frankel & Devers, 2000) but began our meetings by requesting that he would freely tell me about his training experiences, which enabled him to move in different directions during the interviews to express and emphasize areas he regarded as important, offering me diverse descriptions (Patel & Davidson, 2011; Mishler, 1991). For example, here is an extract from my transcript from our second interview which was held March 23, 2011, at the site in Lund:

Over the last years, some ideas have crystallized from some vague feelings into more clear ideas [...]. It starts with the fact that all human beings are inspired by art, music and poetry. It has been created as long as we have lived on earth.

Two attributes were my constant guides in these interviews: trust and curiosity. I rarely experienced a need to interrupt his flow of description. This enabled him to freely express himself and often lead the interviews while I was gripping and transcribing the information supplied by writing down the data in my journal by hand. I am aware that taking notes by hand means I could not possibly write down every word during the interviews, however, the reason I chose handwriting is that during the years I have noticed that I learn and retain information much better. I believe I get a better conceptual understanding of my material and find new connections as well. Generating the data this way enabled me also to better clarify and follow up with questions in a more natural way. I tried to focus on his perceptions of these trainings, since my aim was also to identify and gain insight into his intentions and beliefs in this particular teaching context, consequently allowing me to get a better understanding of him as a facilitator and his attitudes, motives, and values (Davies & Dodd, 2002).

Following are additional two brief extracts from my third interview transcript conducted July 7, 2011, at the site in Lund;

Pictures teach[...]everything is dynamic in the room and changes, we are all creators[...]I don't give them schedules but tell them that they will learn by listening, observing, and doing[...]To enable the participants' to use their talents, individually and in group and this they can do through various expressions.

From the forth interview at the site in Lund, October 19, 2011, he added,

It works in Japan, Brazil, India and USA as well[...]we are all affected in the same way as humans[...]we all have the rational and the creative parts[...]experimental and playfulness[...]intuition, function, imagination[...]there is so much in the world that can enhance our learning, especially the real-life situations one is in.

However, unstructured interviews made it difficult to know how many interviews I needed to conduct to get sufficient descriptions. Another challenge was that as the interviews had more of a story-telling structure I tried to be cautious while taking notes so that I would understand his narrations and choice of words and not put my own meaning or interpretation while taking the notes, aiming to get a clearer “picture” of his experiences (Patel & Davidson, 2011). Therefore, I must clarify that the material taken out from the interviews, upon which I construct this thesis, involves a certain preference due to my own way of questioning, reinforcing, and interpreting the information. In this way, it is to be considered value-based or subjective; nonetheless, this strategy gave me an opportunity to look at all the different aspects of the context and to find that which is unique (Cohen et al., 2011). I also chose not to analyze the interview notes by a traditional coding system but a system that was more reflexive where I focused on what Viberg mentioned and discussed most and where and what his emphasis was on. Sometimes there were issues which he mentioned just briefly as he wondered off in his recounting which made me wonder if it was a comment that I should consider to include in my analysis. This was actually one part which was problematic, however, I chose to highlight all sentences or “side tracks” for the possibility of being able to go back and re-evaluate if an issue was of relevance. This way I could make sure that any useful or important data would not get lost and I could structure his narratives and categorize the content before interpreting and analyzing the interview data (Cohen et al., 2011).

When my data from my interviews, meetings, and telephone conversations were collected, the next step in the process (Koch, 1994) was to transcribe my handwritten notes

from my journals to the computer mindful not to lose, alter, or reduce the information I had written down (reminder: I did not use any audio recording). Yet I am aware that there still might be loss of some information during my transcription (Cohen et al., 2011).

