Understanding the bad side of arts-based methods in managerial development:

A literature review and a proposed model

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Abstract:

Our article contributes to the dynamic literature on arts-based methods in managerial development by identifying and exploring their 'bad side', that is their negatives. After having noted that the literature focuses on the positive side, we show the usefulness of considering the bad side. To explore it, we adjust Shepherd's model of the 'Triple-Ds' (the dark side, downside and destructive side) of entrepreneurship to the case of managerial development and we analyze existing studies. We find that the dark side is rather well documented, that the effects of the downside are already supported, and that the destructive side is almost not considered despite its potential importance. We contribute by shedding light on this other overlooked side of arts-based methods, providing an initial picture of the existing understanding of the phenomenon, and presenting preliminary insights into how this bad side operates. Finally, we introduce a research agenda. Overall, we signal the importance of the 'bad' side of arts-based methods to advance the literature and improve the use of these promising yet complex methods.

Keywords : Arts-based methods in managerial development, bad side, 'Triple-Ds' model, problematization

Résumé :

Notre article contribue à la littérature dynamique sur les méthodes basées sur l'art dans le développement managérial en identifiant et en explorant leur « mauvais côté », c'est-à-dire leurs aspects négatifs. Après avoir noté que la littérature se concentre sur le côté positif, nous montrons l'utilité de considérer le mauvais côté. Pour l'explorer, nous ajustons le modèle « Triple-Ds » de Shepherd (avec l'aspect obscur, les inconvénients et le côté destructeur) de l'entrepreneuriat au cas du développement managérial et nous analysons les études existantes. Nos résultats indiquent que le côté obscur est plutôt bien documenté, que les effets liés aux inconvénients sont déjà soutenus et que le côté destructeur n'est presque pas pris en compte malgré son importance potentielle. Nous contribuons en mettant en lumière cet autre aspect peu considéré des méthodes basées sur l'art, en fournissant un premier état de la compréhension existante du phénomène et en présentant des idées préliminaires sur le fonctionnement de ce mauvais côté. Enfin, nous introduisons un programme de recherche. Globalement, nous signalons l'importance du « mauvais » côté des méthodes artistiques, afin de faire progresser la littérature et améliorer l'utilisation de ces méthodes prometteuses mais complexes.

Mots-clés : Méthodes de formation par l'art, mauvais côté, modèle Triple-Ds, problématisation

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INTRODUCTION

The use of arts-based methods in managerial development (Taylor & Ladkin, 2009) has soared in recent years both within business schools (Statler & Guillet de Monthoux, 2015) and for workplace training (M. Edwards & Blackwood, 2017; Seppälä et al., 2020). Arts-based experiences for learning and development purposes have generated an intense debate and attracted much attention by constructing an organized movement with its seminal contributions, special issues, and problematized reviews (Adler, 2015; Berthoin Antal, 2009; Carlucci & Schiuma, 2018; G. Edwards et al., 2013, 2015; Katz-Buonincontro, 2015; Ladkin & Taylor, 2010; Schiuma, 2009; Taylor, 2017; Taylor & Ladkin, 2009). Frequent contributions continue to constantly enrich this dynamic literature and renew its debates (notably: Berthoin Antal & Nussbaum Bitran, 2019; Bureau & Komporozos-Athanasiou, 2017; Flamand et al., 2021; Purg & Sutherland, 2017; Seppälä et al., 2020). This literature is replete with optimism.

In this article, we investigate the 'negatives' of arts-based methods: we study its 'bad side' (Shepherd, 2019). We used a 'problematization strategy' that searches for assumptions in key existing works rather than a 'systematic literature review' approach that considers all existing works to identify gaps or trends (Alvesson & Sandberg, 2011). Indeed, the arts-based methods literature shows the many benefits of using arts-based methods. Yet, some voices have raised questions about its relevance (Gilmore & Warren, 2007; Meisiek & Barry, 2014) and identified potential risks (Badham et al., 2016; Clark & Mangham, 2004b, 2004a; Parush & Koivunen, 2014; Seppälä et al., 2020). Because these studies remain rare and seldom focus on the bad side, we consider how we can study the bad side of arts-based methods in managerial development. Our research question is: how can we study the bad side of arts-based methods for managerial development?

