

**5RHYTHMS® IN THE WORKPLACE:  
EXPLORING MOVEMENT AS A CORPORATE TRAINING APPROACH**

**By**

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## ABSTRACT

Art based training in corporate sector organizations is an emerging area of study. The 5Rhythms™ practice is an experiential, improvised movement and learning approach. This study examined what is required to design successful 5Rhythms™ training programs for corporate sector organizations. Using on-line questionnaires and telephone interviews, the researcher collected data from 45 trained 5Rhythms™ teachers on two continents. The results of this study revealed that 5Rhythms™ teachers are interested in taking 5Rhythms™ into organizations, however, due to unfamiliarity with organizational culture, they would benefit from education and support to bridge the cultural gap. Research into the needs of the corporate sector is necessary for the development of this training approach. Current 5Rhythms™ marketing, targeted to the general public, requires modification. Similarly, establishing peer support networks and forming collaborative relationships with artists and trainers from other disciplines may prove valuable strategies for 5Rhythms™ teachers interested in moving into workplace settings.

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## CHAPTER ONE - STUDY BACKGROUND

### *The Research Opportunity*

Increasingly, organizations need to deal with rapidly changing and unpredictable environments. Employees in these workplaces are being asked to successfully navigate and manage change in chaotic systems. As our global experience becomes faster and more turbulent, workplaces may benefit from finding a new way of knowing, seeing and interacting with the world. Leaders in the leadership and organizational change fields are highlighting organizations' need for innovative ways to learn, make decisions, access information, and manage change (Wheatley, 1999; Whyte, 1994). Jaworski and Scharmer note "to successfully operate in the emerging new environments, organizations will have to develop core practices that revolve around sensing and actualizing emerging business opportunities... (which include) accessing one's inner sources of creativity and will" (as cited in Arthur et al., 2000, p. 16).

Traditional training programs in the corporate sector generally concentrate on verbal and visual teaching techniques, appealing to the audience intellectually rather than addressing those 'inner resources of creativity and will'. However, studies in adult education demonstrate that the more levels (emotional, physical, cognitive, social, spiritual) that a learning experience engages, the more powerful the learning (MacKeracher, 1996).

The 5Rhythms™ movement practice accesses a variety of levels of the learning experience. Gabrielle Roth, an internationally distinguished theatre director, recording artist and author, created the 5Rhythms™ over a lifetime of study, observation, and investigation into the way energy is translated into movement. Roth (1997) states that "doing the rhythms is about

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waking up your most essential nature, stretching your intuition and imagination as surely as your body; it awakens intuitive intelligence and artistic sensibilities” (p.12). The 5Rhythms™ practice is used by many people worldwide as a powerful tool for accessing creativity and effecting personal transformational change; if transferred successfully to the workplace, it could prove to be an effective tool to assist organizations navigate change and encourage creativity.

The 5Rhythms™ practice has realized an increasing popularity and population growth over the last decade with more people being introduced to, becoming aware of, and committing to the work. “Whereas those of us who held and/or taught the work 10 years ago could be counted on one hand, the 5Rhythms™ practice has literally caught fire across the world in the last decade; with over 100 teachers out there now, the growth of the international tribe expands exponentially every day” (K. Altman & L. Saltzman, personal communication (email), December 22, 2003). Public, private, non-profit, and corporate sector organizational markets may be ready for the alternative approaches to learning and training that the 5Rhythms™ practice could provide. Throughout this project these organizations will be referred to as ‘workplace’, ‘organizational settings’, ‘corporate sector’, and the ‘organizational sector’.

As a research opportunity, the present and growing success of this practice may indicate that this is an opportune time to expand into new markets. Moreover, the opportunity to dialogue with seasoned teachers who have been immersed in the 5Rhythms™ work has the potential to advance knowledge and provide value to the sponsoring organization.

## The Research Question

What is needed to design a successful 5Rhythms™ program to implement in the workplace? The research sub questions include: How are trained 5Rhythms™ teachers using the 5Rhythms™ as a learning tool in the workplace? How are workplaces responding to the 5Rhythms™ practice? If the teachers are not bridging the gap into these settings, why aren't they? What do teachers need to bridge the gap?

## *The Organization*

### The Moving Center Schools

Gabrielle Roth's organization spans the world. Her teaching institutes, called The Moving Center Schools, are located on two continents (North America and Europe). The first Moving Center School was founded in 1970 and then incorporated in 1978. Over the last three decades, this organization has grown into three Moving Center Schools which are now international teaching institutes for the 5Rhythms™ practice. They are located in California, New York City, and the United Kingdom and are described as "the hubs at the centre of the wheel of Gabrielle Roth's 5Rhythms™ work" (The Moving Center School UK, 2004a, ¶ 1). Presently, The Moving Center Schools do not have permanent venues. They are "literally a moving center, a university without walls, an invisible college, where...faculty move...leading workshops" (The Moving Center, n.d., a, ¶ 3). The schools provide information on classes, workshops, and ongoing groups run by trained teachers. The schools offer curriculum of intense

study as well as comprehensive outreach workshops with staff and guest teachers traveling to work with a variety of 5Rhythms™ communities around the world.

In the 1970's, The Moving Center, as it was called then, was composed of “educators, artists, doctors, lawyers, and psychologists under the direction and creative guidance of Gabrielle Roth” (The Moving Center, 1982, p. 1). At that time, The Moving Center was “conducting classes..., maintaining an intensive training program for its staff and resident students, presenting workshops in the United States and Canada, and providing programs for schools and universities, hospitals and healing centers, and performing arts companies” (The Moving Center, 1982, p. 1). Today The Moving Center Schools are places where people can meet to study and move through the deeply transformation processes offered by this work. “It was envisaged that these places could be an oasis in the spiritual desert of our culture: a place where people of all ages, nationalities, races and backgrounds, could come together for a better understanding of self and each other through the healing and creative arts” (The Moving Center School UK, 2004a, ¶ 2).

### Moving Center Schools' Vision

In 1982, the vision of The Moving Center was described as follows:

To foster creativity and inspire individuals to understand themselves, to relate effectively with one another and to contribute to the larger community and world. The tools are designed to break through one's negative patterns and self-imposed boundaries to find a level of creative self-expression and self-confidence well beyond (the) normal



experience, inspire the uniqueness and artistic genius of each participant, and provide an environment which supports change and unifies the group (p. 1).

Over the years this vision for The Moving Center Schools has been refined; it is currently articulated as concentrating “on the twin paths of deep study for personal awareness and creative action” (The Moving Center School UK, 2004a, ¶ 7).

Saltzman & Altman note that “this practice is about movement, growth and change – letting go of the old to make way for the new...what worked when we were a small tribe that all knew each other by name, no longer serves when our numbers dance towards a million” (personal communication (email), December 22, 2003). This project will investigate how the trained teachers of the 5Rhythms™ can bring this focus on personal awareness and creative action into workplaces.

#### 5Rhythms™ Teachers Training

Another role of The Moving Center Schools is to concentrate on the 5Rhythms™ professional teacher training. This long-term intensive program requires a commitment to immerse deeply into the 5Rhythms™ practice while at the same time adding the skills and awareness of a teacher. The Moving Center School’s faculty organizes and delivers this intensive yearlong process with Gabrielle Roth.

Roth’s 5Rhythms™ teacher training program is designed for a carefully chosen group of students ready to become teachers of the 5Rhythms™ practice (The Moving Center School, n.d., ¶ a). Roth has run four Teacher Training programs since 1989. The fifth will begin in April

2004. It includes three training modules, on two continents, over one year, as well as interim projects and community service. Roth notes that the goals are to train students who share a passionate commitment to offering this work, and to have each student prepare for the training, complete the curriculum, then “offer the work in a way that reflects (their) own specific gifts, community, and existing profession” (The Moving Center School, n.d., p.1).

Roth notes that before becoming a teacher one must be an experienced student of the 5Rhythms™. She chooses students who have integrated the 5Rhythms™ practice into their life by investing time and energy “in a deep exploration of the Rhythms, as well as (the) other maps, over an extended period of time” (The Moving Center School, n.d., p.1). Roth expects the teachers of this work to have a deep understanding and awareness of themselves and to have worked individually, in partnership, and with their communities.

Roth has designed each module of the training to have a specific focus designed to prepare students to teach the practice. She believes “teaching this work is a path of mastery (the ability to physically embody the 5Rhythms™), integrity (proper training and preparation to facilitate this healing practice), and humility (knowing that teaching is but a lifetime commitment to being a student)” (The Moving Center School, n.d., a, p.1). Once trained, teachers must receive authorization from Roth before they can begin to offer the practice in their communities. She feels teachers may complete the training, but not be fully ready to teach. She encourages teachers to reflect on their current work in the world and how the 5Rhythms™ practice can complement this work; “many will use the training to incorporate the Rhythms into their existing occupation” (The Moving Center School, n.d., p. 2).

## The Moving Center Schools' Organizational Structure

The organizational structure of The Moving Center Schools includes Gabrielle Roth, as the founder and director, and the core teaching faculty. The Moving Center School faculty has “been carefully chosen by Gabrielle for their deep embodiment of the 5Rhythms™ practice and their special ability to gently catalyze others” (The Moving Center, n.d., c, ¶ 15). The core faculty members of The Moving Center School United Kingdom are Susannah Darling Khan and Ya’Acov Darling Khan, who in 1999 set up this school at Gabrielle Roth’s request. The core teaching faculty of The Moving Center School California includes Kathy Altman, who with Lori Saltzman co-founded this school, Andrea Juhan, PhD, and Jonathan Horan. The Moving Center Schools draw from a pool of over 100 trained 5Rhythms™ teachers.

### Moving Center School Faculty with Organizational Experience

Roth’s website lists several of her core faculty as having organizational experience. One core faculty, Saltzman, is described as having been “an educator, trainer, and writer for health care and business for over twenty years.” Her area of expertise is described as “helping teams, organizations, and individuals bring their humanity and spirit to work with them each day” (The Moving Center, n.d., d, ¶ 3). In her work as a consultant, she uses her knowledge from this movement practice “to bring creativity and tribal spirit to work teams” (The Moving Center, n.d., d, ¶ 3). While another faculty, Altman, is noted as having worked in the field of education and training since 1972.

The majority of trained teachers offer classes and workshops to the general public. Marketing methods focus largely on word-of-mouth, brochures, posters, or local print advertisements in community publications. On one of the main organizational websites (Moving Center School UK, 2004a), there is reference to marketing this work outside of the general public realm: “out from the centre and...into a huge variety of already existing structures such as schools, hospitals, prisons, (and) the business world” (¶ 3). It is unknown how many trained teachers are using the work in ‘non traditional’ environments, namely outside the general public sphere and within workplace settings. As a research opportunity there is potential benefit in determining the level of teacher interest and experience in providing the 5Rhythms™ in environments outside this general public setting.

#### The 5Rhythms™ Learning Tool

The 5Rhythms™ are an approach to the exploration of improvised movement and dance. The actual names of the rhythms, Flowing, Staccato, Chaos, Lyrical, and Stillness, describe the distinct styles or patterns of movement Roth uses as the foundation of her work. Roth believes her work is to empower people through the creative process. She maintains that people practicing the 5Rhythms™ regularly experience dramatic improvements in well being; the rhythms promote energy, confidence, and relaxation. “The rhythms when I first identified and named them, turned out to be much more than a way to work out my body. They became a way...to sensitize my intuition, stretch my imagination, and tap into new levels of inspiration that I never dreamed existed” (Roth, 1997, p. 37).

After teachers leave the Teachers Training program there is no formal follow-up as to the how they apply their training. With this research project there is an opportunity to:

- Capture the ways and the places the 5Rhythms™ is being offered by teachers after they finish their intensive training.
- Canvass teachers worldwide to inquire about their interest in taking this practice into organizations or determine whether their current use of the training includes working in workplace settings.
- Investigate what the teachers believe the potential barriers are in moving into an organizational market, what they need in order to move into this market, and what the 5Rhythms™ practice could offer public, private, non-profit, and corporate workplaces.

The potential significance of collecting this information from the trained teachers could lead to the development of a 5Rhythms™ program specifically for workplaces. Researching this opportunity could benefit the Moving Center Schools and trained teachers. There is a potential for:

- The creation and development of new and innovative partnerships with the wider organizational community.
- Increasing the exposure and awareness of the 5Rhythms™ work to greater numbers of people.
- Provide a foundation and framework for further expansion into other markets.

## Study Background Summary

This chapter described the opportunity to be examined, including the research question, and the organization to be studied. This researcher believes that with this project there is an opportunity available for Gabrielle Roth and The Moving Center Schools. There is a chance to dialogue with the international 5Rhythms™ teacher community and explore how to design a successful 5Rhythms™ program to implement in the workplace. The next chapter, Literature Review, will build upon this study background by providing a review of the organizational documents and a review of the supporting literature.

## CHAPTER TWO – LITERATURE REVIEW

### *Review of Organizational Documents*

#### Introduction to the 5Rhythms™ Practice

Gabrielle Roth has created a series of transformative workshops that use the 5Rhythms™ as a tool for teaching about the body, heart, mind, soul, and spirit. The first of these workshops is called Waves™. In this workshop, Roth and other trained 5Rhythms™ teachers instruct an improvised moving meditation practice that focuses on the physical body. Waves™ provides “a way to understand the cadence of culture and the tempo of our relationships” (The Moving Center, n.d., c, ¶ 6). Roth believes there is benefit to becoming conscious of these rhythms, to both experience and enter into them: “we have to learn what rhythm we’re in, how to ride with it, how to shift, to sense what rhythm others are in and how the different rhythms are complementary or discordant” (Roth, 1989, p. 34).

Using appropriate music for each rhythm, Roth encourages participants in her workshops to discover their own expression of the rhythms through the use of movement. She maintains that anyone can do this practice; “they are in us and a part of our essential make-up, they just need to be evoked” (Roth, 1989, p.35). Roth (1997) describes the 5Rhythms™ as:

- Flowing - the state of being fluid and flexible, focusing on the inhale, how to take things in.
- Staccato – the state of doing, taking action, setting boundaries. This rhythm is about presence and power and passion.

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- Chaos – is the integration of the flowing and staccato rhythms. It is about letting go, accessing spontaneity and intuition.
- Lyrical – is an energetic state of expansion, weightlessness and lightness. There is no effort to the movements.
- Stillness – is a place of reflection, contemplation, wisdom, and inspiration; finding the still point between the movements.

### 5Rhythms™ Exercises and Teachings

Roth uses various techniques to encourage and facilitate movement and learning. It is extremely difficult to simplify and categorize what is an essentially a physical and intuitive teaching process. However, for the purpose of this project, a brief, basic, and non-exhaustive list of some common types of exercises and teachings utilized by Roth, and other trained

5Rhythms™ teachers, follows:

- Walking Meditation – an exercise where people are asked to seek out the empty space in the room.
- Attention/Awareness/Action – an exercise in focusing attention and taking action while at the same time maintaining a general awareness of the whole.
- Body Parts – an exercise designed to move people systematically through the various parts of their body while encouraging attentiveness to the quality and expression of each movement.
- Leading and Following - a participant might practice being both leader and follower through movement; letting one part of the body lead while the rest of the body follows.

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- Waves – moving participants through each of the five rhythms. There are numerous teachings and exercises for each rhythm.
- Individual/Partner/Group – many of the teachings of this practice focus on the relationship between self, other and the greater community. There are exercises that highlight moving individually, with a partner, or with the group.

### The Moving Center Schools' Promotional Material

Several years ago Roth's organization released a one-page marketing document titled 'Unleashing Organizational Magic: The 5Rhythms™ Movement Work of Gabrielle Roth'. This promotional tool stated:

Like the Ropes Courses or other team outings, the 5Rhythms™ will provide direct, transferable learnings to your workplace. Unlike the outdoor adventure model, this work is accessible to everyone: young and old, dance lovers and reserved toe-tappers, survivors of bad backs and bum knees, the show-offs and the shy. And unlike one-shot group experiences whose benefits fade quickly in the face of day-to-day work pressures, the 5Rhythms™ are designed to be an ongoing, onsite team practice that keeps creativity, spirit and collaboration building and growing over time. (Moving Center School, n.d., b, p. 4)

It is unknown whether this document is still in circulation; it is currently not referred to on any of the Moving Center School's websites. With this project, teachers may have another opportunity to 'unleash organizational magic'.

### *Review of the Supporting Literature*

The 5Rhythms™ is an art based learning approach primarily offered for the general public in the public sector. For this study it was important to review the literature and explore art based learning approaches used in workplace settings, culture and cultural integration, and the topic of adult learning.

#### Art Based Learning in the Workplace

In the review of the literature, one key topic area integral to this research project was art based learning in organizational workplace settings.

#### What is Art Based Learning?

Academic literature and research in arts based learning in the corporate sector appears to be an emerging, yet still limited, research topic area. However, several authors (Nissely, 2002; Mockler, 2002) note the surfacing of art based learning, or aesthetic epistemology, as tools to enrich the organizational learning experience. Art based learning is beginning to inform the theory and practice of management education. Nissely (2002) provides a comprehensive review of art forms such as music, drama, literature, and visual arts being used in the workplace settings as teaching tools. Aspin (2000) notes that art based learning, or the creative arts, have claimed an important role in learning and education.

It is possible to look at the importance of the creative arts, in the context of lifelong learning, by pointing to the revolution that has taken place in concepts of knowledge and theories of learning. These have altered our thinking about, and approach to, education in a major way. (p. 76)

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Art based learning facilitators are “leaders in framing and forming new modes of thinking, new categories of working and imagining” (Aspin, 2000, p. 78).

#### Art as a Metaphor in the Workplace.

There are several art based metaphors in the literature using musical images as a link between art and corporate learning. Barrett (1998) used a jazz improvisation metaphor for understanding organizational leadership, learning and innovation.

Given the unprecedented scope of changes that organizations face and the need for members at all levels to be able to think, plan, innovate, and process information, new models and metaphors are needed for organizing. (p. 605)

Others (DePree, 1992; Peplowski, 1998; Zack, 2000) have also applied this metaphor of jazz improvisation to emphasize the benefits of flexibility and improvisation in workplace settings. Fritz (2001) noted that “the art and discipline of music is one of the best fields for study to learn lessons that apply directly to organizations” (p. 41).