Analysis

When all the data from the interviews were transcribed to my computer, I decided to design my research as a case study. This helped me to focus on what was specific in Viberg's accounts. The following step was to outline the trainings from the data I had, as my transcripts were unstructured, I needed somehow to code the data so that it would make sense to me. And so I read the interview transcripts (which I had printed out from the computer) and highlighted the text with four colors; each color represented a subject which would help me to get an understanding of the trainings. Yellow marked the text about the activities; orange marked the content, the participants, the purpose, and structure of the trainings; blue marked Viberg's own didactic, thoughts, ideas, and attitudes; and red marked my own reflections and observations which I had written down during the interviews.

I also examined the materials which Viberg had provided me as a complementary resource by categorizing and labeling them using the same colors as noted above. For example, the pamphlets, Viberg's personal notes, magazines, articles, images which Viberg had used to illustrate his ideas, thoughts, and didactics were marked with blue "post it" notes. I chose about 100 photographs (including the ones Viberg had used to demonstrate his accounts during our meetings) which illustrated the participants in various activities during the trainings and saved them in a separate file (on my computer) to study as a complementary resource. I marked the training material, as well as all the information regarding, participants, content, and objective of the trainings in orange. By dividing and compiling the material in four colors, each covering a subject made the data clearer the more I deliberated (Mays & Pope, 1995; Shenton, 2004;).

After this process was done, I decided to examine my data by writing down (on the computer) a narrative interpretation of my transcripts. Since I had marked and divided the data in four subjects it became easier to write a correct chronological description of the trainings to enable me to interpret Viberg's descriptions of the trainings as follows. Yet I am mindful as stated, that the way I outlined his descriptions and how they are linked to each other, as well as how I placed them in my narration affects the result. Treating something as a significant detail for me may have a vague meaning from another view suggesting that the same accounts can be studied and "told" in various ways (Bourdieu, 1980/2013). As this case derived from lived experiences, I am suggesting, based on what Bourdieu described as "a rhetorical illusion" (1994/1998), that by choosing certain accounts and connections, I try to make sense of this case by telling it based on my perception and understandings. However, before I give my interpretation I need to underline some matters.

Rigor

The photographs Viberg provided for me were significant as they described the contexts and illustrated various moods of the participants and the group activities, offering me a supportive supplement to his accounts. As I reflected on the pictures, I asked myself if I could find any connections to Viberg's own descriptions. Of course I am aware that examining the photographs meant that I was looking through an interpretative lens of my own subjectivity, as well as my values (Cohen et al., 2011). I also tried to be cautious while studying the photographs and the material so that I would not express any misinterpretations. Furthermore, Viberg was given the opportunity to read my manuscript during the whole study so that I would not alter or leave out any relevant information; I did not want my personal views to affect how

I interpreted both the interview transcripts as well as the complementary materials. In this way I could feel that I had understood his descriptions. Hence I shared the results of the study continuously with Viberg. In turn Viberg had continuous updates with the management of Tetra Pak Academy (Cohen et al., 2011; Maxwell, 1992; Patel & Davidson, 2011). I also asked Viberg if my research questions made any sense and whether my overall interpretations were realistic and accurate (Creswell & Miller, 2000). After the interviews and my conversations with Viberg, I returned to him in order to verify the theories I was going to include and use as “glasses” to interpret and analyze the data which I had collected, in order to confirm that I had understood him correctly. By explaining the theories, Viberg added further reflections (Cutcliffe & McKenna, 2002); this was done through additional meetings and telephone conversations during October and November, 2011.

Ethics

At the time of this research I was working as a consultant for Tetra Pak and was aware of confidentiality issues. And since this case is embedded in a real-world context and my data was mainly derived from interviews from Viberg’s accounts, I have had difficulty finding a balance between giving descriptions (Creswell & Miller, 2000) with detailed quotations of the trainings without the risk of indirect identifications. My transcripts from the interviews also include descriptions of the settings, at Tetra Pak’s site in Lund, however I was asked to not include these descriptions in my study (Anastas, 2004; Orb et al., 2001). I clearly asked Viberg for his consent to refer to his accounts as well as the material he provided me as complementary resources; I was especially concerned with the photographs of their employees. I asked if there were any issues of confidentiality since at the time when the participants had agreed to have their pictures taken there was no intention using them for any research purposes (Davies & Dodd, 2002). However, since it was practically not possible to gain consent from the participants who featured in the pictures as they represented over 500 employees from every continent, it was important that I followed the given guidelines which were that I would alone have access to this material and that I especially use the photographs for my own scrutiny and not to share them in any other way and that if I would use these photographs or other materials in any way I would do so by making the content of the material non-identifiable or non-traceable (Cohen et al., 2011).