To answer this research question, we coded existing studies that offered insights into the bad side, building on the identified assumption and on Shepherd's 'Triple-Ds' model (2019). This allowed us to arrange the existing literature by splitting it in three: research about arts-based methods that considers the dark side by studying the actors' negative reactions to the

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experience, research about the downside studying the actors' losses from engaging in the process, and research about the destructive side studying damages to the resources of others. While the Triple-Ds model was initially developed to study the negatives of entrepreneurship, it remains appropriate to explore other engaging practices where the outcomes might be problematic. This model enriches the literature on arts-based methods because it offers a multidimensional framework to simultaneously consider different aspects omitted by this literature. After having adjusted the model to the context of managerial development, we apply the model to the existing studies. We find that the dark side is rather well documented, that the effects of the downside are already supported, and that the destructive side is almost not considered despite its potential importance. We contribute by highlighting the bad side of arts-based methods, providing an initial picture of the existing understanding of the phenomenon, and considering preliminary insights into how this bad side operates, and we suggest a research agenda. Overall, we put this overlooked bad side of arts-based methods forward. This advances the dedicated literature to increase the chances of getting the best of these promising but challenging methods of managerial development.

1. THE OVERLOOKED BAD SIDE OF ARTS-BASED METHODS IN MANAGERIAL DEVELOPMENT

In this section, we show that the literature overlooks the bad side of arts-based methods in managerial development. We start by presenting the positive view of arts-based methods that dominates the literature before considering the few existing insights about their bad side. Then, we present and adjust an existing model that can further the study of the bad side of these arts-based methods.

1.1. BEYOND A POSITIVE VIEW OF ARTS-BASED METHODS

Arts-based methods in managerial development – that is, using the arts (e.g. literature, theatre, dance, drawing etc.) for managerial-development purposes either actively by 'doing' art (e.g. creating artworks) or passively by 'consuming' art (e.g. watching movies) (see Taylor & Ladkin, 2009) – have attracted much attention in the last decades because they have many advantages. Thus, a positive view drives the literature despite exploratory evidence of their potential negative sides.

There are various benefits of using arts-based methods for managerial development. First, they can help to acquire skills and to see more and see differently (Barry & Meisiek, 2010). The use of art for managerial development can develop abilities such as creativity, empathy (Katz-Buonincontro, 2015), innovation (Bozic Yams, 2018) or leadership (Garavan et al., 2015). Arts-

based methods can help learners to discover new approaches (Flamand et al., 2022) such as subversive capabilities (Bureau & Komporozos-Athanasiou, 2017), critical thinking (Sliwa et al., 2015), collective approaches (Sorsa et al., 2018), less adversarial business mindsets (Ippolito & Adler, 2018) and post-heroic leadership styles (Parush & Koivunen, 2014).

Second, art can support transformative experiences. For example, learners can reflect about leadership views (Schyns et al., 2012) or about complex organizational questions (Mack, 2013). It offers an opportunity to develop one's identity (Zambrell, 2016) and professional self (Vähäsantanen et al., 2017). In addition, arts-based methods provide practical solutions to present and detail complex topics such as leadership, to share ideas that are difficult to express in words such as a strategy, and they can have a cathartic role among learners (Taylor & Ladkin, 2009). Finally, the instructors also profit from arts-based method because such methods often engage students (Bureau & Komporozos-Athanasiou, 2017; Purg & Sutherland, 2017, p. 389; Sutherland, 2012; Sutherland & Jelinek, 2015) and provide opportunities to change the 'teaching approach' at a time when many business schools expect pedagogical variety (Mesny et al., 2021; Petriglieri & Petriglieri, 2015). Thus, there is compelling evidence of the benefits of arts-based methods among learners and facilitators.