Stumpf and Dutton (1990) use dance as a metaphor for the transformation in feeling and thinking that takes place during the learning process.

The dance hall (work environment), the dancers (participants and facilitators), and the music (program content) provide the setting for an involving, interactive experience.

There are different partners at different times in the dance. Dances can be at different speeds, and the music can be replayed. Dances are frequently customized. The dance is a multimedia event of doing, thinking, and feeling. The power of the learning experience is

evidenced by how quickly participants become engaged, and how long memories from this experience endure. (p. 7)

O'Connor (2003) also refers to dance as a metaphor for teaching organizational concepts. She explores the art of nursing leadership from the perspective of dance and the relationship between the dance and leadership practice.

Kanter (2002) uses a metaphor of theatre to demonstrate the value of improvisation in business. She has created an improvisational model of strategy development and compares it with a more traditional, scripted model to business strategy implementation.

The scripted model resembles traditional theater: the play is painstakingly written. Parts are cast and rehearsals start. The actors practice their roles, repeating the words from the script until they meet expectations for quality and predictability; only then do they appear before an audience. The play's action comes to an unvarying conclusion in each performance. After the play has had a good run, a new one, also tightly scripted and controlled, takes its place...The improvisational model throws out the script, brings in the audience, and trusts the actors to be unpredictable -- that is, to innovate.

Innovation has an inherently improvisational aspect, and writers have long used the metaphor of improvisation in jazz or rock music to describe the actions of innovators on project teams. The metaphor of improvisational theater takes this idea a step further. It shifts attention from the dynamics among members of a project team to the way in which an organization as a whole can become an arena for staging experiments that can transform the overall strategy. (p. 76)

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As a critique to the art based metaphor, Nissely (2002) recommends that organizational art based approaches transfer from the level of metaphorical teaching into a practical application.

While the ‘art of’ metaphor can readily be found in the titles of books and articles that seek to educate managers...(move) beyond the metaphorical conceptualization of ‘the art of management’ to also consider how managers are engaging with the arts, and not just thinking about them. (p. 19)

Art Based Learning in the Workplace.

One study examined the effectiveness of staff training programs to adult education practitioners, provided by a theater group called The Northern New England Social Action Theater. The touring group provided awareness scenarios (which were short performances focused on real-life classroom problem situations for the trainees, followed by discussion groups) and then four hour, follow-up, improvisational training workshops. The workshops were intended to equip participants with the ability to use the scenarios and the discussions in their work. The workshops focused on actively engaging trainees in “participation activities aimed at enhancing verbal and non-verbal, communication, active listening, and physical self-expression” (Mackin & DeVries, 1993, p. 2). Among other research questions, this study aimed to “explore the perceived usefulness of this training approach on the participants’ future professional behaviors” (Mackin & DeVries, 1993, p. 3).

Over five months the theater group performed awareness scenarios to 700 practitioners and conducted five training workshops for 100 people; they provided questionnaires to all these same participants. Their results revealed that “nearly all participants were interested, pleased and

satisfied with the training presented” (Mackin & DeVries, 1993, p. 30). Moreover, the improvisational workshops, in particular, were successful in conveying to participants the importance and efficacy of using theater techniques in their work settings.

Many trainees...thought they could use some of the techniques...to diffuse conflict, solve problems, make decisions, create empathy, increase interpersonal communication, explore controversial issues and promote student integration into a new culture. (Mackin & DeVries, 1993, p. 31)

This study has some potential relevance for this project.

Choo & Jewell (2002) found that the use of a martial arts movement practice called Aikido in organizational settings encourages reflection and growth. They noted that “spiritual growth is part of the ultimate goal of martial arts, and Aikido training does involve some form of reflection...Aikido aims to cultivate the spirit, mind, and body.” (p. 14.) In comparison to Aikido, Gabrielle Roth describes the 5Rhythms™ as “a moving meditation” and “spiritual practice” (The Moving Center, n.d., c, ¶ 4). “The work seeks to bridge the divide between the physical body...and spirit” (The Moving Center, 2004b, ¶ 2).

David Whyte is a poet who brings his art into organizations as a learning tool. He uses poetry in his presentations to corporate audiences. In an interview he stated,

Poetry is the core of my work. I have two agendas when I go to a new organization: one is to be as useful as possible to the people who brought me in; the other is to get great poetry to as many people as possible. Poetry is incredibly useful and practical in helping us to understand the dynamics playing out in our work lives for which we often have no

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language, but which we live at the mercy of almost every day of our lives. (Reece, 2000, p.15)

The Benefits of an Art Based Approach to Training.

According to Aspin (2000), many people are “drawn to the arts...because of the opportunities for social interaction and the practical enjoyment of creative activity that they offer” (p. 78).

People’s painting, writing, poetry, dance and music give them interests, skills and commitments...which revivify their imagination. The arts show us alternative visions of what it is possible to be. They can help us work out ways of creating satisfying and life-enhancing possibilities for ourselves. (Aspin, 2000, p. 78)

David Whyte has been using poetry in organizations for the last 17 years. He uses this medium to generate conversation, which he hopes can invite imagination and creativity.

Every worthwhile organization is asking for qualities of adaptability, vitality, and creativity. And none of these qualities can be legislated, none of them can be coerced out of people...The only thing you can do is to create a conversation in the workplace that will be invitational to those great qualities of creativity that have long been associated with the soul, with a person's sense of belonging. The main task of leadership is no longer strategic management, though this will always have importance, but of creating imaginative and participative conversations that bring out the best in themselves and others. (Reece, 2000, p. 16)

He uses poetry to help his organizational clients understand work dynamics. “Poetry is immensely useful. I recite poetry in order to take people into the dynamics and phenomenology of human relationships that are dominating their everyday work life” (Reece, 2000, p.17).

Many companies offer art based training to the organizational sector, as indicated by the numerous websites promoting art based organizational approaches for the workplace. In 2000, when Salvatore reviewed the literature on art based approaches for organizational learning, she noted the field was relatively new and in her literature she only made reference to two art based training companies. While these companies (Ariel Group, 2004; Corporate Scenes, n.d.) are still actively marketing their theatre based learning, there are also numerous other art based businesses promoting to corporate markets (Art Jam, n.d.; Creativity Engineering, n.d.; Intellect, 2004; Linda Naiman, 2003; Pearl catchers, n.d; Second City, 2003).

The services these businesses are marketing include workshops and training for creativity, communication, customer service, teamwork, leadership, change management, and diversity (Brave New Workshop, 2003). Another company called Catalyst Global, claims to be “the world's most innovative supplier of team building games, team building activities, group icebreakers and team development to the global corporate market” (n.d., ¶ 1). A theatre based company catering to the organizational market reports that their applications “may include—but are not limited to—facilitating creativity, innovation, effective strategy, organizational vitality and alignment, better relationships, conflict resolution, and storytelling” (ImprovInBiz, n.d., ¶ 2). This increase in number of companies offering organizational art based training supports the indication that this type of training approach may be more accepted and sought after than it has



been in the past. Organizations may be recognizing the benefits that art based training approaches can provide. However, there is no data to indicate how frequently these companies provide this type of training to organizations, or the outcomes of such training.

#### Barriers to an Art Based Approach to Training.

Aspin (2000) proposes that in the educational sector, there are barriers to art based learning and successful integration into the organization.

There will...be some barriers to integrating the arts in schools. These will include ‘political’ considerations as to their inclusion in the curriculum on grounds of their perceived status. There may be some difficulties arising from their need for resources; and management may find that the iconoclasm that is endemic to successful arts work militates against management approaches which focus on direction and control. In the past, many enthusiastic arts educators have ended up disillusioned because artistic and cultural activities have been squeezed for space on the timetable, poorly resourced and managed, and often belittled and demeaned by people. (p. 80)

Others like Sternberg and O’Hara (1997) present opposition to art based training stating this type of training has no long term results or impact. An argument against using movement to shift perspectives, or mental models, comes from Senge (1990) who notes “learning to change mental models is immensely challenging. It is disorienting. It can be frightening as we confront cherished beliefs and assumptions” (p. xv). Organizations may not want to open up a possible Pandora’s Box of emotions by confronting deep-rooted beliefs through the use of creative, experiential learning techniques.

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## Movement as a Learning Tool.

The researcher's literature explorations turned up some references to the use of kinesthetic education in the educational system. Green (2002) explores applications of kinesthetic education in school and university curriculum. Blakemore (2003) reports a correlation between academic performance and body movement. Her study concludes that physical activity can indirectly increase students' academic performance by improving their emotional health, self-esteem, and alertness. Another study by Smith (2003) researched the benefits of improvisational movement.

I worked with these people by giving them tools to reduce their stress levels through yoga, meditational movements of an exploratory nature, Tai chi...and other movement awareness practices...They began to include an idea of self that was not only limited to thought originating from their intellect, but thoughts that emerged from physical sensations, gut feelings, reflecting awareness of the body/mind connection. I observed there was an ease in the way they were moving that was very different from when I first worked with them. They were enjoying freedom of movement explorations. I found their orientation to the world had shifted to include heightened sensory awareness and a less stressed sense of self-identity. (p. 124)

With her findings she concluded that “as students learn to listen, to attend, they become empowered to create their own voice through their unique movement choices; they begin to understand abstracting ideas through movement, because they can claim its essence through their own moving” (Smith, 2003, p. 139).

Some learning institutes are using improvisational movement/dance as a teaching tool in management and organizational training. At The Shambhala Institute's Authentic Leadership Program (2004), part of the creative learning process includes movement.

When we learn deeply, our critical intelligence, our intuition, and our physical senses are all engaged and synchronized. The creative process sessions help prepare the ground for this kind of integrative learning. Exercises based on artistic disciplines — dance, theatre, jazz, calligraphy — awaken and clarify sensory, intuitive awareness. Creative process also provides a bridge between the simplicity of sitting meditation and the complexity of organizational dynamics. We can begin to make this bridge by bringing meditative awareness into physical movement, into precise moments of listening and seeing, and into nonverbal collaboration. (¶ 1)

Other approaches include fitness, stretch breaks and noon-hour exercise classes as part of employee wellness promotion (Dynamix Corporate Fitness, n.d.; The Movement Center, n.d.; Tri Fit, n.d.). For instance, the NY Stretch Exchange (n.d.) offers to lead business meeting, conference, training session, and convention groups in “15 minute entertaining wellness breaks that boosts energy and melts away stress” (¶ 1). Choo and Jewell (2002) progress past the sphere of the physical, noting that aikido is offering access to multiple intelligences.

Aikido, as a physical discipline, is not devoid of mental development. In terms of Gardner's multiple intelligences, there is an emphasis in Aikido on the development of kinesthetic, the spatial, the interpersonal and the intrapersonal intelligences. (p.14)

5Rhythms™ Research Studies.

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There are two especially relevant studies (Salvatore, 2000; Juhan, 2003) that use the 5Rhythms™ movement practice in their research design. The most relevant study was by Salvatore (2000) who investigated using movement based expressive arts in organizational sector culture.

Salvatore designed an organizational training experience using organizational theoretical models and 5Rhythms™ movement to teach team structure, individual and group team dynamics. She set out to test how group movement translates into the skills of team building. Salvatore designed an eight hour training day that began with an intellectual approach, using a model called the 360° approach.

This is a new model of team. This is not about individuals giving up or exchanging roles/job titles/positions within the organization, but rather learning to value all functions equally within the organization, learning to accept and expect and receive innovation, ideas, communication from all directions, all points, all people. (p. 65)

As part of the training day she designed the theory and discussion to follow with 5Rhythms™ movement exercises called ‘Dolphin Disco’, ‘Porpoise Dance’ and ‘Unity Circle’.

In conducting her data collection Salvatore delivered a one hour pilot, rather than the full day training session, with one team of four people from a psychiatric hospital. In the pilot study, she began with an introduction exercise, and then led the group in the experiential Porpoise Dance without music. She followed this up with a paper and marker exercise, then with the Dolphin Disco and the Unity Circle (both using music), and concluded the pilot with a debriefing with participants.

Salvatore used observation, a participant questionnaire at the end of the pilot, and materials produced by participants during the pilot to collect data. She concludes that the a workplace art based approach was successful for organizational learning and team building; stating that “an arts based approach was facilitative, providing an ‘expansion’ in participant’s thought processes” (p. 84). An opposing finding to her study was that “the arts-based approach was inhibitive and hard to accommodate” (p. 84).

The limitations of this study include the small sample size, the use of only one pilot group, which she identifies as “not per se corporate, however, it does exist inside the profit driven structure of managed care” (p. 71), and the shortened training session. She notes that “the workshop design is meant to be eight hours and they were being jettisoned forward to the last part of that training day...in the original design most of the day is spent working up to the experience of moving together” (p. 70). Beyond these limitations, this study provides some insight into a combined theory and movement arts approach in the workplace setting.

Doctoral research by Juhan (2003) looked at the psycho spiritual dimensions of the 5Rhythms™, along with an investigation of the Open Floor process. Juhan describes the Open Floor as “a movement therapy ritual that has emerged from the 5Rhythms™ practice in combination with Gestalt therapy and Integrative Body Psychotherapy principles” (p. iii). Although Juhan did not do her research in an organizational setting, she does advise, in her recommendations for future research, a suggestion of exploring the use of Open Floor with pre established work groups.

Juhan supports the use of the 5Rhythms™ as a beneficial tool for accessing creativity and expression.

This practice combines the serious discipline of structured meditation, such as that practiced by artists (writers, painters, musicians) involved in honing their craft with the creative and therapeutic process of following impulse, instinct, inspiration, expression, and divine guidance. (2003, p. 85)

These graduate and doctoral studies, using the 5Rhythms™ as a tool for data exploration, each provided the closest research insight into this particular research question.

### Organizational Culture

In this project, the researcher is investigating the feasibility of integrating an art based approach into business culture. In reviewing the literature, another main topic area vital to this research project was the exploration of culture and cultural integration.

What is organizational culture and how is it formed?

Organizational culture is a type of organizational analysis that is borrowed from the field of anthropology. There is not a single collectively accepted definition of organizational culture, however, the term is generally accepted as referring to the shared meanings, beliefs, and understandings held by a particular group or organization about its problems, practices, and goals (Krupp, 2003). Schein (1992) describes organizational culture as comprising the assumptions, values, norms and tangible signs (artifacts) of organization members and their behaviors. Simply stated, organizational culture is the personality of the organization.

Our personality is "invisible" but, in fact, defines us. We behave in a certain way; we consistently use the same values and beliefs in our choices; and we are described by others as having a certain personality. Culture, like personality, is a consistent way of behaving regardless of the situation. An aggressive personality will display itself in all situations--and so will a passive personality. Organizational cultures behave in the same manner. (Atchison, 1996, p 1)

Clemente and Greenspan (1999) define corporate culture as having three basic determinants.

- Structural - Culture is determined by readily identifiable characteristics. Structural factors include, for example, the size, age and history of the company; the industry in which it operates; the geographic location of the company's operations; and whether it is a product or service provider.
- Politics - Culture is defined by the distribution of power throughout the organization and the primary modes of managerial decision making. A company's political composition sets the tone within an organization that directly impacts employees' functional activities and contributes to the sentiments employees hold toward their roles within the company. From a political standpoint, corporate cultures move along a continuum that modulates from a dictatorial point of reference on one extreme, to one of total employee empowerment on the other.
- Emotions - Culture is also influenced by the personal feelings individual employees hold toward the company, its policies, and the overall corporate context. On an emotional

level, therefore, corporate culture is defined as the collective thoughts, habits, attitudes and patterns of behavior from the employee's individual perspective. (p. 10)

Schein (1992) believes that members of an organization can sense its particular culture. Culture is one of those terms that is difficult to express distinctly, but everyone knows it when they sense they have experienced it. Culture influences and directs the organization and its actions.

It is somewhat like ‘the operating system’ of the organization. It guides how employees think, act and feel. It is dynamic and fluid, and it is never static. A culture may be effective at one time, under a given set of circumstances and ineffective at another time.

There is no generically good culture. (Hagberg & Heifetz, 1999, ¶ 6)

The culture of the organization is usually created unconsciously, based on the values of the top management or the founders of an organization and are later maintained by the founders’ selected leaders (Schein, 1992).

Founders form organizations based on personal beliefs about how to interact with the environment and about the natures of reality, people, activities, and relationships. They make presumptions about what should or should not be what works or does not work, and what constitutes appropriate or inappropriate organizational activity. Founders’ goals, assumptions, and visions of reality come to be shared by others in their organizations, particularly the leaders. Over time, shared realities evolve into consensually validated organizational cultures that become the “correct” ways of solving organizational



problems related to survival and adaptation to the external environment and to integration of the internal processes required to ensure survival and adaptation. (Krupp, 2003, p1)

Kleiner and Sanders (2004) assert that every organization has a Core Group which is the source of its energy, drive, and direction, qualities which vary widely in different organizations.

In every company, agency, institution, and enterprise, there is... a Core Group of people who really matter... although it's sometimes hard to detect, every organization is continually acting to fulfill the perceived needs and priorities of its Core Group. If we want to not just live within society, but establish ourselves as leaders and creators, then we have to understand the dynamics of the Core Group. (p. 63)

As this project is investigating how to introduce an art based workshop into a workplace culture, the researcher believes there is value in understanding what organizational culture is and how it is formed. The researcher has presented the following section as a rationale as to why the integration of multicultural groups is necessary.

Cultural Understanding and Integration.

Organizations develop cultures whether they try to or not. Estienne (1997) notes that, We are hardly conscious of the cultural assumptions which form the basis of many of our actions and words until they are challenged. This is what leads to those uncomfortable feelings known as 'culture shock' when we visit or live in a culture other than our own. (p.15)

Ensuring cultural fit is central to a successful corporate combination. In the literature on mergers and acquisitions, 'culture clash' is described as the downfall of the successful integration of organizational cultures. Clemente and Greenspan (1999) note that an organization's values are at the foundation of its culture; based on this thinking, a corporate organization may have a culture more aligned with the values of the business world than would an art-based organization. Organizations can experience culture clash when they are further apart in their cultural and values alignment.