Interpreting Tetra Pak’s Case based on the Facilitator’s Descriptions

I am aware that producing an overview based on years of training might have some errors, such as simplifying or taking too much previous knowledge for granted since Viberg built his trainings based on years of experience in the field of leadership and human resources. Still, the best way to illustrate my interpretation of Viberg’s descriptions is to tell his story in a chronological manner, based on my categorized data.

Viberg’s central view of humans is that learning is about the whole person, and that it is significant that “both sides of the brain and our five senses, including imagination and intuition are stimulated and engaged during trainings.” He also repeated and reaffirmed several times that “nothing is greater than the individual” and “nothing is more important than to affirm and affect the individual,” clearly emphasizing a holistic and learner-centered view. He showed me a picture he had drawn which he used during the trainings, illustrating that “learning involves the whole person,” (see Figure 1) and that he tried to train the whole individual “simply getting people involved by connecting both sides of the brain.” Viberg explained that he tried to do this by using the arts as a supplementary training tool.

Figure 1. Learning involves the Whole Person

Viberg described that soon after Tetra Pak's business clusters, various country areas and markets which they operate, were introduced, it was decided that the clusters should take the responsibility for their new employee orientation trainings, something that in the past had been offered by the global training and development organization, a department within the company. At the same time it was also decided that Viberg would facilitate these trainings on request from the clusters.

Tetra Pak with its origin from Sweden is a world leading food processing and packaging solution company. With over 20 000 employees they operate in more than 170 markets, divided in business clusters, with their site in Lund, Sweden. Rolf Viberg, who is a chemical engineer, has been a Tetra Pak employee for almost 40 years, with several different positions and projects. For 6 years he travelled around their clusters in Argentina, Brazil, Japan, India, Mexico, Singapore, Thailand, Turkey, and the USA and facilitated their trainings for over 500 new employees. These trainings which had the same design and structure lasted 3-4 days and had approximately 25-35 participants from all departments such as finances, marketing, sales, IT, technical service, development, and human resources.

The training objective was to "give an overall understanding of the Tetra Pak origin, identity and strategy, and to give the essential elements of Tetra Pak's offer and business from an external and value chain perspective and more." Viberg explained that "more" stands for creativity, communication, the individual, and the social interaction in a group. Besides practical information and knowledge about the company's mission, vision, strategy, value-chain, and its core values, he found it crucial to put this understanding in a context that made sense for the actual group. This was done by various activities, experiments at the training sites, and visits to stores and factories.

Viberg clarified: "Before training sessions I try to get an overall idea of the environment and culture I am in." To do this he reads local newspapers, visits museums or art centers, and sometimes attends a concert or an exhibition. Most important of all, he walks around the city and tries to get the actual atmosphere of the city and the people. The material and information he collects from the places he visits are relevant for his understanding of his current time and place. The purpose of the material he collects is also to use them during the trainings: "articles that cover news and ideas that influence the thinking and reflecting ability," he says. For example, an article which he brought home from Singapore was about an artist who speaks of how we can have boundaries of perception. Viberg quoted: "Because the condition of being an artist means you have no limitations. You are allowing the openness of the universe to enter the art of the past and present" (Murray Brown, 2011). Another article he showed me was about an artist and his exhibition at the time Viberg was in Singapore. Viberg quoted the article: "I

have always reminded my students that they are not engineers. A god piece of art has to come from within you” (Shetty, 2011). Viberg then commented, “Here we learn how the artist shows respect and care for the process of creation.” Furthermore, other articles were about how market and consumer research in Asia is changing, the importance of bringing the consumers in to the product development rooms and as Shankar writes that “insight managers combine many sciences like human psychology, sociology and marketing with creative disciplines like intuition, acuity, lateral thinking” (Shankar, 2011, p. 18).