This has turned the attention away from more problematic sides. However, the 'Art & Management' literature that studies the use of art in the organizational world in general, that is beyond the case of management development, offers a few insights into the negatives of arts-based methods. It calls for a less idealistic view of the use of art in managerial contexts (Meisiek & Barry, 2014), for a more critical use of artistic interventions (Berthoin Antal, 2009, p. 10) or even for a much more critical consideration because art would neither be easy to use in business contexts and meant to serve business purposes (Gilmore & Warren, 2007). Some empirical studies indicate that art can be used as an instrument for managerialism (Clark & Mangham, 2004b, 2004a). The introduction to a special issue mentions the importance of being more critical in the case of arts-based experiences but does not provide many insights into this important question (G. Edwards et al., 2015).

Most authors mainly mention the challenges of using arts-based methods and do not focus on their problematic side. For instance, Bureau and Komporozos-Athanasiou (2017, pp. 49–51) evoke problems such as an intense experience for students and facilitators or side effects such as not being paid for all the specific activities, and Zambrell (2016, p. 38) mentions the risks involved in using art to work on managers' identities. Others question the capacity of instructors to easily use them (Katz-Buonincontro, 2015, pp. 101–106). In such studies, the negative side

is mostly anecdotal and considered as a reflexive conclusion. Some question the relevance of artworks to present topics such as leadership or management but offer limited debate on the negative side (Biehl-Missal, 2010; Harris & Brown, 1989; Mangham, 2001; in connection with deeper reflections, see: Watson, 2013). Only a few studies focus on the failures or challenges of developing skills (Badham et al., 2016; Seppälä et al., 2020), of offering meaningful and actionable developmental arts-based experiences (Flamand et al., 2022; Meisiek & Barry, 2018; Parush & Koivunen, 2014; Sliwa et al., 2015) or of both positive and negative results (Zambrell, 2016, p. 58). Overall, existing studies seldom expressly focus on this 'other' side of arts-based methods and even more rarely offer its theoretical analysis. To our knowledge, no research operationalized its analysis.

To study this overlooked side of arts-based methods in managerial development, we can build on an existing entrepreneurship model. Shepherd recently introduced it to research the 'bad' side of entrepreneurship (2019), that is the 'negatives' of this activity. This means that this other side of arts-based methods can be referred to as their *bad* side.

To sum up, a focus on this overlooked, bad side of arts-based methods in managerial development is needed along with an operationalization of its study. Our research question is: *how can we study the bad side of arts-based methods for managerial development?*

In the next section, we show how Shepherd's model can support the study of arts-based methods because it splits the bad side into the 'Triple-Ds': the dark side, the downside and the destructive side. This can help to better document the bad side of arts-based methods because it offers a more fine-grained view of this general phenomena.

1.2. A 'TRIPLE-DS' MODEL TO STUDY THE BAD SIDE OF ARTS-BASED METHODS

Each of the three Ds is relevant to study the bad side of arts-based methods but also needs to be adjusted to some extent. Indeed, the model was developed in an entrepreneurship perspective that does not go as far as other movements (such as entrepreneuring; see Johannisson, 2011) in considering entrepreneurship as a collective, emergent, processual, and meaning-related practice that is representative of management development and learning (Colville et al., 2016). The first D needs limited change except from adding social reactions to psychological ones. Shepherd's (2019, p. 217) describes the *dark side* as 'an actor's negative psychological and emotional reactions from engaging in entrepreneurial action', such as fear, anxiety, loneliness or entrepreneurial addiction. Managerial development is a social process that involves teachers and learners (Flamand et al., 2022), in our case often in an academic institution or in relation to a company with administrative employees. Therefore,

Proposition 1: We define the *dark side* of arts-based methods as 'the actors' (learners, facilitators, support-providing staff etc.) negative psychological and social reactions from engaging in arts-based methods action'.

The second D also needs to include all the participants. Indeed, Shepherd's (2019, p. 218) describes the *downside* as 'an entrepreneur's loss of capital from engaging in the entrepreneurial process', such as loss of financial or social capital. Managerial development is almost always about teachers and learners and there is evidence that both learners (Seppälä et al., 2020) and facilitators (Sinclair, 2007) can experience losses from engaging in business-learning activities, for instance respectively with skills and legitimacy within one's business school. Therefore, we need to focus not only on facilitators but on all the participants, that is learners and facilitators. It should also be noted that learning and facilitating involve types of capital that differ from those of interest in entrepreneurship (e.g. economic capital). For instance, training methods often involve skills or knowledge that are seen as types of capital in a human-resources-management perspective. Consequently,

Proposition 2: We define the *downside* of arts-based methods as 'the participants' losses of capital (such as skill, knowledge, energy, reputational, time) from engaging in the arts-based methods process'.