Unfortunately, many people do not know how to identify the characteristics that make up a company's culture, and what factors may ultimately lead to culture clash... Analyzing and identifying cultural fit is perhaps the most important role... Culture must be understood before it can be assessed. Only then can... the areas of cultural incompatibility be addressed. (Clemente & Greenspan, 1999, p. 9)

Kato (2001) found that cultural compatibility, or lack of it, affects the usefulness of training in a particular context. Kato's research concludes that in situations when a teacher incorporates aspects of the students' culture into the training session, a more successful outcome is achieved.

It is essential for teachers to understanding the cultures they and their students bring into the classroom and how the differences between them may influence the teaching and learning that take place in the classroom. (p. 65)

Cultural misunderstandings are likely to result in an environment that is not conducive to learning.

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Demers (2002) suggests that to create a successful partnership between organizational cultures it is critical to understand cultural similarities and differences. She notes that this is especially important when dealing with cross-cultural training. In order to effectively bridge the gap to understand and integrate into another culture, she suggests:

- Understanding one's own frames of reference and those of people from other cultures.
- Understanding the primary cultural, historical and sociopolitical features of team members from other cultures.
- Decode different methods of verbal and non-verbal communication specific to different cultures.
- Build bridges and find common ground (values, customs, etc.) with people from other cultures.
- Be aware of the impact one's own cultural identity has on others.
- Be open, respectful and tolerant of diversity (understanding others).
- Understand cultural relativism (understand others on their own terms). (p. 29)

This study will take into consideration the importance of assessing and understanding culture when looking at partnering with the organizational sector.

### Adult Learning

This project explores what is needed to design a 5Rhythms™ training program for adults in the workplace. Therefore, the topic of adult learning, specifically adult education theories such as experiential learning and transformational learning, are important considerations for this study.

### Adult Learning Styles.

Lois noted that “human growth is multidimensional. According to Aristotle, it occurs in five domains; physical, social, intellectual/academic, ethical; but any change by an individual affects all five domains” (as cited in Foster, 1994). Aspin (2000) describes learning today as:

Learning is now highly differentiated, student-centered, with a multiplicity of different styles and modes, and individual paces. Our metacognitive research has highlighted the importance of learning being student centered, motivationally driven, self-monitored, contextually relevant, individually created and developing. (p. 77)

Mixon (2004) notes that learning styles are the fundamental ways in which people take in information.

- Auditory learners - pick up new ideas and concepts better when they hear the information. Prefer to hear explanations and like to talk their way through things.
- Visual learners- learn predominantly with their eyes. They want to see how something is done.
- Kinesthetic learners - prefer to learn by getting their body into action and moving around. Want to get lots of hands-on experience so they can feel how something is done.

Everyone uses a mix of learning styles. Some people have one dominant style, and use the others only as supplements, while other people use different styles in different circumstances. A person’s learning style can be quite flexible. Everyone can develop ability in their less dominant styles, as well as increase their skill with styles they already use well (Stevens-Smith & Bowling, 2002).

The theory of adult learning is differentiated from the manner in which children learn. A number of assumptions are made based on a theory by Cranton (1992):

- Adults are autonomous and self-directed.
- Adults are goal oriented.
- Adults are relevancy oriented (need to know why they are learning something).
- Adults are practical and problem solvers.
- Adults have accumulated life experience.

Instruction for adults needs to focus more on process and less on content. Educational literature suggests that those who are actively engaged in the learning process will be more likely to achieve success. It is important for this research study to understand underlying learning styles and adjust training to meet those needs (Stevens-Smith, & Bowling, 2002).

#### Experiential Learning.

The 5Rhythms™ is an active experiential learning experience using improvised movement. The Moving Center School UK (2004d) notes that at “the very heart of this work is the desire so many of us have to learn from our own experience” (¶ 3). Therefore, an investigation of experiential learning literature was significant to this study.

#### What is Experiential Learning?

The basic hypothesis of experiential learning is that there is different knowledge to be gained through active participation as opposed to passive reception of learning. Experiential learning is learning through experience. The primary model of experiential learning is by Kolb (1984). Kolb identified four elements of this model; concrete experience, reflection and

observation, forming abstract conceptualization, and active experimentation. Meyer (2003) notes that,

In this model of experiential learning, concrete experience can stimulate learners to reflect upon that experience. Such reflection leads to the refinement of existing concepts and the formation of new ones through which learners make sense of their surroundings. Learners then try out concepts by actively experimenting with them. Through these experiments, the cycle is continued with new concrete experience from a fresh perspective (p. 352)

Experiential learning had its genesis in the 1940s social psychology of Kurt Lewin and the 1950s and 1960s sensitivity training and laboratory education work of the National Training Laboratories (Kolb, 1976). Kolb sought to emphasize the important role experience plays in learning, and to emphasize the differentiation between cognitive theories of learning. Brookfield, another leader in the adult learning field, supports the value that direct experience experiential has in learning (Meyer, 2003).

Foster (1994) is a proponent of experiential learning education.

Experienced based training incorporates the content knowledge base of human interaction with individual perspectives to create a powerful climate for personal growth and change...Not only are intellectual challenges involved, but experiential education provides people with practice in dealing with psycho emotional aspects of fear, risk, and disequilibrium, as well as joy, excitement, and celebration of mastery. (p. 131)

Experiential Learning for Organizations.

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Meyer (2003) presents a barrier of Kolb's model. "Among the most challenging barriers to holistic experiential learning are the ability to see the relevance of experiential activities to important organizational principles and the transfer of training back to the organizational setting" (p. 362). One reason for this difficulty is that individuals are often so deeply involved in the experience itself that they sometimes find it difficult to reflect upon what they are doing in a critical way. Therefore, in any experiential learning "reflective observation and debriefing are crucial to the process of transfer the knowledge gained from experiential activities back to the workplace" (Meyer, 2003, p 352).

Studies in outdoor-adventure training found experiential learning a useful approach to bridging the gap between management theory and practice (Meyer, 2003). Meyer notes that effective methods for the transfer of training from the experiential activities to the workplace are crucial to the integration of learning and action. To achieve effective transfer of learning he suggests:

- Using metaphor interventions as an experiential learning approach that encourages fresh perspectives on contentious issues. One purpose of invoking metaphor is to facilitate understanding and to stimulate insight by linking previously disconnected ideas.
- Using developmental action inquiry to enhance experiential learning. By combining action and inquiry, individual and organizational purposes, strategies, inferences, and outcomes are continuously tested and redefined.

- Continual application of the principles learned at off-site training workshops back in the organizational setting can make a more integrated approach to experiential learning possible. (p. 355)

This literature on outdoor-adventure transfer of learning strategies may be applicable to use of movement training with clients from an organizational setting.

Senge & Wheatley (2002), two leaders in the organizational development field, support another form of experiential learning, meditation, in organizations.

Increasingly, we're directly incorporating into our work different practices that have been around for a long time, such as various types of meditation. It started with the work on dialogue. We found that dialogue often involved silence, and so maybe we needed to actually cultivate the capacity to sit in silence... We've become more and more out front about this, although it's always been there. (p. 63)

Oshry (1995), a leading writer and presenter, provides systems thinking experiential workshops to organizations. An educational strategy he employs in his Organization Workshop "is to create a learning environment in which participants can directly experience key processes and dilemmas of organizational life" (p. xvii). Oshry uses poetic prose, creative drawing, storytelling, and "Power Labs" to demonstrate these systems thinking concepts.

Although requested by organizations, Oshry found there was reluctance to bringing his experiential Power Lab workshops, which captured the experience and resulting feelings of power and powerlessness in society, into the organizational sector. He adapted the workshop so it would be acceptable, "safe", and could be integrated into the workplace. Thus his

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Organizational Workshop was born. He found with this adapted workshop, there was “considerable interest in helping executives, managers, and workers deepen their understanding of systems and their ability to work cooperatively with one another” (p. xvii). The key may be in adapting and creating a 5Rhythms™ workshop that would be accepted, culturally relevant, and safe for an organizational arena.

Choo & Jewell (2002) describe Aikido as a martial art that emphasizes experiential learning. They describe Aikido movement as:

Characterized by flowing dance-like circular motions (pivoting, entering, circling) and has often been compared to nature’s movements (flowing stream, waves) that is efficient, rational, soft with an immovable centre. (p. 150)

Similar to the dance-like movements of Aikido, 5Rhythms™ movement can also be considered an experiential learning process.

The 5 Rhythms (Flowing, Staccato, Chaos, Lyrical, Stillness)... (open) you to the inherent wisdom, creativity and energy of your body. They point you in a direction and then each individual finds their own dance through deep concentration, focus, and the willingness to follow energy into the magical landscapes of improvised movement. (The Moving Center School UK, 2004b, ¶ 1)

Transformational Learning.

A look at the transformational learning theory was essential to this research study because the 5Rhythms™ is described as a transformative process: “5Rhythms™ work can be meditative, expressive, fun, and transformative. This work gives you the opportunity to find

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freedom of movement, states of heightened awareness, profound healing and the inspiration for living a creative and fulfilling life” (The Moving Center School UK, 2004b, ¶ 1).

What is Transformational Learning?

Mezirow’s theory of transformative learning has been at the center of academic debates on adult learning theories for the last two decades. Clark proposes the following definition for transformational learning.

Transformational learning is defined as learning that induces more far-reaching change in the learner than other kinds of learning, especially learning experiences which shape the learner and produce a significant impact, or paradigm shift, which affects the learner's subsequent experiences. (as cited in Cooper, 2001, p 2)

Wilson and Keily (2002) suggest that Mezirow used the critical theories of Habermas and Freire to “promote critical reflection as central to transforming our learning from experience” (p. 2). They considered that Mezirow’s theory helped to deepen adult educators’ knowledge of what it means to learn as an adult.

Taylor (2000) describes the three common themes in the Mezirow’s theory of transformational learning.

- Experience - the learner’s experience is seen as the starting point of transformative learning.
- Critical reflection - this is the rational, analytical questioning of personal assumptions and beliefs based on previous experience.
- Rational discourse – the major catalyst for change.

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According to Taylor, Mezirow maintains that the rational, critical reflection component is the distinguishing characteristic of the transformative theory.

Several critical responses to Mezirow's theory of transformative learning have emerged over the years (Imel, 1998). One major area of disagreement surrounding Mezirow's theory is its emphasis upon rationality. One proponent of an alternative to rational transformational experience is Brookfield, who argues that imagining alternative ways of thinking and living entails a deliberate break with rational modes of thought... (and) leaps in creativity” (as cited in Grabove, 1998, p. 90). This view of transformative learning as not only “a cognitive, rational exercise”, but as an “intuitive, creative, emotional process” has surfaced in the literature (Grabove, 1997. p. 90). This view of transformative learning is based largely of the work of Robert Boyd, who believed the major catalyst for transformational experience is the emotional/kinesthetic element rather than the rational component (Imel, 1998). Gardner supports that body kinesthetic intelligence can provide paths to learning which are less reliant on critical reflection and rational dialogue (as cited in Taylor, 2001). The 5Rhythms™ are a kinesthetic learning tool that encourages a creative, intuitive and transformational experience (The Moving Center School UK, 2004b). The 5Rhythms™ practice, relying on body kinesthetic intelligence, may support the non rational components of the transformational learning process.

#### Transformational Learning in Organizations.

Some authors believe there is a place for transformative learning in organizations. “Traditionally, organizational training has focused on the enhancement of skills and the attainment of new techniques... We suggest that transforming, not training, is the journey upon

which adult educators need to embark in order to keep up with the times” (Sokol & Cranton, 1998, p. 14). Coutu (2002) reports that organizations don’t generally succeed at transformational learning:

More often than not fail at transformational learning—they rarely get to the point where they are eagerly challenging deeply held assumptions about a company's strategies and processes and, in response, thinking and acting in fundamentally altered ways. Rather, most people just end up doing the same old things in superficially tweaked ways—practices that fall far short of the transformational learning that most organizational experts agree is key to competing in the twenty-first century. (p. 100)

Knutson & Miranda (2000) believe that for many years organizations have emphasized “scientific management techniques and bureaucratic hierarchical structures” (p. 205). More recently, they believe this emphasis has changed from the reduction of hierarchies to more of an engagement of employees in continuous self-directed learning. The concept of a learning organization is increasingly becoming popular since organizations want to be more adaptable, receptive to change, and increase organizational effectiveness. Senge (1990) defines learning organizations as “organizations where people continually expand their capacity to create the results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free, and where people continually learn how to learn together” (p. 3). Several authors (Argyris, 1977; Senge, 1990) describe the most common type of learning in learning organizations is double-loop learning.

Double-loop learning is a generative pattern that results in new goals and strategies... (it) promotes the evaluation of old norms and the creation of new ones. Mezirow calls double-loop learning transformative learning because it transforms individuals' cognition and behaviors. (Knutson & Miranda, 2000, p. 208)

Perhaps through the use of a kinesthetic learning tool, such as the 5Rhythms™ practice, transformative, double-loop learning can be accessed.

### Literature Review Summary

For this study, it was important for the researcher to review literature on the topics of culture, and adult learning, and art based learning approaches in the workplace. Much can be learned from this literature to help provide direction for creating a successful 5Rhythms™ program to implement in the organizational sector.

## CHAPTER THREE – CONDUCT OF STUDY RESEARCH

### *Research Methods*

#### Qualitative Approach

There are two research traditions or perspectives in the social sciences: qualitative approaches and quantitative approaches. Scientists from both of these perspectives agree that “knowledge, however each of us might define it, should be treated seriously, developed systematically, and aired in a public forum where criticism and reflection are encouraged and valued” (Palys, 1997, p. 11). For the conduct of this particular study the qualitative tradition was chosen as the approach that best suits the question, the study, and the researcher.

Qualitative researchers seek to make understanding human perceptions their major focus and believe that,

understanding people’s perceptions requires getting close to (the) research participants... You must spend time with them, get to know them, feel close to them, be able to empathize with their concerns, perhaps even be one of them, if you hope to truly understand. This approach directly contradicts the quantitative view that ‘objective’ understanding requires aloof detachment, lest the researcher ‘lose perspective’. (Palys, 1997, p.17)

The qualitative approach is in essence a human-centered methodology. This project aimed to ask people what they think is important and to incorporate their answers into answering the research question. The qualitative approach was a highly compatible framework for this research study.

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### Action-Research Inquiry

This project was intended to add benefit and seek out opportunity for the sponsoring organization. Therefore, using an action-research systematic inquiry was an appropriate research philosophy for generating and applying knowledge. The role of action research is “to meaningfully involve the participants in a process of collaborative problem-solving within a continuous cycle of improvement” (Royal Roads University, 2002, p.1-10). With this study the researcher endeavored to partner with the organization to look at issues and opportunities and, ultimately, research questions that had meaning and the potential to create positive organizational change. The action research philosophy was chosen for the above reasons and for its collaborative approach in involving people fully in envisioning possible organizational solutions to the research opportunity.

### Appreciative Inquiry

When deciding how to frame the questions within this study an approach called Appreciative Inquiry was used. Hall and Hammond (1998) describe Appreciative Inquiry “as a way of thinking, seeing and acting for powerful, purposeful change in organizations...it works on the assumption that whatever you want more of, already exists in an organization” (p.1). With regards to organizations, O’Connor and Yballe (2000) note “Appreciative Inquiry argues that energy tends to be heightened and more productively invested when directed towards discovery of what works rather than what does not work. For what works contains the seed that might transform. Rather than attending to what is not working, organizational members explore what

works well” (p.3). This study was based in action research which focuses on creating positive organizational change. Appreciative Inquiry, which engages people to envision and create the preferred future, was a natural and complementary organizational development framework to use in partnership with the qualitative action research approach.

### *Data Gathering Tools*

The central part of any research process is the collecting of data. Kirby and McKenna (1989) believe that “it is the collecting of information and reflecting on the meaning of that information that provides new insights into how the world is understood” (p. 111). Through the data gathering tools this study endeavored to provide new insights.

“Choosing a particular method for a piece of research is a political choice. When you choose a certain method you adopt a particular way of seeing and constructing the world which may prevent you from knowing it another way” (Kirby & McKenna, 1989, p. 64). The choice of data gathering tools organizes the research process, the data, and the analysis. With this in mind the researcher chose qualitative data gathering tools that complemented and were consistent with the action research process and an appreciative inquiry focus.

The two data gathering tools used in this study were on-line questionnaires and telephone interviews. The researcher’s primary motivation for selecting these data gathering tools was as follows:

- With both the on-line questionnaires and telephone interviews each participant had the opportunity to describe their subjective experience and perspective.



- In using a telephone interview there was a chance for an interactive discussion between researcher and participant - each could share information and contribute to the research process.

The secondary rationale for choosing these tools included:

- The project sponsor had a current database of email and phone numbers for 114 trained 5Rhythms™ teachers registered with The Moving Center's international promotion program. These teachers are located in countries around the world. An on-line questionnaire was chosen in attempts to access a greater number of potential participants than could be reached by postal mail, since current mailing addresses were not available. Similarly, this tool would reach potential participants quickly in order to meet the time lines of this study.
- A telephone interview was selected over a face to face interview because the potential participants were located geographically distant to the researcher. Since a number of the trained 5Rhythms™ teachers do not use English as their primary language the researcher saw a potential benefit in using a taped telephone interview to ensure that the conversations could more easily understood when reviewing the data.

### *Study Conduct*

#### Setting up the Study

Once a general research topic was determined for a study focus the researcher approached the sponsor, The Moving Center School California. Using the action research

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framework, the sponsor and researcher collaborated to come up with a research question that would be both relevant and meaningful to the sponsor, the potential participants and to the researcher. Early on in the project negotiations the sponsor suggested trialing a 5Rhythms™ pilot in a corporate organization in order to gauge the corporate sector's level of interest and satisfaction with this type of organizational training. On further reflection it was decided that for the study scope collecting the perspectives and opinions from The Moving Center Schools' own members would provide the most benefit and value to the entire organization. Once the main research question was identified and refined, attention turned towards choosing data collection methods.