As we discussed his planning and preparation, Viberg emphasized with a metaphor “the importance of setting the right stage.” He symbolically described the planning that is required when one has a party and what needs to be considered. Besides, food, drinks, and music, one also considers “how the room is decorated,” something that one tends to forget in learning situations. Therefore, he always gets there in time to make sure that the room is “decorated in a certain way.” For example, he uses small tables for 5-6 persons; this makes it easier when communicating and working together. He also uses table cloths in different colors since he believes that colors influence and affect persons, similar to the ways that various ornaments and pictures do. Viberg explains how colors and ornaments are symbols for non-verbal communication. As soon as the participants enter the room they are “surprised and inspired,” he noted. They are asked to “sit as diverse as possible,” since the groups consist of new employees from different countries but the same cluster. Initially each one is asked to draw something they like and as I can see on various photographs the participants are asked to put their drawing on a white board. Viberg comments when describing this activity that, “it’s about creating a comfortable and trusting environment.” Furthermore he emphasizes how interaction with sincere communication is needed in learning and that though he understands the relevancy of following different approaches in training situations, he sees the danger of how sometimes theories might get in the way of developing intuitive and reflective skills as a facilitator; hence he tries to experiment and explore various ways of engaging in his trainings.

When I asked if anyone had inspired his thinking, Viberg replied: “One that has had a significant influence in my way of thinking is Professor Ingeman Arbnor (Arbnor & Bjerke, 2008). He became acquainted with and inspired by Arbnor in 1992 while attending his training sessions at a leadership training program in Kunsapsakademien in Österlen, Southern Sweden. At those trainings the arts were used as training tools; Viberg was surprised at how his own learning was enhanced by using music, art, and poetry. Another experience that affirmed and encouraged him to consider the aesthetic approach occurred several years later participating in a facilitation competence development program that was based on the accelerated learning method which inspired him; “the program aimed to work with the concept of *both sides of the brain* and to stimulate all five senses.” Viberg said that “all human beings are inspired by art, music, and poetry [...] even though these elements are not possible to measure [...] why aren’t we using this knowledge inside companies more, in order to inspire, and motivate?”

He defined his purpose with using the arts saying that

to learn and understand something, one needs to describe it in another way, and the best way is to express is through the arts. Just imagine how one group created a song describing the company’s values, or another showing how to recycle a “Tetra Brik” with a dance.

He continued saying, “I try to work with all senses, tell stories, use symbols and use all non-verbal communication, for example by creating a wall of Tetra Pak’s history and core values.”

From several photographs I observed that he presented a historical context with pictures, quotes, and articles in a narrative way. For instance he showed me a picture which he used

illustrating a young girl working at a store in 1910. He then told me a fictional story he told during the trainings,

This was a time when Ruben Rausing (the founder of Tetra Pak) was a young man and maybe he knew her? [...] Maybe they went dancing every Saturday? [...] But what's important is that Rausing later became part of an innovative idea."

Another part of the training was to get an understanding of the value chain and the best way, Viberg explained was "by experimenting with the different raw materials: paper, aluminum, milk and so on." He continued: "To test and discuss each step of the production process in a playful way engages the participants better." Further, he recounted how the partakers could experience each step of the value chain from the raw material to the factory with processing and packaging to the food manufacturing and retail stores and finally visiting a store and meeting the consumers. "This way they are part of their own reality and society," Viberg said.