Finally, the third D needs to extend beyond resources because managerial development, even though it includes questions of resources, is not only about resources (Butler et al., 2017; Petrieglieri & Petrieglieri, 2015). Shepherd (2019, p. 219) describes the destructive side of entrepreneurship as 'the negative impacts on society members from damage to resources owned or accessed by others as a result of entrepreneurial action'. His main relevant idea for our article is the negative impacts on 'others', that is those who are not directly involved in the arts-based methods process such as future employers, colleagues, friends or relatives. Thus,

Proposition 3: We define the *destructive side* of arts-based methods as 'the negative impacts on society members, including damages to resources owned or accessed by others, as a result of the use of arts-based methods'.

Finally, Shepherd (2019, p. 219) indicates that there may be 'dynamic interrelationships between the dark side, downside, and destructive side' of entrepreneurship. We see no reason to exclude this possibility in the case of arts-based methods.

This provides a model to consider what can be identified about the bad side of arts-based methods in existing studies. Figure 1 summarizes it.

**Figure 1. A model to study the 'bad side' of arts-based methods in managerial development
(adapted from Shepherd, 2019 – the arrows indicate relationships)**
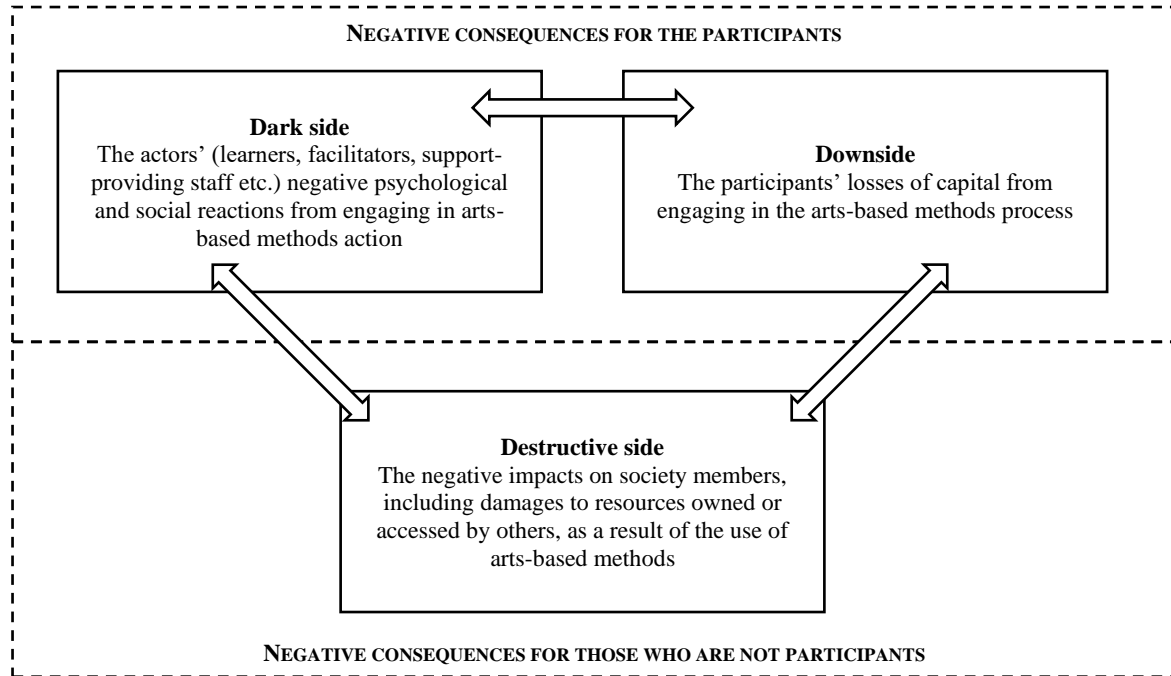
2. AN INCOMPLETE UNDERSTANDING OF THE BAD SIDE OF ARTS-BASED METHODS IN MANAGERIAL DEVELOPMENT