During initial discussions with the sponsor regarding methodology, a focus group, with trained teachers living in the general vicinity of The Moving Center School California, in addition to the telephone interviews, was suggested as a possible data collection tool. However, the focus group was ruled out due to research budget limitations and the complications of trying to organize this type of data collection from a distance. As mentioned in the previous section, for the scope of this study it was decided that on-line questionnaires and telephone interviews were the best suited data collection tools.

The questionnaire and interview questions were developed in collaboration with the project sponsor. All the questions were framed in an open-ended manner, and all but one of the questions were developed with an Appreciative Inquiry approach to highlight what is working or desired in the organization. The project sponsor felt it would be important to ask participants 'what barriers they had encountered and how they had overcome the same' in order to add

relevant information to the study. A copy of the questionnaire and interview questions can be found in Appendix A and B. The last question of the questionnaire invited participants to volunteer for an optional, confidential 30-60 minute telephone interview to discuss further ideas on how the 5Rhythms™ could be adapted for use in public and private sector organizations. To encourage participation, the researcher offered to send each interview participant a ‘teacher’s package’ at the end of the study, which summarizes and highlights the key points and recommendations from the project to assist teachers in marketing and moving the 5Rhythms™ into organizations.

The questionnaire was made available using Royal Roads University software called Questionnaire Survey Editor. Sending the entire questionnaire by email to all trained teachers was initially considered, however, the Royal Roads tool was determined to be a better selection because it provided participants with the option of remaining anonymous. A postal mail-out and email copy of the questionnaire was available for those who preferred these to a web-based tool.

Once the interview questions were developed and the questionnaire prepared and available on-line, the project sponsor and researcher discussed how to approach potential participants to inform them of the study and ask for their participation. An email consent letter with a web link to the questionnaire was chosen. Before sending it out, there were a number of factors to consider:

- International considerations – many of the trained teachers did not use English as their primary language. Some of the first drafts of this letter were visually appealing, with elaborate style fonts, colors and pictures, yet when sent internationally for trial and

feedback they revealed a jumbled formatting image. There was practical feedback that some potential participants may be using older computers or software, or pay to go online at an internet café. Therefore, the letter needed to be clear and easily understood, with simple formatting and have the ability to be quickly downloaded. The researcher used an Arial font in size 12 in the research introduction letter.

- Unfamiliarity with the researcher – the majority of teachers were not familiar with the researcher’s name or email address. It was decided that the letter needed to have a recognizable name in the introduction. The researcher added a short preamble to open each email letter stating: ‘Hi (teacher’s name), I received your email from Lori Saltzman. If you are able to help us out with this it would be greatly appreciated. Please email me if you have any questions.’
- Marketing appeal – email, although instantaneous, has potential marketing deficits. People typically receive significant amounts of ‘junk mail’ that is subsequently deleted. There needed to be a relevant title in the email subject line to encourage opening the mail. The researcher emailed each of the potential participants individually and in the subject line stated: 5Rhythms Request. Similarly, the letter needed to be simple and interesting to invite people to read further. There were four “What if…” questions posed at the start of the letter to generate attention and curiosity (see Appendix C, Research Information and Consent Letter).

Along with information about the study (the research purpose, procedures, length of the participation, and a description of how the research findings would be used, including safeguard

and distribution) and an invitation to participate, the letter also clearly outlined the ethical considerations. In keeping with the Royal Roads University Research Ethics Policy, all participants gave their free and informed consent to participate in the study. They had the option of withdrawing from the research project at any time, with no repercussions and were to be treated with dignity and respect, as “fellow researchers”. The letter also outlined how the researcher was to ensure confidentiality. The researcher felt that clear communication about the intent of the research, the proposed methodology and the ethical treatment of participants would assist to dispel any fears and concerns that may arise. Several letters were devised and considered before deciding on the final version (see Appendix C) that was emailed out to 114 trained 5Rhythms™ teachers in 17 countries on four continents. Other than sending the questions and consent letter to the sponsor for input and review, the researcher did not conduct a pilot interview using the questions.

At the onset of the study the proposed plan was to send the email information and consent letter to 114 potential study participants, with hopes to have as many people as possible respond to the questionnaire, and then choose 5 to 10 people to interview from those who volunteered. As the study progressed, the researcher opted to interview a greater number of participants (28 in total) than was originally planned. At the onset of the study it was not clearly decided how the interviewees, who volunteered for an interview, would be selected. Therefore, the researcher, in consultation with the project sponsor, chose to increase the numbers of participants interviewed. They would be interviewed in the order they volunteered, within the time allotted for the data collection. Originally, this time frame was 3 weeks, but after 2 ½ weeks the researcher extended

the data collection period for another 4 weeks after several participants stated they required more time to complete the questionnaire and the interview. Another reason for the increased number of participant interviews was to attempt to reach saturation of as much of the information collected as possible. Kirby & McKenna (1989) notes there is saturation when “there is enough information to make statements (about the data) with a comfortable degree of certainty” (p.138).

### Collecting Data

After the email was sent, the researcher made telephone contact with as many of the 114 trained teachers as possible to introduce, explain, and answer questions about the project and to potentially increase the participant response rate. The researcher called or left messages for 52 of the trained teachers on three continents. The researcher was aware that calling potential participants could be perceived as coercing or interfering. Therefore, the researcher made an effort to highlight the ethical considerations of complete voluntary and confidential participation.

A total of 45 individual people participated in the project study:

- 33 people participated in the questionnaire portion of the study: 28 people used the web-based online questionnaire (4 of the 28 chose to remain anonymous). Of the 28 respondents to the on-line questionnaire 26 volunteered for a telephone interview. 5 people requested and responded to the questionnaire by email. Of those 5 email respondents, 3 volunteered for a telephone interview.
- 29 people participated in the telephone interviews: 17 of those people had already completed an online questionnaire. The other 12 people who participated in a telephone interview did so without completing a questionnaire first.

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Once the data was collected, it was analyzed and themed.

### Data Analysis

The first step in the data analysis was to print the questionnaires and to transcribe the interviews. All the taped interviews were transcribed by the researcher or a transcriber and then printed. All tapes were audible and able to be transcribed word for word, with the exception of a small number of indistinct words that could not be deciphered. From the questionnaires and interviews the study generated 62 printed and transcribed participant data reports. A copy of the transcribed interview was sent to each of the telephone interview participants. This was to give each of them an opportunity to review their transcribed interview for accuracy and content. Nine participants responded back, either indicating that the information was accurate or to make simple corrections in sentence format.

All the participants in the study were ensured confidentiality. The only exception to this anonymity was Gabrielle Roth, who gave permission to be identified and quoted by name in the report, as the founder of the organization. The researcher began by coding the data with a location code that identified the participant (see Appendix D). For example, the interview participants were labeled with an IP code, for interview participant, and then had a number from 1 to 29, denoting in what order they had responded. The questionnaire participants had a label of SQ, for survey participant, and then a number from 1 to 28. The participants who responded to the questionnaire by email were given a code of ER, for email response, and given a number from 1 to 5. To further organize the questionnaire data, each of the 10 questionnaire questions were separated and given a label of SQ for survey question and then numbered 1 to 10; for

example SQ1 was survey question 1. The interview questions were separated and given a label of IQ, for interview question, and then numbered 1 to 7.

The participants' answers to each question were put in the corresponding location. For example, all of the participants' answers to questionnaire question 1 were put under SQ1 and labeled with their location code, to denote which participant had given that response. This coding system was needed so that each piece of data could be relocated in its original context if necessary. Once the 33 participant questionnaire reports were organized into the 10 survey question (SQ) locations, there were now 39 (29 interview participant and 10 survey question) data reports to analyze and theme.

To manage the 39 data reports, the researcher read through all the transcribed interviews and survey reports several times, attempting to compare each piece of information in relation to other pieces of information until patterns began to emerge. Kirby and McKenna (1989) call these pieces of information 'bibbets' and note that "comparing and linking the bibbets help researchers to understand the specific and overall properties, patterns, and relationships between data and groups of data" (p.135).

A theme is a recurring concept found in the data that emerges as a consistent recurring topic. A sub theme is a separate topic and serves as a component of a major theme. The researcher's primary method to identify the themes was by analyzing the words in the data (e.g. identified word repetitions, key-words-in-context and what the participant's were saying about the key words). When the general themes began to reveal themselves the researcher made a list of the themes and sub themes emerging from the data.



Due to the large amount of data, and to maintain the flow and context of each participant report, the researcher chose not to cut up each report into separate bibbets but to leave the data intact. Consequently, the researcher read through each data report and wrote in the margins the one or more themes that each bibbet could be placed into. Initially the number of themes identified, 48, was quite high. Later this number was reduced as there was not enough data in each and themes could be combined or a sub theme created. The researcher's aim was to ensure each theme had adequate supporting evidence and was saturated "to make statements with a comfortable degree of certainty" (Kirby and McKenna, 1989, p.138).

Once the data reports were analyzed and themed, the researcher listed each theme and sub-theme under each survey and interview question (see Appendix E). At this point the reports were read a fourth time and all relevant bibbets were coded for location and placed under the appropriate themes and sub themes. An example of this would be:

- Under Survey Question 5 (SQ5) one of the themes was marketing and a sub theme was organizational assessment. A bibbet of information placed under this sub theme was coded SQ8 SP8 B3, this means that bibbet 3 could be located in the transcribed material of survey participant 18, in survey question 8.

The researcher viewed the themes and sub themes as the findings of the study. The collected data, the bibbets of information, under each theme were the evidence to support the findings. The researcher collapsed the numerous themes into seven main saturated topics, with corresponding themes and sub themes under each topic area. These are presented in chapter four.

## Conduct of Study Research Summary

A qualitative research framework, using action research and appreciative inquiry approaches provided the foundation and structure of this project. The researcher's aspiration was to meaningfully engage with participants and collaboratively examine the opportunity. In order to most effectively collaborate and dialogue with the participants, the researcher elected to use an on-line questionnaire and a telephone interview. These data gathering provided the means to systematically collect the data provided by the participants. In conducting the study, the researcher endeavored to meaningfully engage the sponsor, create a possibility for positive organizational change, and at all times strive to maintain ethical research standards. In the next chapter, the researcher will describe the findings, conclusions, and recommendations of this research project.

## CHAPTER FOUR - RESEARCH STUDY RESULTS

This study endeavored to determine what 5Rhythms teachers and their parent organization, The Moving Center School, would need in order to design a successful 5Rhythms™ program for implementation in workplace settings. To reach this goal, the researcher gathered data from trained 5Rhythms™ teachers. The researcher investigated whether any participants were using the 5Rhythms™ as a learning tool in the workplace, and, if so, how organizations have responded to this tool. The researcher also collected data to identify any participants who would like to take the 5Rhythms™ into the workplace setting but have not yet done so, and to establish what these participants would need in order to bridge the gap into organizational settings.

Through this study, the researcher aimed to determine how data reflecting the 5Rhythms™ teachers' experience could be used to enhance the Moving Center School organization. The researcher organized the results of the study data into seven numbered topic areas, with themes and sub themes listed under each topic area. For the purpose of this project, the researcher defines a theme as a recurring concept in the data. This chapter also contains the researcher's conclusions, based on the themed data, links to supporting literature, and a list of recommendations based on the researcher's conclusions.

## *Study Findings*

### Topic One: 5Rhythms™ Teacher Occupational Experience

The researcher identified several themes under this topic: those participants with no organizational experience, those with organizational experience as consultants, and those who have permanent experience in organizations.

#### Theme One: No Organizational Experience

A major theme that surfaced in the research was that many participants labeled themselves as self-employed with no organizational experience. Many participants labeled the 5Rhythms™ as their primary livelihood. “I am self-employed - 5Rhythms™ teaching is my sole occupation” (SQ2SP15). Many participants noted their teaching is principally offered through “classes and workshops for the general public” (SQ1SP19).

One participant reported a challenge with organizational structure and preferred to work as an artist.

The only jobs that I have ever had for other people are one in a university environment and (two) in retail; and they were so long ago. It was the structure of the organization that I found so challenging in both situations. I have always been self-employed; I have always worked myself as an artist. (IP15B9)

#### Theme Two: Organizational Experience as Consultants

A smaller number of participants reported working as consultants with a variety of different organizations, on a contractual basis. “The consultancy work takes me around almost

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everywhere: large and medium scale business, hospitals, universities” (SQ2 SP3B7). This experience as a consultant presented as a sub theme. One participant mentioned the goal of the organizational consultancy work was to help improve the organization.

I am an organizational consultant, so I go into organizations all the time and try and find ways that they can do what they are designed to do better, more effectively with higher degrees of collaboration and how to be really intelligent about getting the best out of people and the best results. (IP11B8)

One participant was frustrated with consulting in organizations in this way. “I’ve been in organizational development for (many) years and frustrated with being a talking head working in a world of talking heads and seeing the work that I (do) not sticking” (IP17B7). Another consultant described what it is like to keep her 5Rhythms™ employment separate from her corporate partnerships.

I have lived deeply in both worlds for (many) years and in the interest of integration and wholeness of me personally, I’m really interested in ways to bring the two worlds together...In my life they’ve actually been very separate. I do my 5Rhythms™ work, which is in the whole vein of my spiritual work, and then I do my corporate work. While of course I bring my same self with me wherever I go, the nature of the work I do in both places is so very different...I feel I leave some of myself at the door when I go into the corporate world. (IP21B19)

For some, it is this organizational consultancy work that helps them to see the relevance of this topic. One participant reported, “I had an organizational development, a community development

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(and)...a group background...all combined in together, and ...that was the reason why I was ready for your question of using this for organizations” (IP10B14).

Several of the participants who are employed as consultants have attempted to use the 5Rhythms™ in the organizations they work with. A few noted questionable results when using this practice with a team from an organization. “Generally, I don’t think it was successful...they just couldn’t quite get into it” (IP17B8). This participant went on to describe the possible rationale for the limited success was that it was an intact organizational team, as opposed to “a public workshop where people come from different companies who don’t know each other” (IP17B9).

An intact team who has been together for a long time has a much greater challenge with doing any kind of movement work...They have to joke...make fun...avoid making eye contact and basically they are extremely resistant, in my view. (IP17B3)

### Theme Three: Permanent Employment in Organizations

Only a small number of the participants work directly within organizations on a permanent, ongoing basis. Although this was not a saturated category, the researcher felt it was extremely worthy of mention because this is the environment the study addresses. It is important to determine who is familiar with this setting. Of those who do work directly in organizations on a permanent basis, it is significant to note that no one mentioned using the 5Rhythms™ within their organization. One participant has a permanent job within a government agency and also

teaches the 5Rhythms™ practice to the general public. Although she was interested in bringing the 5Rhythms™ into the organization, she gave lack of time as a reason for not having done so.

I would love to have other people within my own organization have the same kind of tools that I do... (However) I have not found the venue for it; it doesn't fall into my job specifications...I simply haven't looked into it because I am too busy doing my job.

(IP7B3)

Another participant, who is a managing executive in an organization, has not used the 5Rhythms™ directly in the organization, but does so indirectly as a way to understand the groups and projects. "I think of the 5Rhythms™ as a lens and even if I am not encouraging people to breathe into their feet I am always thinking about what rhythm they might be in and how it relates to the substantive work we might be doing" (SQ3SP6B3). The rationale for not using the 5Rhythms™ directly was described as,

Customer appetite...When I first started...I took a notebook with me when I was training and wrote down things that I noticed about face and bodies in the room and I did that somewhat religiously for awhile and then less religiously for awhile. My conclusion at the end of about 18 months was let it go. People get so uncomfortable with...what I would consider, shallow, introspective exploration that I thought to myself that I am never going to get them to move. (IP14B4)

One participant, who worked as an executive for many years, did not use the 5Rhythms™ in the organization and eventually left the business world. "I really excelled at my job but I was denying who I basically was" (IP28B18). Eventually, this participant offered the 5Rhythms™

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back in the corporate setting, reporting that this was possible due to her knowledge of the corporate culture. “How I brought it back into that world (was) because I could speak the language of executives” (IP28B19).

### Topic One Summary

The results show that even though the majority of participants are self-employed a number have tried to use the 5Rhythms™ in organizational settings as a consultant. There are a low number of participants working as permanent employees in organizational settings, and none of these participants reported using 5Rhythms™ within their organization.

### Topic Two: Interest and Reasons for Using the 5Rhythms™ in Organizations

The researcher found a major theme that emerged was that a large percentage of the participants declared their interest in taking the 5Rhythms™ into organizations.

#### Theme One: Interest in this Topic

Some reported their expectation for this work expanding and growing as new people are exposed to it.

I’ve been waiting for this, I suppose, for 2 or 3 years....We all hold that vision very dear on how the work is going to grow. It’s still very young and very much in its infancy in terms of who gets to benefit from it. It’s changing with each generation of people who come through it; it’s slowly moving out and in the way we all vision it will. (IP5B10)

Others stated their support in exploring the research topic as a means to create possibilities for others to explore. “It’s just good that you’re giving body to this particular possibility...it will

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make it possible for people whom it's the right door to open. It's like creating a field" (IP1B4).

Gabrielle Roth states that the 5Rhythms™ can move anywhere.

My thoughts on moving the 5Rhythms™ into organizations – the 5Rhythms™ are in organizations and they are the map to the entire creative process so essentially they could move anywhere, just like a body can move anywhere but you would change your clothes.... Yes, they are extremely pertinent to organization, to management, to design of energy, to having an understanding of who I am and where I am and where I am going, helping me to understand how I can get there more efficiently and more effortlessly and more intelligently, you know, like with more information. (IP27RothB1)

This affirms the research question's relevance to the participants, and therefore the need to address it. There are several sub themes that were identified under this theme.

#### Sub Theme One: The 5Rhythms™ as a Transformative Tool

Many of the participants spoke of their confidence in the 5Rhythms™ as a tool for transformational learning. They hold a strong belief in the tool and the need it could fulfill. "I see this work as so efficient, so precise, (and) has such a big potential for transformation" (IP23B1).

One participant's comments reflect that use of a transformational tool may increase the possibility of change.