Another activity he used instead of presenting Tetra Pak's core-values was to let the participants read a letter from the CEO, Dennis Jönsson, explaining Tetra Pak's core values. Viberg then asked them how they could implement these thoughts in their everyday life and work, and what the values actually meant to them. "I believe that trying to reflect on the company's core values based on one's experiences creates a better sense-making," Viberg remarked. When the groups were working and experimenting there was always music which had been prepared for the sessions because "it gives a more relaxed feeling."

As part of the training there was room for studying Tetra Pak's magazines and other information, as well as a time set for reflection and discussions. Viberg clarified the importance of trying to plan the trainings so that by stimulating all five senses the group can also enhance their ability to use their imagination and intuition; this was something that was very obvious in the pictures as they illustrated how the participants were engaged in activities such as coloring, drawing, role-playing, and even taking some dance steps during the trainings.

During the trainings there were also other facilitators from the clusters, presenting and participating in the activities and discussions. Viberg emphasized the important role these facilitators play and that without their cooperation and sense of teamwork, the trainings would not be possible. "It's interesting to be part of a group where different perspectives and ideas are shared openly and with spontaneity," he commented. For example, the participants are asked to work in groups in order to share their understandings and the knowledge they already have by "acting as marketers and business analysts for a day." They visit four different stores and make an assessment of the market situation and the company's position within it. When the groups are sent out to visit different stores they have an assignment to prepare a presentation of one particular step in the value chain and this is done the second day with instructions such as, "Your presentation should cover the following [...]. What observations do you make...? What is your impression...? Viberg explained that their findings from the stores, comments from the consumer interviews, and observations of packages are activities that offer the participants the real world outside conference rooms. He believes that to improve learning the primary focus should be on engaging the participants in a process that includes feedback on their efforts.

On the final day when the groups present their work, the focus is on "our future" and how to reach strategic goals together expressed by drawings, pictures, story-telling, and role-plays. The session always ends with time for reflection by listening and watching a slideshow with beautiful pictures of nature, quotations, and music; a gift from one participant when Viberg was training in Brazil. He believes that sharing knowledge is very important and in our

last conversation he concluded by saying that “the trainings involve a learning environment with creative measures and circumstances that allow intuition, fantasy, reflective thinking, flexibility, playfulness, and emotions.”

Discussion

Viberg’s conviction is that learning involves the whole person and that it is crucial to perceive the whole individual as a unique being (Biesta, 2006). He is also certain that we develop and learn through others (Bingham & Sidorkin, 2004; Buber, 1937; Dysthe, 2010; Hodkinson, 2005; Jarvis, 2009), since we are to a great extent a product of a social and cultural context (Brante, 2001). Viberg’s philosophy includes the notion that an ounce of experience is better than loads of theories (Dewey, 1934/2005). Since experience involves reflection and enables the learner to construct new knowledge, he planned and performed the trainings by engaging the participants in social activities instead of lectures and presentations (Cooperstein & Kocevar-Weidinger, 2004). For example, instead of telling, he asked questions or asked them to solve a problem or work on a case (Kaner, Lind, Toldi, Fisk, & Berger, 2007). Though his main purpose as a facilitator was to introduce the company’s origin, identity, strategy, and the essential elements of the business, his choice to carry out the trainings was from a non-traditional and aesthetic approach using music, art, poetry, literature, dance, and drama as training tools. This was a choice based on his experiences and understanding that the arts promote imagination, flexibility, and reflexive thinking (Adler, 2006; De la Croix et al., 2011; Eisner, 2002). Hence, Viberg’s aim was to offer the participants possibilities to process a variety of symbolic expressions and to articulate different perspectives of reality in a more nuanced way (Dewey, 1934/2005; Eisner, 2004; Kokkos, 2010) in order to guide them to understand their common objectives, assist them in their training by encouraging full participation, promoting mutual understanding, and cultivating shared responsibility (Cooperstein & Kocevar-Weidinger, 2004).