2.1. METHODOLOGY OF THE LITERATURE ANALYSIS

To analyze the literature, we considered exiting studies using a 'problematization' strategy (Alvesson & Sandberg, 2011). Thus, this article does not build on a 'systematic literature review'. We did not search for elements related to each D in all published works on the topic. Instead, we combined three key techniques (Alvesson & Sandberg, 2011, p. 256) of problematization strategies: using seminal works that defined the trajectory of the field; using key literature reviews; comparing them with recent publications to identify new trends or variations. After having identified a rather shared 'field assumption' (2011, p. 255) that arts-based methods have positive effects, we identified and analyzed each publication that offered insights, or preliminary findings or propositions about the 'negatives' of arts-based methods. We coded each publication in relevant D(s) and later searched for common themes or underlying concepts. Finally, we considered the 'lacks' in the literature for the destructive side for which very little had emerged in existing studies. Overall, since the bad side remains overlooked, the number of articles included in the next section remains relatively low.

2.2. ANALYSIS OF THE CURRENT LITERATURE

2.2.1. The dark side of arts-based methods

The dark side of arts-based methods in managerial development is about *the actors' (learners, facilitators, support-providing staff etc.) negative psychological and social reactions from engaging in arts-based methods action*. With these reactions, we identify three associated mechanisms: identity, meaning-construction processes, and power.

First, psychological reactions are by far the most reported. A significant lack of comfort with arts-based methods is the prominent reaction described in the literature, among both learners (Berthoin Antal, 2009; Bureau & Komporozos-Athanasiou, 2017, p. 49; Darsø, 2016, p. 23; Flamand et al., 2022; Katz-Buonincontro, 2015, pp. 101–106; Mack, 2013; Moshavi, 2001, p. 444; Parush & Koivunen, 2014; Sliwa et al., 2015; Sutherland, 2012, p. 32; Sutherland & Jelinek, 2015, p. 302; Zambrell, 2016) and facilitators (Bureau & Komporozos-Athanasiou, 2017, p. 51; Mack, 2013; Sliwa et al., 2015; Taylor & Ladkin, 2009, p. 66). Most studies attribute this discomfort to the contrast between art and business culture that significantly differ (Chiapello, 1998; Purg & Sutherland, 2017). Arts-based methods also clash with the usual teaching experience based on the transmission of expert knowledge to learners (Petriglieri & Petriglieri, 2015) because art creates a different situation than a normal classroom or training experience (Bureau & Komporozos-Athanasiou, 2017, p. 51; Sutherland, 2012, p. 30). Art and business are usually considered to be two different (Berthoin Antal & Nussbaum Bitran, 2019) or even opposed (Chiapello, 1998) worlds.

Two mechanisms are involved in these negative reactions. They can trigger 'identity work', that is 'forming, repairing, maintaining, strengthening or revising the constructions that are productive of a sense of coherence and distinctiveness' (Sveningsson & Alvesson, 2003, p. 1165) because art questions who the participants are as learners or facilitators. Additionally, meaning-construction processes are involved, that is the ability to interpret an encountered event to make plausible sense that allows action (Weick et al., 2005). Indeed, learners, and potentially facilitators, can fail to make sense of the unusual encounter and thus not benefit from it (Flamand et al., 2022; Meisiek & Barry, 2018; Sutherland, 2012).

Second, the use of arts-based methods can trigger social negative reactions that can both prevent from an effective learning experience and endanger social relations. The learners can feel that the method is imposed and not relevant for their profiles (Sliwa et al., 2015), which can exclude or even stigmatize some of them (see also, to some extent: Parush & Koivunen, 2014). Finally,

arts-based methods can induce an excessive imposition of a business-compatible point of view (Clark & Mangham, 2004a, 2004b).

Thus, power is the third mechanism at play with these socially problematic reactions, as also suggested by the latter studies (Clark & Mangham, 2004a, 2004b; Parush & Koivunen, 2014; Sliwa et al., 2015). Power is about being able to lead someone to do something that they would not have otherwise chosen to do (Crozier & Friedberg, 1977) and it can take at least four forms: coercion, manipulation, domination, and subjectification (Fleming & Spicer, 2014). All of these can to some extent be identified in the previously mentioned references.