It is intriguing to have this conversation with you because it certainly is a way to make real change happen in the world. I believe that it is a profound tool for transformation and what we (need) right now is lots of that. (IP15B8)

A number of participants noted that the 5Rhythms™ have been such a personally valuable tool that they want to give others an opportunity for the same level of personal awareness and growth.

I have seen ways that I have translated what I have learned, or what my body has learned, in being more comfortable in the organization. What comes to mind is the whole idea of chaos, a day like today where things were flying at me left right and center and my body knows chaos, my body knows how to deal with it, my body knows to get into my feet, to breathe, to know that chaos is the creative part of the cycle and to be more comfortable with it. So just knowing that and having it work so well for me, I wonder how many other people could relate. How many other people could find more comfort in those situations if they had the same kind of vocabulary, not only vocabulary but the same kind of body knowledge. (IP7B1)

#### Sub Theme Two: Reach People who Wouldn't Normally Approach Us

The challenge of working with people exposed to the 5Rhythms™ for the first time, of reaching people who wouldn't normally take these workshops, appeals to some participants. Some participants recognize that a certain sector of the population seeks out this practice. They also realize that bringing the 5Rhythms™ into organizations would expose a greater number of people to this practice.

There is something unreal about sticking to dance workshops because it's a certain kind of person who goes to a dance workshop possibly at a certain stage of their lives. And

there are millions of people out there, millions, and millions and millions that we never even touch. (IP4B2)

Offering this practice in organizations would provide an easy way for people to try the work.

It just feels like a really good step forward to move the opportunity out to people who would probably wouldn't right now phone and say yes I want to do this or maybe even people who wouldn't think of ever coming to a class at all. (IP9B1)

### Sub Theme Three: Organizational Readiness for this Intervention

Many of the participants identified organizational readiness as reason for interest in this topic. There is indication that participants believe organizations are ready for alternative kinds of training. Organizations have experienced other unconventional training workshops and seminars, and may be ready for a 5Rhythms™ approach.

I think organizations are ready for it, they've done all the rock-climbing and all the outside activities and team building and everything and I think the possibility of bringing that sort of attention into one's internal landscape through movement is not so far-fetched as it once seemed (IP5B2)

In addition to participants' beliefs that organizations are increasingly willing to accept alternative training, some participants expressed the opinion that some organizations are already implementing movement.

There is an awful lot more creativity...they are a lot more inclined to use movement and more art work...I think we have moved into a different sector now, people are not as closed off now of doing things that way (IP10B11).

Another possible reason given for this shift was organizations' acceptance of 'softer' leadership styles and leaders who are more supportive of employees' personal growth.

There are those leaders who are very cut and dry, bottom-line driven, they have no interest in leadership as a personal or spiritual path and there are those leaders who really see leadership as a very holistic, organic process that includes not just their intellect but their spiritual wisdom...For that subsection of leaders I think that opening them up to multiple modalities in terms of accessing their potential is a really smart thing to do.  
(IP14B1)

#### Sub Theme Four: Organizational Need for this Intervention

Many participants stated that workplaces need this type of intervention. With high demands, deadlines, and pressures in many workforces, some participants saw the benefit of interventions several themes in decreasing the potential for stress and burnout. "This whole corporate culture, the greed, the competitiveness, the lack of spirit...is killing us...it is critical to find a way" (IP25B1).

My experience working in organizations is that people don't live in their bodies. Obviously there is a great deal of stress that people create unnecessarily because they're not tapped into the creativity and the wisdom that's in their body. Movement, whether it's

the 5Rhythms™ or whatever, it allows people to drop into a place of intuition and creativity that isn't available in the normal rushed workday, my personal feeling is that people need to learn how to slow down. (IP17B1)

Along with the workday pressures, several participants felt that the traditionally inflexible organizational system would especially benefit from this type of intervention. “There is possibility of bringing fluidity into structures which have been fairly rigid until quite recently” (IP5B3). One participant suggested that taking the 5Rhythms™ into organizations would have a greater effect as people recognize the benefit of physical fitness.

My enthusiasm for this work getting into the mainstream is because that is where I think it will have more effect...It is like working with people who don't normally come to dance workshops and realizing the value of physical movement within their lives and within their work. (IP26B2)

A number of participants reported a reason for their interest in taking the 5Rhythms™ into the workplace is the power inequity inherent in many societies in the world. They indicated that multinational big business and governmental institutions, such as the military, shape the bigger world system and hold a great deal of power. Several participants want to influence the power imbalance and effect change at a world power level. “It feels like we really need to make a difference in the world fast, there's a lot happening fast, I think the power of the rhythms needs to go where the material power is in the world” (IP3B1). Numerous participants made a correlation between healthier businesses and a healthier world system.

This is healing work and there's a lot of dis-ease in the business mind set and operational world that not only injures the people who live in that world day in and day out but is ultimately destroying our planet. (IP21B15)

Organizations have an increasing amount of power in the world; they seem to have the ear of government and have a lot of responsibility. When I look at organizational people I've met, and I've met many who work in organizations, obviously they're all human beings, therefore, any human being has a soul (and) has an ability to use position of responsibility and power for the good of the whole. (IP5B1)

Sub Theme Five: No Interest.

This is an unsaturated sub theme because only a small number of participants expressed that they do not want to take the 5Rhythms™ into the workplace. But it is worth noting as a study finding that not all the teachers are interested in 5Rhythms™ partnerships with organizations.

I am not really the one interested in doing that...I basically am interested in spreading the work that I do to as many people as possible because I think that it is an extraordinary resource....So it is not really so much organizations per say. (IP15B10)

## Topic Two Summary

The researcher found that there is an expressed interest in taking the 5Rhythms™ into organizations. The participants voiced a number of reasons to support their interest including: the

belief in the 5Rhythms™ as an organizational tool, the opinion that there is organizational readiness for this type of tool, and the opinion that organizations need this form of intervention.

### Topic Three: Experience Using 5Rhythms™ in Organizations

There were two main themes listed under this topic area. The researcher classified participants' accounts of their experience using the 5Rhythms™ in organizations into two main themes: adapting the 5Rhythms™ and presenting the 5Rhythms™ in a traditional way. Sub themes were identified under both themes.

#### Theme One: Adapting the 5Rhythms™ for Organizations

The researcher noted that adaptation of the 5Rhythms™, in order to take it into organizational environments, presented itself as a major theme in the data. A large percentage of the participants have adapted the 5Rhythms™ to use indirectly in organizational settings, as a lens, metaphor, or discussion tool. "I related it to specific issues we were working with and talked about the rhythms...as a metaphor for what's going on in their organization" (IP17B9). For some this was a way to introduce the 5Rhythms™ into organizations. Some even chose not to use the terminology associated with the practice.

There's absolutely no need to talk about the rhythms unless you're going to be doing a way more in-depth thing with them. For me the point is to get them moving and that's just a huge step and then any way you can get moving that's great. (IP3B5)

A number of participants suggested that, in corporate culture, even having people move while sitting in their chairs can be a challenge. One participant drew a parallel between this challenge and those facing people with physical disabilities.

Sometimes having them starting with sitting in their chairs with their eyes closed and just moving their hands; for some people that's enough of a challenge, ironically, it can be as much of a challenge for someone in a business suit as much as it is for someone in a wheelchair. (IP19B8)

#### Sub Theme One: Using the 5Rhythms™ to Teach Organizational Concepts

The researcher noted that using the 5Rhythms™ to teach organizational concepts surfaced as a sub theme under adapting 5Rhythms™ for organizations. Several participants suggested there is an opportunity to use the 5Rhythms™ philosophy in a conceptual way, to draw parallels between the 5Rhythms™ and organizational concepts. “I would consider flip charting out Gabrielle’s map, I would put a bell shaped curve up there and start talking about the 5Rhythms™” (IP11B3). Some see an ability to teach organizational models using the 5Rhythms™ concepts and philosophy. One participant drew a parallel between the cycle of a project and the 5Rhythms™.

The rhythmic cycle of a project, that's the classic business example we could use. There's the flowing phase of an idea, where it's this whisper of a something coming into your consciousness and you slowly start to talk to people about this and you're feeling it out and you're in the flow of it. Then that moves through and then ok, staccato, do do, roles,



responsibilities, flow charts, deadlines, let's go, let's go. Then the whole thing doesn't go the way you thought it would go and then you hit chaos. Everybody's screaming and jump ship, whose fault is it, and find someone to blame, this is never going to work, we'll never meet the deadline. Then something comes out of that chaos, maybe not what you expected, but something is born out of that chaos, and all of that work you did in the flowing and staccato stage and erupts into chaos, and becomes something new. Which is the lyrical stage, like wow, we survived, here it is and it's working. In a corporate world, at least this is my experience, we skip stillness altogether...I'm often talking to groups and they're just moving from one stage to the next, one hairy deadline to the next and they don't take a moment to stop and just say wow look what we just did and let's take a breath together. Before they get to stillness they're right into 'ok what's the next project?' (IP21B12)

Another described a successful experience using the 5Rhythms™ in a multinational corporation to assist in teaching the change process. This participant reported using the structure of the 5Rhythms™ to educate on the stages of change.

How you manage change, how you are in relation to change, and seeing the different places people were comfortable with change, and where they weren't comfortable, where their strengths were, where their weaknesses were...I do remember really clearly one man splitting his trousers in chaos and just the sense of exhilaration this man had. That he actually let go that much...I think for him was more of a bonus than an embarrassment. (IP19B5)

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## Sub Theme Two: Using the 5Rhythms™ as an Observation Tool

Another sub theme was using the framework of the 5Rhythms™ as a way to observe meetings, people and processes in an organizational setting. One participant reported that using the 5Rhythms™ in this manner increased his effectiveness of working with the group.

I think one of the things I liked about the training is I really learned observation skills from just looking at people. I think there is a lot to be said when I facilitate meetings by really looking at the dynamics and how people interact with each other all the data is there... Then you watch people's body language and how they move or don't move with each other. That informs my job a lot and that informs my effectiveness... I also think that I create action through my own movements and I think sometimes when I am moving around a lot or I change the pace, that changes the energetic sometimes; and oftentimes I notice people following along if I am walking fast or moving fast. (IP11B4)

## Theme Two: Traditional 5Rhythms™ Approach

A number of participants had successful results using the 5Rhythms™ in a traditional way in organizations.

There was a group of people who worked together in a hospital. The nurses, the doctor, the head of a team, paramedical employees who all worked together who did a 3 year personal growth program organized by the hospital itself. I was invited to intervene twice in their program use the 5Rhythms™ to have them have a day of personal growth work... They loved it, the general feeling of it. (IP2B2)

This participant reported having an educational background in other fields and bringing this to the 5Rhythms™ work. “I bring a lot of stuff to the 5Rhythms™, and so there’s a lot of meeting each other, a lot of exploring relationship, one of the themes I like to explore” (IP2B13). There were perceptible changes in the group during the second session with them.

I did notice the second time I saw them, several months later, they were more able to directly meet each other, communicate with each other through the dance, than they were the first time...I wasn’t hired by the organization itself to come and do anything related to the organization and I just had them explore the rhythms. (IP2B4)

Another participant using the 5Rhythms™ with a traditional approach initially experienced group resistance and negativity, which shifted by the end of the session.

We made them move and they hated it...here’s a bunch of guys in their work clothes, some of them literally had their fists jammed in their pockets the whole time, kinda stalking around the room. Oh my god, they were miserable, we just persisted, and just persisted and just persisted and I don’t even remember if we just got past doing body parts with them. But we basically got them to move and we got them to sweat and we got them to connect with each other and as much as they resisted the entire room changed when we sat back in our chairs, it was a different room...There was an aliveness in the room and a connection and a relaxation and an excitement in the group that was palpably different than before...But it had a whole different feeling, people were just loose and connected and willing to be silly and there was a brightness energetically in the group. (IP21B17)

## Sub Theme One: Building Long Term Partnerships with Organizations

Although a few participants mentioned that they have had the opportunity for follow-up sessions, many perceived a need for, and expressed their interest in, longer term partnerships with organizations. “Each of these occasions, except for one company, I’ve only been able to go in once so there has never been any follow-through which I would love to be able to do more of” (IP19B17). “I’m always interested in long term relationships over one night stands” (IPB12). One participant taught organizational theory using the 5Rhythms™ over an extended length of time with good results.

We did extensive training courses for 3 years and my job was to translate all of the theory into movement...What we were doing was mainly training people to be facilitators...at a fairly advanced level. We did all the issues you can imagine, organization change, conflict management, group dynamics, and organizational development. My partner working with me, she did the theory side and then I translated into the 5Rhythms™....So we did theory in the morning and movement in the afternoon or vice versa. I meet people I know years later who say ‘I still remember that movement work that we did, I think of it and it just makes so much more sense with me than when we did it without it’. (IP10B1)

## Topic Three Summary

The researcher’s results show that teachers have used the 5Rhythms™ in the workplace, in both direct and indirect ways. Participants are adapting the work and altering what they do in order to assimilate the practice into organizational environments.

## Topic Four: Barriers Encountered Taking 5Rhythms™ into Organizations

The researcher identified two main themes from the data: organizational barriers and personal barriers. These are the barriers encountered that prevent the participants from taking 5Rhythms™ into the workplace. There are several sub themes listed under each theme.

### Theme One: Organizational Barriers

A large percentage of the participants listed organizational barriers as a reason for not taking this work into organizations. Cultural differences were listed as the main sub theme under this theme.

#### Sub Theme One: Cultural Differences

Participants reported cultural differences as a significant reason contributing to the difficulty introducing the 5Rhythms™ into workplaces. The 5Rhythms™ can be seen as “too out there” (SP4SP8B5). There is a different cultural language spoken in each environment. “The 5Rhythms™ world and the world of business and commerce speak different languages” (SQ4SP18B1). This difference is perceived as a potential barrier to the 5Rhythms™ not being readily accepted in organizations. Culturally, participants described people in organizations as much more centered in their heads, wanting intellectual enticement.

What they want is intellectual stimulation, they want to write things, they want to be given handouts, the idea of even asking them to move from seat to seat or to actually do anything physical they have a lot of resistance to that ...they can talk, they can

intellectualize, they can conceptualize but actually to do anything that isn't within that band of understanding is very challenging for them. (IP26B1)

The 5Rhythms™ culture, on the other hand, may be easily dismissed by those in organizations. “So often the culture of corporate America is one that says ‘this is soft and useless and too touchy feely’” (SQ4SP6B5). Many participants view the 5Rhythms™ as a tool for “peeling off the layers” (IP21B20), whereas organizations have different agendas. “It’s not about opening hearts when you’re downsizing, streamlining, cutting back” (IP15B5).

Similarly, the cultural climate inside the organizations was also illustrated as another barrier. It is hard to get employees to commit to another process when they are already fatigued and under stress. “The biggest barrier...is getting people to attend when they are feeling tired, overworked, and overcommitted already” (SQ4SP23B2). While the 5Rhythms™ culture encourages freeing the body and releasing the heart the corporate world has a different mandate. “Within their corporate culture they are paid to keep it all together” (SQ4SP4B4).

Another participant described the corporate organizational culture as trying its utmost to protect against possible risk while the 5Rhythms™ is a practice that generally encourages risk.

Fear is the currency in the corporate environment and the whole ethic more is better, kill or be killed, don't show weakness or you'll get gobbled up and spit out somewhere on the street, that kind of environment is really braced against anything that has to do with risk and vulnerability. In fact business is based on risk management, they have entire risk management departments and they pay 100's, and 1000's of dollars per year to make sure

they have the best experts who will manage their risk and so to do the 5Rhythms™ is asking them to risk and there is not a lot of willingness. (IP21B1)

#### Sub Theme Two: Organizational Fears

A smaller sub theme was organizational fear, the fears experienced by organizational employees. These fears were listed as a possible barrier to bringing the 5Rhythms™ into organizations. The participants believed the organizational employees are scared of being placed in a position of vulnerability. “The risk of looking foolish gets in the way” (SP4SP11B2). Others noted that people in organizations find physical movement difficult. “Most people are terrified of their bodies or do not inhabit them fully. So much of the 5Rhythms™ is getting...into their bodies and getting them connected” (SQ7SP22B1).

Some participants reported that even making eye contact can be a major feat in an organizational context.

The moment I asked them to make some casual eye contact the tension arrived into the room. It’s like they’re not used to looking at each other...When you’re working in a setting like that, asking someone to make eye contact with someone is huge...Asking people to do something that they fear is going to make them feel foolish or make a fool of them, (or) they run the risk of being ridiculed in some way, or shamed. (IP19B2)

#### Sub Theme Three: Organizational Resistance

The last sub theme under organizational barriers was resistance. Many participants reported a variety of resistance that can occur with people in an organizational environment. One

participant suggested that organizational employees mask themselves with an organizational façade. “People survive the dullness of organizations only by wearing a mask and inviting them to take it off triggers a lot of resistance” (SQ4SP3B2). There can also be a resistance to a physical teaching tool. “(There is) resistance to starting in the body. Can’t we just read a book about it? Why do we have to do this?” (SQ4SP8B2).

With all the change that occurs in organizations, one participant suggested that organizational employees resist against any process that encourages change.

I think of the organization as an entity and the people that live or work in that organization have a good amount of fear of change. They have a pretty good instinct of what is going to bring about change and they have a pretty good instinct for resisting that. (IP8B1)

## Theme Two: 5Rhythms™ Teachers Personal Barriers

A large percentage of the participants listed personal barriers as a reason for not taking this work into organizations.

### Sub theme One: Unfamiliarity

Unfamiliarity with the organizational world was the main sub theme identified as a personal barrier for not using the 5Rhythms™ in the workplace. Since many of the participants noted they were self-employed, teaching classes and workshops to the general public, they tend to role model from others doing similar teaching rather than those working in organizations. “I am only doing what my teachers before me do” (IP23B1). Many find it difficult to determine



how the shift would be made from teaching in the public arena to teaching within organizational settings. “One of the things I am a little bit cloudy about how that would be done. When I think about most of my 5Rhythms™ classes trying to imagine that...in a company feels quite bizarre” (IP9B7).

Similarly, other participants note that tasks like marketing, sales, and even choice of clothing would be challenging to learn.