And so I propose that the fundamental aspect which this case illustrates is that cognitive skills alone are not enough to successfully teach. It is necessary to educate the whole person rather than one part and it is better to approach workplace learning holistically by connecting emotion with rationality through social interactions (Illeris, 2003; Jarvis & Parker, 2007). Therefore, as it had been Viberg’s objective to train the whole person by connecting “both sides of the brain,” he planned and included several activities so that the participants could interact and construct their own experiences and learn from these experiences. Most importantly, he provided time for reflection since the experiences from the activities need to be transformed and processed cognitively, emotionally, and practically. Thus, by using the arts during these trainings, Viberg offered the participants opportunities to process new knowledge and experiences in a stimulating way and from another perspective. Besides enhancing engagement, it provides opportunities for other skills, attitudes, and expressions that are of relevance in workplaces to develop (Eisner, 2002).

Emotions do play a part in learning, creating, retaining, and reproducing new knowledge (Fineman, 1997). This includes intuition, something that Viberg is very conscious of and shows this by reminding the participants of its importance and how it is necessary to learn to trust one’s intuition even at work. Viberg clarified that a person needs time to think and reflect as well as to be engaged in social interactions enabling the partakers to cooperate better in groups. In other words, since learning together is an emotive experience (Vince, 2004), the experiential way of learning is a way to train the mind both cognitively and emotionally (Jarvis & Parker, 2007) and this can be done by adding the arts as a supplementary tool.

Concluding Reflections

As there is a lack of empirical studies that can confirm the relevancy of emotional and aesthetic elements in training situations, and since this inquiry was studied retrospectively with no possibility to explore from the participants' views, it is difficult to actually know if and how the participants were affected by this approach. I am also mindful that my choice to explore and present this inquiry as a single case has offered a chronological and descriptive narration of the trainings enabling a better understanding on what is specific in Viberg's accounts, yet it certainly has its limitations. First, the study does not offer a clear and generalized applicability or results. Second, the study may be regarded as selective, biased, and too subjective and colored by my artistic mind. Third is my choice of conducting unstructured interviews which made the data organization and analysis rather difficult, with the possibility of leaving out some crucial information, suggesting that semi-structured interviews with clear topics would make the data collection more systematic and still remain conversational and situational.

Still, I hope I have been able to describe an understanding of Tetra Pak's new employee orientation trainings through my interpretations of the facilitator's own experiences and accounts. I believe that in this unique phenomenon exists knowledge that is central for all learning which is the role of emotion in learning and the use of the arts as a supplementary training tool. Of course, just like other qualitative enquiries, this case does not suggest an exact design with specifications of how this kind of training should be conducted, but rather to exemplify that the mentioned aspects can be applied to learning contexts (Byrne, 2001; Frankel & Devers, 2000).

Emotional and aesthetic elements have intuitively been part of my practices for many years, yet this research process has helped me recognize and gain a better awareness of my own work. By connecting theory to practice I have acquired new knowledge of these "taken for granted" aspects. As a novice researcher I have also struggled how to "read," interpret, and write in a scientific manner, so this process has taught me that "knowing" is really about perception, since in perspectival seeing and knowing, our knowledge is merely our own organized flow of experiences from which we learn.

And so in conclusion, I hope this case has been a meaningful illustration which will evoke further inquiries regarding the significance of educating the whole person rather than one part, as well as an understanding that the arts are not merely ornaments but supplementary means to enhance learning. Emphasizing that an artful approach which includes the whole person is teachable and learnable, I believe it cannot be predictable. And so though often focus is on the measurement of outcomes and on the ability to predict them by looking for the best methods and seeking uniformity, I ask, "What if that which is essential is invisible to the eye?"

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Article Citation

Mettälä, M. (2015). A case study illustrating the importance of educating the whole person by using the arts as a supplementary training tool in workplace learning. *The Qualitative Report*, 20(6), 901-917. Retrieved from <http://www.nova.edu/ssss/QR/QR20/6/mettälä10.pdf>