2.2.2. The downside of arts-based methods

The downside of arts-based methods is about *the participants' losses of capital (such as skill, knowledge, energy, reputational, time) from engaging in the arts-based methods process*. The literature allows to identify losses among facilitators and learners with different types of capital, even though this side is much less documented despite tentative evidence of its importance.

Among learners, arts-based methods can induce losses of two types of capital. First, a loss in skill capital. Indeed, arts-based training can lead to decreases in skill variety and work engagement (Seppälä et al., 2020, p. 50). These methods can reduce the use of critical-thinking abilities by acculturating learners to excessively business-compatible discourses (Clark & Mangham, 2004a, 2004b) or involuntarily orienting them towards artwork interpretations that reinforce questionable positions such as the excessive use of surveillance or domination (Sliwa et al., 2015, p. 254). Second, learners can experience losses in their self-confidence capital because they can lead them to wonder about who they are as business professionals, that is their professional identity (Berghout et al., 2020). The outcomes of arts-based methods can be unclear by reinforcing both 'empowerment and control' (Badham et al., 2016, p. 124) and offer confusing experiences when they induce 'paradox and contradiction' as they involve two contradictory forms of leadership (i.e. heroic and post-heroic: Parush & Koivunen, 2014, p. 105). Finally, learners can experience a loss of sense of business purpose as arts-based methods question dominant beliefs about leadership practices (G. Edwards et al., 2013, 2015; Schyns et al., 2012).

Among facilitators, two types of capital losses can be identified. First, they can experience (mostly indirect) losses in terms of economic capital. Indeed, facilitating arts-based methods experiences requires time, energy and often a lot of 'unpaid' working hours (Bureau & Komporozos-Athanasiou, 2017, p. 51) that could be used for other, more valued activities such as research (Petriglieri & Petriglieri, 2015). Second, and similarly to learners, facilitators can

experience losses in their self-confidence capital. For instance, challenges with arts-based methods can lead them to question the choice of using them (Mack, 2013, p. 302) or even experience ethical dilemmas (Sliwa et al., 2015), especially because using arts-based methods often emerges from a desire to offer an alternative learning experience.

2.2.3. The destructive side of arts-based methods

The destructive side of arts-based methods is about *the negative impacts on society members, including damages to resources owned or accessed by others, as a result of the use of arts-based methods*. So far, to our knowledge, it has almost been completely ignored by the literature. Inferences can allow to suggest which society members could potentially be victims of this destructive side.

On the one hand, the institution that employs facilitators could suffer from damages to its resources. First, the possible consequences in terms of the facilitators' trust in their use of the methods and in terms of the time and energy that they require can negatively affect their performance. Thus, arts-based methods can surprisingly damage the human resources. In academic institutions, these time and energy are thus not used for research that they value more, especially because of ranking-related issues (Petriglieri & Petriglieri, 2015). A lower rank also entails a lower capacity to attract resources, which is an indirect negative effect on resources. Outside academic institutions, these time and energy remain potentially problematic. Second, arts-based methods can require specific venues and expert facilitators (see, for instance, Bureau & Komporozos-Athanasiou, 2017; Parush & Koivunen, 2014, p. 103) that entail additional *use* of resources. Third, it is difficult to capitalize on arts-based methods in training programs (Bureau, 2013) which reduces the cost-benefits balance for the institution.

On the other hand, people beyond the training participants could suffer from the use of arts-based methods. This is a rather counter-intuitive proposition: art is efficient at developing people who have highly-valued capabilities (Adler, 2006, 2015). However, art remains associated to a certain set of values that can be difficult to implement. It promotes a 'creative economy' (Parush & Koivunen, 2014) that is not ideal for the whole labor market. In addition, a risk of art instrumentalization has been noted when art is associated to business (Chiapello, 1998; Gilmore & Warren, 2007).

2.3. SUMMARY

Despite compelling tentative evidence of a bad side of arts-based methods in managerial development, our analysis of existing studies suggests a disequilibrium: significant emphasis is put on the dark side, although the downside and the destructive side should also be considered.