It’s a world I haven’t been in...Anything around money and all that is territory quite unknown to me. It’s not my big thing. And marketing myself is scary it’s the hard part of it. I’m doing all of it myself, but approaching a business I would feel I have to dress in another way and not be me, how would I be able to keep the integrity and do it in a way that there would be something for them. I wouldn’t know how to price myself as well.

(IP6B7)

#### Sub Theme Two: Personal Fear

The participants described a smaller, less saturated, sub theme of personal fear as one of the barriers that kept them from moving into the organizational world.

Some mentioned fears of judgment. “They’ll find me weird” (SQ4SP3B4). Others had a general fear of the organization. “That world scares me” (IP6B3). “It looks pretty dark in there” (SQ5SP14B4).

Some participants spoke of fear of jeopardizing their professional reputation. This was especially poignant for those who worked in organizations as consultants.

Maybe I'll lose a client, maybe I'll fail, maybe something really disastrous will happen in the room, maybe I'll be embarrassed....What is that vulnerability in me that won't move forward and go past the challenge or move into the challenges. Frankly, part of it is my resistance to that whole struggle and I don't want to be on that uncomfortable edge with my clients. (IP21B4)

Other participants indicated that fear of rejection can also be a potent detractor.

It is like, oh my god, am I going to be rejected again? So I haven't tried that many times. I have been focusing on organizing my own workshops. It is safer. People are coming totally because they want to. That is a challenge when you are working with people who kind of get put into a workshop because their boss tells them too. That is an enormous challenge and something very, very different from having people sign up on their own free will. (IP23B2)

#### Topic Four Summary

The results show that the main barriers encountered when taking 5Rhythms™ into organizations are identified by the researcher as those barriers related to the organization and personal barriers associated with the participants. The biggest organizational barrier is cultural difference, while the largest personal barrier is the participants' unfamiliarity with the organizational culture.

## Topic Five: Suggestions for Overcoming Organizational and Personal Barriers

The two main themes that arose in the data collection as suggestions for overcoming organizational and personal barriers are adaptation and promotion. There were several sub themes identified under each of these headings.

### Theme One: Adaptation

#### Sub Theme: Adapting the 5Rhythms™ Material

Many participants suggested adapting the presentation of the 5Rhythms™ in order to deal with barriers encountered. One participant reported that the 5Rhythms™ must appeal to those who are familiar with an intellectual approach. “You would have to find a way to make it palatable for the organizational mindset...adjust the level of intensity...Organizational people are much more centered in their head so they want it explained in charts and graphs” (IP1B3). This intellectual approach can also be translated into a more conservative, predictable approach. “Give them an opportunity for some ways to do the work whilst remaining fairly safe and that means hidden and staying fairly conventional in a way” (IPB13). Some believe the traditional means of teaching this work to the general public would need to be changed.

It is necessary to completely let go of the way we have become used to ‘teaching’ the rhythms. To more or less let go of the map except in the sense of understanding how energy moves; to not need to talk about or even mention the rhythms. Just to have intent to catalyze movement. (SQ5SP7B5).

Beyond the approach and framework, many participants stated the actual delivery and exercises presented to the organization would require alteration. “The rhythms are a bit of a stretch to start with...I wouldn’t have people dance right away, do softer, less vulnerable-making activities to start with (IP2B5). Other adaptation suggestions included altering the speed the material is presented. “Take it very slow and relate it to something they can relate to so it isn’t so off the wall” (IP17B10). Some mentioned offering the 5Rhythms™ in manageable segments. “I try to find ways to offer it step by step” (SQ5SP24B4). The business atmosphere is generally a secular one, it is important to be mindful of this when thinking about approach. “I would need to tone down the spiritual element in order to attract people from this area” (SQ1SP20B1).

Gabrielle Roth states the need to modify the delivery to an organization, starting off with a higher level of structure and linear format, in order to increase their comfort level.

It would start in the linear and go to the intuitive, normally you would go the other way, “normally “ being in the...pattern of growth centers and workshops you would probably intuitively. But in this you would start off with very strong linear structures in any organization and you would lead them into a more intuitive, creative, spontaneous way of being with their task. So it would probably be more task oriented, very defined, and very structured. I mean you wouldn’t go in there intuitive, you would go in there with a very strong structure because that is what they are used to and that is what they need in order to feel secure and comfortable and then you could take them from that structure to a more free style space but you would start in structure for sure and more on the surface.

(IP27RothB19)

## Sub Theme Two: Adapting the Language

Adapting the language of the 5Rhythms™ emerged several times in the research. It was a well saturated sub theme. Participants suggested that the 5Rhythms™ needed to be translated into organizational language in order for communication to be adequately transmitted and received by the organization. A large percentage of the participants believe that the 5Rhythms™ communication needs to culturally fit with the organization. “Find the language they relate to - use the metaphors of the culture...translate the material into themes appropriate to the culture” (SQ5SP4B2). Beyond understanding the culture, there needs to be an awareness of where their comfort level is and begin at that level. Gabriele Roth states,

It’s all about presentation...if you are with a bunch of high school kids, god help you I hope you listen to rap because you have to be able to come in and talk to them. You have to start them in a place where they are comfortable and secure and then from that place you lead them to where you want them to go. (IP27RothB17)

(This) changes from company to company...I mean it is like which world and what language is being spoken and what are the values of that company...I mean just the dress code, start with the dress code let alone the language code. It is all about language. (IP27RothB18)

Similarly, she noted that it is critical to communicate to your audience where they are at.

How do I explain my work to a golfer, I am going to talk to him about golf because his goal is to hit those balls in those little holes and my work can help him do that. It is

always about getting the ball in the hole isn't it, and certainly in business it is about getting the ball in the hole. (IP27RothB22)

Many noted that before going into the setting, the 5Rhythms™ wording would need to be altered to remove language that is too alternative or unconventional for the organizational audience.

“Anything involving emotions, spirituality, freedom in the wording has to be left behind” (SQ5SP24B4). Gabrielle Roth supported this need to remove the language that doesn't fit. “I find that there is a lot of ‘woo woo’ language in the 5Rhythms™ community, I don't feel that language works at all in an organization” (IP27 RothB7).

Participants spoke of using language as a bridge, as a way to cross ideas over the gap between the two worlds.

I need to learn to articulate the work in a way that meets them where they are, to speak it in their language. It's like I can do corporate speak really well, I can do 5Rhythms™ speak really well, but there's a third language that I have not developed that what I believe would be a really important first step. (IP21B8)

Participants want to communicate in a way that organizations can understand, yet still maintain the integrity of the 5Rhythms™.

It's not about getting them to convert to the 5Rhythms™ and it's not about taking the 5Rhythms™ and turning it something dead enough for it to be not risky for them it's about what's the third language, what's the middle way here. And with just enough understanding or familiarity linked to things they know are true and then you move them a little further along. (IP21B9)

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It may mean removing certain words and concepts in the beginning and then once there is a familiarity and comfort level, adding those layers back in. “Take the word spiritual out and put in something else for the time being and then include that later on” (IP5B15).

Gabrielle Roth states you must modify and change yourself. “You have to change, you have to adapt and modify and mutate into the situation you are actually standing in, no the one you stood in before somewhere else but the one you are in now” (IP27RothB15).

### Sub Theme Three: Teacher Style

A sub theme noted in the data analysis was that a certain teacher style could assist in overcoming organizational barriers. Many participants noted that the use of humor can be incredibly beneficial and make people in organizational cultures more at ease, especially in the initial stages.

Make it a little funny, not too serious, not too deep, (and) not too spiritual. On the other hand it needs to be serious to go a little deeper. I believe this is what people are after.

(The) way to get there is to start a little loose and easy. (IPB14)

Another aspect of style is the use of honesty as a way to relate to people and make them feel safe and understood. One participant, who has had positive results using the 5Rhythms™ in organizations, uses a judicious amount self depreciation to engage the audience.

I always get nervous, but I even tell them that, I am nervous and then when we are doing body parts dance, watch my nervous elbows. (I use) self deprecation in a way, it is

endearing and it is engaging and it puts you on the same footing....I always state the obvious, truth moves energy. (IP28B12).

Strong group facilitation skills can be valuable in working within an organizational environment, especially to monitor the safety and comfort of the group.

To make it safe, I really think that comes down to the group leader. I mean in any group doing anything is always a little risky and the 5Rhythms™ are no different from anything else. For those people who feel that at any moment they could get the axe or this could be life or death....Takes on behalf of the group leader some foresight...and willingness to work with whatever comes up....In some ways it is so easy to go very on the surface and make it very safe until people naturally arrive (and) are wanting to take more risks. (IP29B7)

It also requires a certain degree of maturity from the group leader and an approach that is suited to the organization. “Needs to be a level of maturity and an ability to observe audiences” (IP16B3). Not all teachers may be suited for this organizational work. “My experience with teachers is there is quite a naiveté about them and that absolutely does not go well in the corporate sector” (IP3B15). Gabrielle Roth states,

I think you just have to completely strip down the language and I don't know if all the teachers, it is not that they are not capable of doing that, but if this is a context in which they would not be motivated or working in traditionally then they probably wouldn't be good at that, of making that transition, that shape shift from a “spiritual language”. (IP27RothB7)



Only the ones that are organized, I think some of them would not do well at all. And I think others would be fantastic, but all 5Rhythms™ teachers, absolutely not. Because each one is coming from a world, living in a world, and trying to move into a world and the more true they are to themselves the more deep their teachings will be.

(IP27RothB23)

## Theme Two: Promotion

Promotion was another main theme that presented as a suggestion for overcoming organizational and personal barriers. There were three sub themes that arose under this theme.

### Sub Theme One: Organizational Needs Assessment

A number of participants stated the importance of doing market research prior to approaching organizations: doing some preliminary research with those who work in these environments to get opinions on the use and benefit of this tool for their setting.

I would choose first some organizations to visit and talk to them about the work with the express intention of getting feedback from them about whether they would or would not be interested in this and what the reasons are for their decision (i.e. on the ground market research). On the basis of this I would produce the literature that would go out offering the work. (SQ10SP15B8)

This information could be used to develop an initial promotional introduction. Once presented, and an interest expressed, the needs and objectives of the specific organization can be analyzed.

(I would) have a conversation with somebody in a business who's had a phone call or two, who's had a letter, who's had a follow-up phone call and who's expressed some interest. Then I'd be able to go in and meet with them and say 'ok let's hear what are the particular concerns going on in your business right now, you tell me what they are and I'll tell you how I think this particular movement practice, and the map, the frame of reference, could make a difference. (IP19B14)

Determining the individual organizational requirements is critical so that these requirements can be addressed.

You need to have a good look at the organizations that you're targeting as to what they need. They need to make more money. And how do they make more money? They do it by making their workers more sharper and focused, working better as a team, (and) possibly more creative depending on what level of the organization you'll be working with. (IP3B7)

Once identified, meeting the organizational outcomes must be connected with the 5Rhythms™.

Take whatever it is they're trying to accomplish and link the 5Rhythms™...Has to be linked to something they care about. What would that look like, that type of workshop?

Well, I think for me it's hard to come up with a generic thing, because ... it would have to be so linked to who they are and what they're trying to do. (IP21B21)

## Sub Theme Two: Someone in the Organization Supportive of the 5Rhythms™

A number of participants raised the subject of a supportive organizational contact person. There can be benefit when a person affiliated with the organization is knowledgeable and supportive of the 5Rhythms™ work. One participant, invited to work with executive managers of an organization, had encouraging results when presenting the work inside the organization. This in part was due to the encouragement from the inside contact.

This woman wants to use what I've been developing ... in a positive way and not just as a one off. She's actually interested in what this is about, and she sees this as a first step... There's a sense of trust and this woman has an understanding, (and) she's done a fair amount of her own work herself. She has a language, funnily enough, what was really interesting about her, and what really turned it for me, was I was talking about finding a language to make the 5Rhythms™ understandable in that environment and she said 'no I don't want you to do that'. I want (you) to show up and (you) to teach in the way that (you) teach... That's what I want for these people....for them to make the journey towards you. (IPB13)

If there is a key person in the organization who understands the world of 5Rhythms™ and is specifically asking for it, there may be an opportunity for the workplace to 'travel' to meet the 5Rhythms™ teacher. For instance, the inside organizer in this situation had strategically designed a specific course to challenge and confront company leaders, so she sought out a tool, the 5Rhythms™, that could meet this objective.

She has a course set up which is very challenging for people, where people know they are going to be challenged... The whole idea is to do with bringing more fluidity to dealing with a changing world, the whole sense of the course is about fluidity.... she said to me I want these people to be on ground that is very new to them and to see how they cope with it. She has a very clear understanding of what she is doing. It's not just like dropping people out of an airplane without a parachute, she's very clear what the parachute is and the parachute is this structure she's working with and I'm the push out of the airplane door. (IPB14)

However, this is not the organizational experience of the majority of research participants; they found that they had to journey towards the workplace, to "meet them where they are" (IP21B2).

### Sub Theme Three: Pilot Trials

The researcher found that once the workplace needs are identified and ways to address those needs are developed using the 5Rhythms™, some participants suggest doing a pilot trial to collect additional feedback and further refine the product. "Following up by...giving some pilot(s) and getting some feedback on that. That would add to the market research idea" (IP9B9).

I think we have to show them how that works, I think we have to be able to find a small risky group, a group that is willing to take some risks and get them to suspend their judgments for a short period of time. (SQ10SP15B7)

This pilot audience could receive evaluation forms at the end of the session." There would be a free, no commitment 'taster'...with feedback forms to fill in at the end. I would take it from

there, improvising the work to make it accessible to the organization in question” (SQ10SP15B7).

In order to develop this product for this new target audience it may be of benefit to offer these trails at no cost to the organization. “I would also do a bunch of work for free. I think free demos are the way to go with this. Just say what do you have to lose, just give me two hours for free and lets just see what happens” (IP14B9). A number of participants raised the issue of demonstrating the value of the 5Rhythms™ product. It is key that time is taken to demonstrate to organizations the benefit of 5Rhythms™.

I think we have to show them how (it) works, I think we have to be able to find a small risky group, a group that is willing to take some risks and get them to suspend their judgments for a short period of time. (IP25B6)

#### Topic Five Summary

The researcher’s results show that adaptation (of language, 5Rhythms™ material, and teacher style) along with promotional work (doing an organizational needs assessment, locating an inside contact, and doing market trials) are the main suggestions for overcoming organizational and personal barriers to taking the 5Rhythms™ into organizations.

#### Topic Six: Benefits 5Rhythms™ Could Offer Organizations

The specific benefits the 5Rhythms™ could offer organizations presented as major themes in this study.

## Theme One: Team Building and Creativity Enhancement

A large percentage of the participants stated the 5Rhythms™ could be used as a potent tool to address team building and as a means of accessing and enhancing creativity. This work could help organizational colleagues learn about one another in a different way. “My sense is that 5Rhythms™ could potentially enhance/bring about a sense of community, deepening relationships and understandings between people in the workplace” (SQ6SP15B1). Group exercises could be used and adapted to address team building in an organization. These 5Rhythms™ group activities could “increase overall awareness of each other and exercises that increase awareness of the whole” (SQ9SP22B3).

Accessing creativity was listed as a potential benefit of the using the 5Rhythms™ in organizational settings.

This practice is about peeling off the layers which get in the way of you being most alive, because when you are most alive you are most creative, you are most productive, you are most connected, and you are ultimately easier to get along with. (IP21B10)

Many participants reported the 5Rhythms™ are an effective approach to improving creativity. “It stimulates inspirational thinking, new ideas, and new ways of looking at things” (SQ6SP18B14). Some participants correlated having fun as a way to access creativity. The rhythms could assist people to “step outside the box” (IP28B15) and “bring some fun into the workplace - a potential lightening up” (SQ6SP15B6). As a way to attain this goal of enhancing creativity, a number of participants recommended using the 5Rhythms™ Wave™ while specifically concentrating on the rhythm of chaos.

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Chaos is a very necessary element of any creative process...How do you learn to recognize it, how do you learn to deal with it, what are the things you might look out for what are the pitfalls of it...and the necessity to take time to rest and digest and to evaluate on any particular creative process. (IP5B16)

## Theme Two: Communication Skills and Understanding Change Process

Many participants stated that doing this work would positively influence and build communication skills. “It is a terrific way to relate...and be more genuine in interactions” (SQ6SP2B12). The benefit of using movement over verbal interactions can be useful in an organizational setting. “It offers a way for people to meet without words, to interact in a more honest way and to build relationships” (SQ6SP11B7).

Dyad and triad partnering, using eye contact and body language are some 5Rhythms™ exercises that could be helpful for increasing communication.

Using staccato (to) give attention to self and then other, eye contact, learning to trust the body to speak, practice of allowing body to react to communication from another’s body and of ‘listening’ to your (own) body’s reaction. Practice clarity of body communication and then...varying the volume of that communication without losing any clarity.

(SQ9ER1B8)

If you could just get people up and walking and just looking for the empty spaces and changing their own internal frame, from one of ‘if you are in my way I will have to trample you’, which is out there, to ‘if you are in my way I have to mold myself around

you, shift my shape around you,' that is pretty powerful teaching. That could be pretty catalytic in terms of changing the way people compete and withhold information and non-collaborate with each other. (IP14B3)

A number of participants mentioned that the 5Rhythms™ could be utilized as a tool in organizations to understand the change process. “The opportunity to move, to appreciate physical movement has a positive effect, particularly in dealing with change” (SQ6SP11B1). One participant who consults for organizations uses the 5Rhythms™ and an analogy of a river to assist with teaching.

I think the whole economy and much of society is really in a state of chaos...the security of staccato that we have been living with for a long time (is) like swimming against the river. They just don't work. They hire me because that is what they want to do. My position is to try to explain to them or find ways to help them understand that we can only swim with the river. There is no point trying to hold to anything or you will get smashed, and having a language to understand all this. I think you can only find that understanding of this energetic process if you move with it. (IP8B2)

Gabrielle Roth noted that the 5Rhythms™ is a tool for connection in any environment.

What is so beautiful about the 5Rhythms™ practice or the 5Rhythms™ philosophy is that you could just take it and place it on top of anything as a pure map and see what is going on there and give people a tool to connect to themselves and each other and their task and their world, their work. (IP27RothB2)



### Theme Three: Stress Management and Employee Health

Another theme that surfaced in the section was the benefit of using the 5Rhythms™ to address organizational stress management and employee health. “This kind of movement supports...physical fitness by practicing coordination, balance, fluidity, it is quite a workout and stress reduction” (SQ6SP14B1). “This is a terrific way release tensions, frustrations, pent-up anxieties” (SQ6SP2B12).

Exercises such as the Wave™ and body parts were suggested as tools to address these issues.

Using the Wave™ could be cleansing and resettling and using the body parts exercise could help people get in touch with the messages from their body and be a stress break during the day. (SQ9SP22B4)

Some suggested that the 5Rhythms™ could be introduced in organizations as part of the staff wellness package. “If the 5Rhythms™ could become a daily practice like the Chinese in China do some tai chi at some workplaces every morning – that would be fantastic” (SP9SP26B2).

### Theme Four: Leadership Awareness and Development

This was an unsaturated category worth noting. Some suggested the 5Rhythms™ practice and teachers could offer organizations leadership development and increased leadership awareness.

A natural outcome of the 5Rhythms™ is you develop leadership skills and a greater awareness of yourself, being with yourself, being with a partner, being with a group of people, which anybody who is in charge of people has to be able to do. (Leaders) have to

be able to assess the situations mentally, physically, and also intuitively...that's what makes for better organizations and teams. (IP29B1)

To achieve this objective it was suggested that leading, following, and listening exercises are utilized. "Teach managers to lead by following, to listen to what is needed and take action" (SQ6SP18B4).

#### Theme Five: Job Satisfaction

A small number of participants mentioned that using the 5Rhythms™ practice in organizational settings has the potential to lead to job dissatisfaction rather than increased feelings of satisfaction. This was another unsaturated, but noteworthy, category.

I think 'job satisfaction' is a tricky one - I wouldn't personally be confident right now of using that as a selling point to an organization. Working with this practice could just as easily lead to dissatisfaction with a current job - a realization that this is not the right thing for me. (SQ9SP15B4).

#### Topic Seven Summary

Many participants believe the 5Rhythms™ could offer workplaces a number of benefits including: teambuilding and enhancing creativity, increasing communication skills and assisting to understand the change management process, stress management and employee health. Leadership development was also mentioned by a smaller percentage of participants. Job dissatisfaction was noted to be a potential outcome of using the 5Rhythms™.

## Topic Seven: Resources needed to take 5Rhythms™ into Organizations

Marketing assistance and collaboration were the two major themes identified when participants were asked what they needed to take 5Rhythms™ into organizations. Under marketing assistance the sub themes that surfaced included promotional materials, business strategy and knowledge of culture. The two sub themes that surfaced under the theme of collaboration were collaboration with colleagues and with others working in similar fields.

### Theme One: Marketing Assistance

A large percentage of the participants raised the issue of marketing assistance. There needs to be help in developing promotional materials, creating a business strategy and teaching organizational culture.

### Sub Theme One: Promotional Materials

Participants want assistance in developing effective promotional materials for organizational environments. Since many of the participants have had no experience in organizational settings there is awareness that the current advertising aimed at the general public is not effective for the organizational world. “I understand my kind of leaflets or the posters that I do...would not make someone in business say ‘this is something for us’” (IP6B8).

Many participants recognize the need to have promotional resources that appeal and sell in the corporate sector.

It needs to be fashionable and up to date, needs to go a million miles from anything new agey or hippy. It needs to be glossy and sharp... You need to have a good look at the organizations that you're targeting as to what they need. (IP3 B6)

Some suggested an entire promotional package would be beneficial, which included templates and outlines so each could be tailored to a specific organization.

An info package that can be handed out with components that describe the work, outline benefits, (and) give a feel for or show the Rhythms... Business cards/schedule templates, outlines for proposals; what is the process of setting up 5Rhythms™ events within organizations? The steps that we need to take, (and) the steps that the organization needs to take, (like) finding space, negotiating times, money, communicating with workers, (and) registration, etc. (SQ7SP28B3)

Presenting proven statistics and published business material to organizations may help with the marketing approach.

I think you need something empirical and measurable to get into some companies, you need to get a track record, you need to measure it in real quantifiable things, like bottom line results, like increases in productivity reached ... get it into Harvard business review. (IP17B5)

#### Sub Theme Two: Business Strategy

Many participants recognize the need to strategically plan the organizational marketing approach to ensure an accurate message is communicated.

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I think the whole marketing exercise of doing something like this really does need a lot of forethought. Because my sense is that whatever marketing is done by the moving center...the message that is picked up on is a kind of major thing that goes out there. It would be very difficult to change it once a particular message has been picked up. It does need a lot of consideration about what it is we would want to be saying. (IP9B10)

Several participants asked for assistance in developing a business strategy.

A strategy for marketing and approaching organizations, (such as) how to determine what organizations to approach, who to talk to within the organization, what to do, what to say, how to present, (and) how to go about advertising. Provide knowledge of the particular issues and challenges encountered by people in organizations, knowledge of issues and challenges that arise among movement teachers in organizations, some possible solutions or preparatory measures, (and) a description of possible exercises geared to specific issues. (SQ7SP28B3)

### Sub Theme Three: Knowledge of Culture

A great number of the participants stated they wanted assistance in order to become knowledgeable about the organizational culture. “(I need) ideas for introducing the rhythms into a range of organizational cultures” (SQ7SP4B3).

I would need to have advice and suggestions from experienced people about how to market the work and myself in terms of presentation and language. To talk to open minded

people in organizations about what their needs are and look at how to translate that into using 5Rhythms™ tools. (SQ7SP18B16)

Many participants reported they have preconceived ideas about what think organizations need or want, but do not know if these ideas are accurate or not. “I have a lot of prejudice or ideas about what they need, but actually I don’t know a lot about it. So that’s one thing for me I need to investigate more what (are) their needs” (IP18B4). Some want to know how to adapt the 5Rhythms™ to meet the organization at the level they are at. “How do I take what I know about the 5Rhythms™ and find them where they are?” (IP21B5). “It’s so difficult to know which tact to take without having an insider’s view of how the whole world works” (IP22B3).

A large number of participants stated they need to be familiar with the language of the organization. “I need to learn to articulate the work in a way that meets them where they are, to speak it in their language” (IP21B8)

I am looking for ways to connect the language of our five rhythms work with the language of organization, in order to be able to present the potential in a way that managers will understand. (SQ7SP3B3)

## Theme Two: Collaboration

Collaboration was the second main theme recognized in this section. There were two sub themes noted under this theme.

### Sub Theme One: Collaboration with Colleagues

An opportunity to collaborate with colleagues was a sub theme identified in this section. Many participants stated they would benefit from having a peer support network to share experiences and ideas with. “There is synergy in partnerships when you are with the right person or right people” (IP25B10).

I think it would help me to not be attempting this alone, rather to discuss and design exercises and ways of using 5Rhythms™ with other enthusiastic people. To create a plan of action and support each other in doing it and then be able to discuss feedback, what we learned and develop approach. I realize this is an important one for me, to know that I am practically part of a group creating, exploring and adventuring together, going off alone to do the work but coming back to check in and share the fruits and struggles of the journey.(SP7SP18B6)

To others this means being able to brainstorm exercises with international colleagues who are also working, or attempting to work, with organizations

To have colleagues internationally with whom I can share my/their experiences. I believe it will also help towards credibility, that it's not just me - but a network of people in contact and in constant development of the work – ‘a profound and alive system’.  
(SQ7SP26B4)

## Sub Theme Two: Collaboration with Others Working in a Similar Field

A few participants noted they have had good success when presenting a workshop in collaboration with other people. For instance those who have teamed up with people who do corporate drumming, theatre, or poetry.

Now the drumming that was a big thing for them to do, but it's nowhere near as vulnerable as moving. So they would spend half an hour or so drumming and kind of giggling and making mistakes and seeing each other doing something they'd never done before together and then moving was less of a big step and they moved not with recorded music but with...a couple of shit-hot African drummers....The session was an hour and a half or two hours or something and including a lot of drumming and they probably moved for only about 15 minutes and that was enough. I think it really affected them quite deeply they really went for it. (IP3B3)

The idea of collaboration with others working in a similar field arose as a sub theme. Several participants stated they would benefit from creating partnerships with others working in similar disciplines to deliver an organizational workshop. "Working with other people who had different expertise within the field so that as jobs came in we would have a good idea about whose style, energy, and skills would suit that particular client" (SP10SP18B10).

A number of participants reported the advantage in sharing ideas and resources with people who are already successfully using alternative teaching approaches in organizations.

One of the people who intrigues me and has done really well taking creative process into corporate America is David Whyte....I think that he would be invaluable, in terms that he

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has already crossed this bridge; he has at least got them writing creatively. He might have some insight for us as to where the openings are; I think we should use the resources that are already out there and not reinventing the wheel. (IP25B3)

### Topic Seven Summary

The researcher's results show that participants are requesting marketing assistance, in the areas of promotional materials, business strategy, and knowledge of culture, along with collaboration with colleagues and others working in similar areas of expertise.

### Study Finding Summary

In this section, the researcher has listed a detailed presentation of the seven major topics identified in the study including the themes, sub themes, and supporting evidence under each topic heading. The next section will describe the conclusions reached by the researcher, after reviewing the study findings and supporting literature.

### *Study Conclusions*

This research project investigated the question: what is needed to design a successful 5Rhythms™ program for the workplace? This section describes the conclusions drawn by the researcher after collecting and analyzing the data in relation to the research question. The researcher's conclusions were based on the evidence, or lack of evidence, provided by the findings in relation to the research question and the reviewed literature. The major conclusions of this study are:

## Conclusion One

Many 5Rhythms™ teachers expressed an interest in, and see the potential benefits of, taking the 5Rhythms™ into the workplace.

The results show that the majority of surveyed teachers are enthusiastic and are eager to explore the opportunity of taking the 5Rhythms™ into the organizational sector. There is overwhelming agreement that the 5Rhythms™ is an effective tool for transformation. Teachers want to make a difference and share this practice with others. Many teachers concur that organizations would benefit from, and are ready for, a training approach like the 5Rhythms™. Teachers who have successfully offered the 5Rhythms™ to organizations, and the teachers who have experienced challenges, both want to continue to expand on and develop this opportunity.

Many teachers believe that the 5Rhythms™ can offer value to organizations. This finding correlates with the experience of those artists who are successfully integrating art into the corporate world. For instance, David Whyte has been delivering art based workshops to organizations for the last 17 years. He considers that there is a great deal for organizations and their employees to learn from art; art is a “conduit for ‘real’ conversations, conversations that facilitate creativity by involving the deepest desires and passions of organizational members” (Essex & Mainemelis, 2002, p. 148).

Teachers believe that the 5Rhythms™ could offer organizations training benefits such as: team building, communication skills, enhancing creativity, employee health, leadership awareness and development, and understanding and adapting to change. The benefits identified are consistent with what was found in the literature. Companies offering art based workshops to

organizations are addressing similar skill areas such as creativity, communication, customer service, teamwork, leadership, change management, and diversity (Brave New Workshop, 2003). Another company advertises improved creativity, innovation, effective strategy, organizational vitality and alignment, better relationships, and conflict resolution (ImprovBiz, n.d.). A review of the Mackin and DeVries' (1993) study of the use of improvisational theater workshops in organizations revealed that trainees "could use some of the techniques...to diffuse conflict, solve problems, make decisions, create empathy, increase interpersonal communication, (and ) explore controversial issues" (p. 31). When Salvatore (2000) conducted her research pilot using the 5Rhythms™ with organizational employees, she found "the participants learned something about themselves, their team, and how they work together" (p. 95). Salvatore's research confirms some of the benefits of using 5Rhythms™ as a training approach.

Given that many of the surveyed teachers expressed the interest and desire to incorporate the 5Rhythms™ into the workplace, there is an opportunity for The Moving Center continuing to explore and develop this opportunity.

## Conclusion Two

5Rhythms™ teachers who want to take this practice into organizations will need support and education to bridge the gap between 5Rhythms culture and corporate cultures.

The study results reveal that the main barrier to taking the 5Rhythms™ into the workplace is the teachers' lack of familiarity with organizational culture. They realize that in business organizations, different cultural terminology is spoken, different rules followed, and different customs observed. In reviewing the literature on organizational culture, Schein (1992)

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concur, noting that “companies differ greatly in their approach, even in the same industry and geographic area. We feel these differences even as we walk in the door of different organizations” (p. 4).

The vast majority of the teachers in this study are not familiar with corporate business cultures. Many of these teachers are self-employed and primarily deliver personal growth and development workshops to the general public; they report having comfort and familiarity with the 5Rhythms™ culture. Moreover, the evidence indicates that the 5Rhythms™ material, which is typically designed and presented for personal growth and development markets, is largely incompatible with most organizational cultures. Only a small number of teachers work as consultants or permanent employees within organizational cultures. This evidence indicates that, generally, teachers do not have adequate knowledge to bridge the gap between the 5Rhythms™ culture and the workplace culture.

This is consistent with the findings by Salvatore (2000) in her research pilot using 5Rhythms™ within the organizational sector. She found that language was a barrier: “The words ‘movement’ and ‘dance’ were alienating and intimidating to them therefore proving...the need for further development of appropriate language” (p. 89). Salvatore also noted that more cultural research is needed in order to assess how to provide beneficial 5Rhythms™ training to organizations.

More energy will have to be put into shaping the training in such a way that the arts based portions are less threatening, allowing for easier reception by the audience. More pilot

sites will need to be done to determine how to forge this delicate balance of pushing the arts envelope without pushing participants away. (p. 81)

According to work by Clement and Greenspan (1999) on how to integrate cultures, they note that “analyzing and identifying cultural fit is...the most important role” (p. 9). Similarly, in the literature pertaining to cultural compatibility, Kato (2001) found that cultural compatibility, or lack of it, affects the usefulness of training in an organizational context. Cultural misunderstandings are likely to result in an environment that is not conducive to learning.

Providing teachers with an understanding of organizational culture could be extremely valuable, especially when the goal is to integrate an art based approach into the business sector. The literature suggests that to effectively influence and effect change, it is critical to understand culture. Frequently, consultants and trainers experience training situations where people resist learning and change. Schein (1990) states that culture is a primary source of resistance to change. Organizational learning, development, and planned change cannot be understood without considering culture.

If we can better understand what is involved for members of a subculture when they have to change some of their basic assumptions, values and behaviors, we become more sympathetic to their resistance and much more realistic about how to manage change. (p. xiv)

Since the results indicate that most teachers are not familiar with corporate organizational culture, the cultural knowledge level must be raised prior to implementing 5Rhythms™ workshops in the workplace.

### Conclusion Three

Specific research into the needs of the organizational sector would help 5Rhythms™ teachers and The Moving Center create effective training material.

The study findings suggest that conducting an organizational needs assessment, to determine the organizational issues and outcomes, is a crucial first step. Many teachers felt that dialogue with employees from the corporate sector, to get their opinions on the use and benefit of a 5Rhythms™ tool for their setting, is critical. Since the results indicated the 5Rhythms™ culture is generally different from many corporate cultures, an organizational needs assessment was proposed as a practical way of overcoming the perceived organizational and personal barriers. The information from the assessment could then be used to design a customized 5Rhythms™ workshop addressing the organization's objectives and intended outcomes.

The literature supports the use of a needs assessment before implementing a workplace training program. An organizational needs assessment helps to determine what training programs to present and how to offer them in a way that meets the goals of the workplace. The assessment would be conducted before any workshops are delivered. By assessing the “organization from many points of view, you can identify training programs that will benefit both the company and the participant and determine barriers, real or perceived, to training, communication and achieving goals” (Workplace Training, n.d., ¶ 1). By consulting with people in the organization through meetings, interviews or surveys, teachers can identify the organization's goals, issues, and cultural differences and address these in the promotional material and in workshop development. .

When reviewing other companies offering art based training to organizations, the researcher consistently found that these companies use needs assessments to identify the training goals and objectives of the organization. For instance, Catalyst Global (n.d.) reported they “design and deliver programmes, experiences and solutions which support the development of high performance teams...We align our clients' people, culture, values and objectives” (4). Another business, Cognitive Arts (2003), stated that the first step in developing a training package with an organization is to perform a needs analysis.

In the first stage, we collaborate with you to gain a clear understanding of your organization's business, strategy and the desired outcomes of that strategy that can be achieved through training. We assess current organizational and individual experience gaps to understand where improvements must occur for organizational effectiveness. (¶ 1)

The study results reveal that conducting an initial needs assessment prior to developing an organizational training package for the 5Rhythms™ would be a valuable exercise. It could alleviate current barriers to integrating the 5Rhythms™ into organizations and ensure that benefits highlighted in the promotional material are relevant to the workplace culture.

#### Conclusion Four

The 5Rhythms™ culture (e.g. material, language, teacher style) may require modification in order for it to be credible and relevant in the workplace.

The findings indicate that teachers perceive that the largest barrier encountered when attempting to take 5Rhythms™ into organizations is organizational fear and resistance. The participants believe that these barriers of fear and resistance relate to the culture of organizations. Salvatore's (2000) research study supports this finding. She noted that to bring 5Rhythms™ into organizations, it would be critical to adapt the 5Rhythms™ material "to make it more middle of the road and less 'soft', rendering it palatable for the corporate culture" (p. 88).

Demers (2002) indicates that, for successful cultural integration, it is necessary to "build bridges and find common ground (values, customs, etc.) with people from other cultures" (p. 29). Similarly, a review of the literature in the area of adult education reveals that, for successful learning, it is critical that the learning be adapted to the learner. Research by Aspin (2000) concluded that "the importance of learning being student centered... (and) contextually relevant" (p. 77). Similarly, Cranton (1992) noted that adults are relevancy oriented: they need to know why they are learning something.