In the next section, we discuss the implications of our analysis and we propose a research agenda to address this important gap in the literature.

3. DISCUSSION

With this article, we set out to structure the study of the negative aspects of arts-based methods in managerial development after having highlighted the existence of this overlooked side. In this discussion, we begin by detailing our three main contributions. Then, we consider how the research agenda on this bad side could develop and its potential contributions. Overall, we contribute by preparing future research on this overlooked, yet effectful, part of arts-based methods in managerial development.

3.1. CONTRIBUTIONS

We contribute to the literature on 'arts-based methods in managerial development' (Taylor & Ladkin, 2009) by 1) shedding light on the *bad* side of arts-based methods, 2) establishing a picture of the existing understanding of this phenomenon and 3) offering preliminary insights into how it operates.

Our main contribution is to highlight the *bad side* of arts-based methods in managerial development, that is their 'negatives'. The latter have seldom been studied despite a prolific and dynamic literature on this methods (Berthoin Antal, 2009; Carlucci & Schiuma, 2018; G. Edwards et al., 2013, 2015; Katz-Buonincontro, 2015; Ladkin & Taylor, 2010; Schiuma, 2009; Taylor & Ladkin, 2009) and although many articles include insights into challenges, issues, problems or negative effects, with an emerging tendency to further inquire into them (Badham et al., 2016; Bureau & Komporozos-Athanasiou, 2017; Flamand et al., 2022; Parush & Koivunen, 2014; Seppälä et al., 2020; Sliwa et al., 2015). However, to the best of our knowledge, no study had so far focused on these negatives. Therefore, our article offers an ontological contribution to the literature on arts-based methods.

By using an adapted version of Shepherd's model on the 'Triple-Ds' of entrepreneurship (2019), we also clarify the nature of this overlooked ontology of arts-based methods. We show that there are several types of negatives because the bad side can be split into the dark side, the downside and the destructive side. In addition, we adjusted the model to the specific case of arts-based methods that are about a relational phenomenon that partly differs from entrepreneurship. Consequently, we contribute by operationalizing the study of this complex phenomenon through our introduction of a potentially fruitful framework.

Second, we applied this adjusted model to the existing studies which establishes a picture of the current knowledge on the question. Our analysis of the literature both reveals that the dark

side has so far attracted most attention and indicates the potential of considering the downside and the destructive side. The dominance of the dark side is unsurprising given that many studies capitalize on in situ observations to develop grounded-inspired analysis (see: Corley, 2015; Glaser & Strauss, 1967) and because this aspect is about what participants felt. Thus, tentative evidence is very likely to emerge in this 'D'. Yet, our analysis indicates that the study of the negatives of arts-based methods should not be limited to the analysis of the dark side.

Third, we provide preliminary insights into how the bad side operates, by analyzing each of the three Ds. On the one hand, in the dark side, we identified three concepts that play a key role: identity, meaning-construction processes, and power. The two first ones are largely psychological, although meaning-construction processes occur within groups (Weick et al., 2005), and the last one is much more social. This indicates another tendency in the arts-based literature to overemphasize psychological aspects over social ones (e.g. Katz-Buonincontro, 2015, pp. 101–106). On the other hand, in the downside, we showed that both facilitators and learners could experience losses and that a few studies have paved the way by looking at the undesired effects of training, that is losses in people's capabilities (Badham et al., 2016; Parush & Koivunen, 2014; Seppälä et al., 2020). In the destructive side, we could only offer inferences due to the scarcity of findings. We suggested that the institutions that employ facilitators, and people beyond the participants to arts-based experiences, could be relevant society members for future studies.

3.2. A RESEARCH AGENDA

Our article suggests a large research agenda, especially empirical, due to our theoretical analysis.

First, the most obvious approach it to engage in studies that would focus on the bad side of arts-based methods either by considering its three Ds or by analyzing one in detail. Second, some studies should consider the interrelationships between these three Ds (Shepherd, 2019, p. 219) which we have not engaged with in this exploratory analysis. Finally, other models about the bad side of social life could probably offer additional perspectives. Shepherd's approach is useful to shed light on the bad side and its aspects, and relevant to explore and study it, but other lenses about the 'negatives' could be useful.

Second, an interesting avenue for future research would be a more significant focus on the art part of the bad side of arts-based methods. Indeed, existing studies mainly approach this issue through the contrast that exists between art and business (Berthoin Antal & Strauß, 2014; Bureau & Komporozos-Athanasiou, 2017; Flamand et al., 2022). Some articles use a rather

social approach to consider the differences that art can create between participants (e.g. Sliwa et al., 2015) because not everyone is similarly equipped to deal with this cultural element (Bourdieu, 1979). This may be further explored. In addition, art has a specific ontology related to the senses, emotions and feelings (Levinson, 2003) that remains widely overlooked in the study of the bad side of arts-based methods, even though materiality matters in business learning (Statler & Taylor, 2014).

Third, the study of the bad side of arts-based methods could support contributions to other literatures. For instance, we highlighted the role of power in the bad side of arts-based methods. In echo with Sliwa et al. (2015) who offered a significant contribution to Critical Management Education (see Grey, 2004) by documenting its biopolitics through the study of an arts-based experience, this illustrates the potential to contribute to literatures on managerial development. Going further, some could study arts-based methods to contribute to the literatures on power in general (e.g. Fleming & Spicer, 2014), identity (and especially identity work; Sveningsson & Alvesson, 2003), meaning-construction processes (Weick et al., 2005), or even other literatures. Indeed, we emphasized the likely role of identity and meaning-construction processes in arts-based learning.

Fourth, a promising approach could be to analyze apparently positive effects of arts-based methods with a negative lens, which could uncover assumptions (Alvesson & Sandberg, 2011). For instance, art was found to develop skills that are theoretically useful to 'do good', such as creativity and empathy (Katz-Buonincontro, 2015) or innovative competences (Bozic Yams, 2018). However, creativity can be used for dark purposes, a phenomenon referred to as 'dark creativity' (see Cropley et al., 2010). In addition, the more people master creativity, the more they are likely to engage in unethical behaviors especially when they are primed to do so (Gino & Ariely, 2012). Thus, there is potential in questioning the relevance of preparing people for the 'creative economy', which arts-based methods often advocate (Parush & Koivunen, 2014). Finally, although the concept of art-based methods in managerial development intends to encompass all art forms, differences may exist between practicing art and 'consuming' art and depending on the art form. For example, the practice of improvisational theater by students (e.g. Moshavi, 2001) and the analyses of existing literary works (Sliwa, 2015) involve different negatives. Thus, this question should be considered in detail in future research.

CONCLUSION

To conclude, we have highlighted the 'negatives' of arts-based methods in managerial development (Taylor & Ladkin, 2009) using a 'problematization' strategy to identify an

assumption in existing studies. We have introduced an efficient way to study this 'bad' side through an adjusted 'Triple-Ds' model inspired by Shepherd's work (2019). Finally, we have offered an overview of the field and a preliminary understanding by conducting an initial analysis of existing studies.

We found that the *dark side* – that is, the actors' (learners, facilitators, support-providing staff etc.) negative psychological and social reactions from engaging in arts-based methods action – is already rather well documented and we formalized three possible underlying mechanisms (identity, meaning-construction processes and power). We remarked that there were significant findings to support the existence and importance of the *downside* – that is, the participants' losses of capital from engaging in the arts-based methods process. Finally, we noted that the *destructive side* – that is, the negative impacts on society members, including damages to resources owned or accessed by others, as a result of the use of arts-based methods – remained almost completely overlooked despite its potential significance.

Overall, we signal the likely importance of this overlooked side. After having presented his model, Shepherd (2019, p. 219) noted that 'research on the dark side, downside, and destructive side of entrepreneurship represents a compassionate stream of research because it can increase the effectiveness of responses to the suffering caused by entrepreneurship'. Although we do not believe that most experiences with arts-based methods in managerial development lead to suffering among participants, we argue that the existence of a bad side means that this *can* happen. Thus, we echo Shepherd's comment and tried to suggest an agenda to study arts-based methods in managerial development in which we still strongly believe as a great way to develop a better world and future.

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