In this study, there were some cases where only limited cultural adaptation was needed for a teacher to successfully present 5Rhythms™ into an organization. These organizations appeared to be in greater alignment with the 5Rhythms™ culture. It appeared that the organizational leaders in these situations encouraged openness, risk-taking and innovation in the training approach. This finding reveals these particular organizations are analogous to what Senge (1990) calls a learning organization. A learning organization is an "organization where people continually expand their capacity to create results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free, and where



people continually learn together” (p. 3). However, the study results also show that, in the majority of organizations teachers have encountered, the 5Rhythms™ needed to be modified in order to be credible, relevant and accepted by the organization.

In designing 5Rhythms™ training workshops for workplaces, it is important keep in mind the literature on experiential learning. Meyers (2003) found that “reflective observation and debriefing are crucial to the process of transferring the knowledge gained from the experiential activities back to the workplace” (p. 352). Similarly, when first taking his experiential workshops to organizations, Oshry (1995) noted that he needed to adapt the workshop so it would be acceptable, safe and easily integrated into an organizational setting. Salvatore’s (2000) 5Rhythms™ study recommendations included “further cementing a direct connection between what is learned through an arts-based process and its related work place application” (p. 93).

The evidence concludes that some modification of the 5Rhythms™ must occur in order to facilitate a successful integration into the organizational workplace culture.

#### Conclusion Five

The 5Rhythms™ marketing approach may need to be customized for the individual organization.

There is ample evidence in this study about the benefits that the 5Rhythms™ could offer business organizations; these advantages need to be marketed expressly for the organizational sector. Since the majority of teachers have not been employed in organizations and have not brought the 5Rhythms™ into the workplace, they are unfamiliar with marketing to this audience. Most teachers are familiar with advertising to the personal growth and development markets, but this market is inherently different than the workplace setting. The findings indicate that the

promotional materials should be adapted and targeted to business organizations. The Moving Center Schools and/or individual 5Rhythms™ teachers need to develop promotional materials that appeal specifically to organizations, and which highlight the training benefits 5Rhythms™ could potentially achieve within an organizational context.

Teachers requested increased support and assistance in developing these marketing materials. This is mainly due to their low level of familiarity with the organizational culture. Schein (1990) reports that analyzing an organizational culture will provide for greater understanding.

If we understand the dynamics of culture, we will be less likely to be puzzled, irritated, and anxious when we encounter the unfamiliar and seemingly irrational behavior of people in organizations, and we will have a greater understanding...of why various groups of people or organizations can be so different. (p. 5)

This leads to the conclusion that, once this gap in knowledge is addressed, the teachers' willingness, comfort, and ability to independently create suitable promotional material for workplace settings would likely increase.

Since the results reveal that the current 5Rhythms™ marketing material is inappropriate for use in the organizational sector, material must be developed that specifically targets and appeals to non-art based organizations.

## Conclusion Six

The 5Rhythms™ teachers who are interested in taking the 5Rhythms™ into the workplace could support one another by sharing ideas, experiences and resources through a collaborative network.

This study suggests that a collaborative strategy would help teachers deal with organizational and personal barriers encountered bringing the 5Rhythms™ into organizations. Many surveyed teachers expressed the desire to connect and build networks with other 5Rhythms™ colleagues who want to offer the 5Rhythms™ to organizations, especially as many of the interested teachers do not yet have experience or confidence in this area.

Collaboration occurs when a people form a network to work towards a common goal. In this case, the goal would be to provide the 5Rhythms™ to organizations. Stiles (1995) notes, that “the pooling of resources and capabilities can generate synergistic growth” (p. 109). Literature discussing collaborative partnerships is consistent with the research findings. Rondinelli and London (2003) concluded that “alliances can be a source of information and knowledge about creative ways to rethink...activities, (and) identify new products and marketing opportunities” (p. 61). Moreover, “collaboration provides the opportunity to identify innovative approaches...by ‘stretching’ the range of experience and knowledge of the collaborating partners” (Harrison, 2000, p3).

The findings suggest that there are currently no established 5Rhythms™ peer networks for information sharing and support addressing this subject. A large number of teachers would like to create informal and formal peer problem-solving, information sharing, and support networks.

The evidence exhibits the need to create collaborative peer support networks amongst trained 5Rhythms™ teachers.

#### Conclusion Seven

Forming collaborative relationships with artists and trainers from other disciplines may help broaden the range of training possibilities offered to organizations.

The results show that the many teachers perceive potential value in creating collaborative partnerships with artists/presenters from other art based disciplines. They believe that this type of collaborative relationship may assist to expand the training options, presentation styles, and approaches that 5Rhythms™ teachers can offer workplace employees. In addition, it could be beneficial for teachers to create partnerships with artistic providers and trainers who have had success bringing art based training to organizations, in order to learn what they did to successfully bridge the gap.

The findings show that currently there are only a few cross-discipline collaborative relationships established to offer 5Rhythms™ in the workplace. Those teachers who have formed partnerships with other artists report being satisfied with the results. For instance, one teacher has successfully teamed up with both drumming and theater skills instructors to provide a multi disciplinary workshop approach, and another 5Rhythms™ teacher and a corporate workshop trainer enjoy a successful ongoing partnership. In this particular relationship, the corporate trainer and 5Rhythms™ practitioner have partnered to create training sessions that combine relevant organizational theory, like the change management process, with the 5Rhythms™ philosophy and practice. In each of these partnerships, the teachers and the other skill providers

team up to present a collaborative workshop to an organizational audience. The evidence concludes that investigating opportunities for collaboration with practitioners from other disciplines would be of benefit.

### Study Conclusion Summary

In this study the researcher concluded that 5Rhythms™ teachers are interested in taking this practice into the workplace, however due to lack of familiarity with organizational culture they would benefit from support and education to bridge the cultural gap. The current 5Rhythms™ promotional approach, which is generally targeted to the general public, will need to be modified for an organizational audience. Similarly, specific research into the needs of the organizational sector would assist in the development of 5Rhythms™ organizational workshops. Lastly, the researcher concludes that establishing peer support networks and forming collaborative relationships with artists and trainers from other disciplines may prove to be valuable strategies for 5Rhythms™ teachers interested in moving into workplace settings.

### *Study Recommendations*

Based on the results of this study, the conclusions and the literature, the researcher offers the following six recommendations to Gabrielle Roth and the Moving Center Schools.

#### Recommendation One:

Create a group of interested teachers to continue the work started in this research study.

Teachers have expressed tremendous interest in taking the 5Rhythms™ into various organizations. The researcher recommends bringing together a group of interested teachers to carry out these recommendations and the implementation plan.

#### Recommendation Two:

Create a training opportunity to educate teachers about the organizational sector culture.

Teachers have articulated their lack of familiarity and understanding of workplace cultures. Therefore, the researcher recommends creating a training opportunity which would educate interested teachers on organizational culture. This training would include but not be limited to the following: the development of collaborative partnerships or apprentice relationships between teachers who have worked in organizations being paired with those who have not. In this instance, one teacher would learn and train with a teacher who has organizational experience. Another training option for teachers could be the provision of written material created to describe the basic aspects of organizational culture and how it relates to training.

#### Recommendation Three:

Design training workshops that address the needs of the organizational sector with support materials; booklets, binders, training material, and exercises.

Teachers have expressed the need to modify the 5Rhythms™ material and its approach so that it is credible and relevant to the workplace. Therefore, the researcher highly recommends creating workshop materials and exercises that address the needs of the organizational sector.

This would mean ensuring culturally appropriate training language is used, and that all the workshop training links back to a practical application in the workplace.

Recommendation Four:

Create organizational training workshops that combine relevant organizational theory with the 5Rhythms™ philosophy and practice.

Teachers stated that an amalgamation of an organizational workshop approach with the 5Rhythms™ training style would be both effective and beneficial in organizational training sessions. This researcher recommends the creation of course content that blends organizational theory with 5Rhythms™ practice. This could mean a collaborative effort between a 5Rhythms™ teacher and a trainer who is familiar with organizational concepts such as change and project management. It would be beneficial for there to be dialogue on how to use the 5Rhythms™ philosophy and practice to teach organizational concepts.

Recommendation Five:

Create promotional material (such as brochures, 1-800 numbers, and web sites targeting the organizational market) that directly address the organizational sector.

Teachers have suggested modifying current 5Rhythms™ promotional materials in order to better market to organizations. The researcher recommends investigating and conversing with those in organizations, and teachers who are working or have worked in organizations, to determine the general training needs and objectives of these settings. From this collected information, there could be development of suitable promotional material specifically targeted to

organizations. This material would be available to teachers when marketing 5Rhythms™ workshops to organizations.

Recommendation Six:

Develop a 5Rhythms™ collaborative peer support network.

There is a need, expressed by the teachers, for collaborative support networks with colleagues and peers from other art based disciplines. The researcher recommends the creation of peer support networks and collaborative partnerships. The established networks would provide teachers with a means to receive support and information. Furthermore, they will receive materials and products to provide training in the organizational sector. This could also be in the form of a mentorship program intended to pair teachers with organizational experience with those who are new to the process.

Study Recommendation Summary

Based on the results of this study, the conclusions, and the literature, the researcher makes six main recommendations to Gabrielle Roth and The Moving Center Schools. The recommendations reflect an opportunity to continue the work started in this research study. With these recommendations, there is a chance to effectively and successfully address the organizational sector market needs using a 5Rhythms™ training approach. In the following chapter, the researcher will illustrate a suggested implementation process to carry out the recommendations.



## CHAPTER FIVE – RESEARCH IMPLICATIONS

### *Organizational Implementation*

One of the main goals the researcher strived to achieve in this study was to identify opportunity and create the potential for positive change for The Moving Center Schools and the 5Rhythms™ community. In this section, the researcher suggests how the recommendations could be implemented and how to create a viable way of taking the 5Rhythms™ successfully into the workplace. Also listed in this section are the possible implications if the changes are not implemented.

#### Implementation Process

- This researcher believes that there is a solid business opportunity for The Moving Center Schools in continuing this study initiative.
- Ideally, one of The Moving Center Schools would ‘host’ this initiative and a faculty from this school would be involved in a grassroots development group.

#### Communicating the Opportunity to the Wider 5Rhythms™ Community

The continuation of this project is an exciting opportunity with a great deal of potential.

- Over the next several months, it would be important for the researcher to email copies of the research findings, conclusions, recommendations and suggested implementation to the community of teachers who took part in the study. After teachers have had time to absorb and digest the material, the researcher could send a follow-up email to request participation from people who are keen to continue a dialogue on this subject. This could

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capitalize on the energy that has already been generated with this project, and provide a link for teachers who are keen to use a collaborative approach in furthering this study.

- It would also be valuable for the researcher to make information about this project available to the larger 5Rhythms™ community. This could be through a Moving Center communication tool like The Moving Center School UK Newsletter. This type of communication approach could create a wave of new energy for this initiative.
- Using a tool like a Moving Center School newsletter may also be a way to provide ongoing information and updates to the community on the evolution of this project. Similarly, it would be a means to solicit ongoing feedback and ideas from individuals in the community who have a range of organizational and 5Rhythms™ knowledge and experience.

#### Continuing the Dialogue with a Smaller Number of Committed Individuals

- Initially, it may be useful to begin a dialogue on the ‘next steps’ for developing this project with a smaller number of committed individuals who have the motivation, energy, and the inspiration to create a feasible way of taking the 5Rhythms™ successfully into the organizational sector. These individuals, who could be identified and linked up during the project communication stage, may create their smaller dialogue community through email, conference calls, and later in the development process, in person.
- This group could co-create a vision and then plan incremental, action steps to reach their goal. With a smaller group who may not be located geographically close together, these tasks could feasibly be completed over email or through conference calls.

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- This group would be a “grassroots” enterprise that would brainstorm, vision, create, play, research, investigate, and explore together in order to lay the foundation for themselves and the rest of the community. This collaborative group would be the creators, carriers, and continuers of the vision.

### Building Personal Relationships

- As a collective, this group would decide what tasks they are interested in completing. They will need to decide upon those tasks that will help them move towards their vision.
- One of these tasks is forming personal relationships with supportive organizations. Specifically, supportive individuals within these organizations. These would be people willing and open to exchange ideas on how the 5Rhythms™ could be realistically used as a learning tool in workplace settings.
- Similarly, 5Rhythms™ teachers who have had previous experience in organizations could be important resources for determining new, innovative ways in which 5Rhythms™ could be offered successfully in organizations.
- Another potential group task could be to dialogue with other discipline artists and trainers who are successfully providing art based training in the workplace to find out what they are doing and how they are doing it.
- The greater 5Rhythms™ community could be asked through phone calls, emails, or the newsletter, to provide names and suggestions of art based trainers, presenters, and people in the corporate sector to connect with. Using the connections of the greater 5Rhythms™

community could help establish personal relationships with valuable interdisciplinary trainers and corporate contacts.

- It could be valuable to explore the potential of creating collaborative training partnerships with some of these contacts. For instance; creating an artist collaboration network with the possibility of developing co-created workshops with 5Rhythms™ teachers, theater trainers, and musicians. Similarly, it could be valuable to investigate possible partnerships with organizational trainers experienced in providing theoretical concepts. This would include change management, project management, and leadership development.

#### Addressing Culture and Language Issues

- It would be useful to adapt the 5Rhythms™ language to be culturally relevant and appropriate for organizational settings; it is important to have the language be understood in these organizations.
- This language adaptation process could happen in a number of ways. It would be useful to brainstorm about the language with 5Rhythms™ teachers who work, or have worked, in organizational settings; with artists and trainers from other disciplines who have already successfully bridged the gap into organizations; and with encouraging people in the business sector who open to providing feedback for this development process. Interested individuals could identify 5Rhythms™ language which would be understandable, acceptable and conducive to learning in an organizational environment.

- Another suggestion for addressing the cultural differences between the 5Rhythms™ and corporate environments, is creating a collaborative partnership, or apprentice relationship, between teachers who have worked in organizations and those who have not. This would be an opportunity for teaching and learning.
- Another approach is to develop written materials that described the general language, etiquette, and customs of the business world. These materials could be used as a training tool to educate teachers on organizational culture.

### Creating Workshop Training Material

- The development group, after collecting information, brainstorming ideas, and collaborating with knowledgeable others, could provide guidance and recommendations to The Moving Center School for the development of workplace training workshop outlines and curriculum content.
- This may include creating training sessions that combine relevant organizational theory with the 5Rhythms™ philosophy and practice. For instance; the group, and relevant others, could brainstorm the ways that 5Rhythms™ link to change and project management models, teambuilding, communication skills, creativity and innovation, leadership development, and employee health. The goal could be to create applicable 5Rhythms™ exercises that educate on workplace issues.
- In developing this workshop material, it would be important to keep in mind adult learning styles (visual, auditory, and kinesthetic), along with addressing cognitive, emotional, spiritual, and physical teaching approaches. For instance, the group may

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consider creating handouts and booklets to address visual learners; this would address workshop participants at a cognitive, intellectual level. 5Rhythms™ exercises developed for the workplace could address kinesthetic learning styles, which would address workshop participants at physical, emotional, and possibly spiritual levels.

- Moreover, the group could keep in mind the importance of the workshop training linking to a practical application in the workplace. For instance, teachers would want to have discussions with workshop participants asking questions such as; “How can this training be applied to your workplace?”
- The group, at a later date, may be inspired to brainstorm ideas for teaching tools that could be used in organizational training. Some useful suggestions would be the development of a teacher’s training package which would include material on promotional templates, exercises developed for the organizational sector, and information about cultural training issues in booklets or binders. This material could potentially be sold to teachers as a way to recover costs in the development of the materials.

#### Creating Promotional Material

- This group could provide guidance and recommendations to The Moving Center School for the development of relevant promotional material; brochures and CD ROMs, to be used to market to the corporate sector.
- It would be valuable to produce promotional material that is innovative, professional, addresses the training needs of organizations, and is in language that organizations can relate to.

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- Once the material is in draft format, it would be beneficial to solicit feedback from qualified individuals such as training coordinators, in organizations who could critique and provide feedback.
- It would be beneficial if the group could contract out the design and development of the promotional material to qualified individuals. It would be beneficial to use graphic and web designers who work in, and for, the corporate sector.

#### Pilot Sessions in Organizations

- It would be useful to identify supportive organizations that would be willing to provide feedback on pilot 5Rhythms™ training workshops. These may be the same organizations that relationships were built with during the information and brainstorming stages of the project development. There could also be a possibility in approaching ‘learning’ type organizations who are actively seeking learning and growth opportunities.
- Once a training workshop has been developed, the training could be piloted in a number of these organizations to receive constructive feedback.

#### Establishing Peer Support

- There may be benefit in creating a 5Rhythms™ teacher peer communication and support network for those interested in pursuing this type of corporate work.
- This support network would provide a way for interested teachers to receive support, information, materials, and products to provide training in the organizational sector.

- Another possibility is creating a mentorship/apprenticeship program: pairing teachers with organizational experience with those who are new to the process. For those teachers unfamiliar with the business world, this could provide a way to learn about organizational culture.
- These services, the support network, promotional and training materials, and a mentorship program would ideally be set up through one of the Moving Centre Schools.

### Comprehensive Marketing Approach

- Once pilot programs have been tested and training and promotional material developed, at a later phase of this project, it could be valuable for one of The Moving Center Schools to establish a more comprehensive organizational marketing approach.
- This may include tools like: a professionally developed web site by web designers who design for the corporate sector, listing a ‘menu’ of training selections, satisfied client comments, outcomes that can be expected by using this approach, plus a toll free number that businesses can use to easily access information.
- There is a benefit in having a central coordinator or administrator. This person could field calls from the business sector and then link a business with an appropriate 5Rhythms™ trainer. This staff person, ideally hired by The Moving Center School, will “host” this initiative, and would be experienced and familiar with the marketing and sales to the corporate sector.
- Another possible marketing opportunity, after numerous pilots and established experience with this training approach, would be to write corporate articles on the benefits and

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success of 5Rhythms™ training approach. They could be published in recognized journals and reviews. This could increase the exposure and credibility of this type of workshop training.

#### Training Program Evaluation

- There would need to be a comprehensive evaluation following the pilot sessions. The group would need to solicit feedback from trainers, workplace employees taking part in the training, and the hiring organization staff.
- It would be beneficial to create course evaluations to provide to workshop participants after each training session. This would ensure ongoing feedback and evaluation.

#### Financial Costs and Opportunities

- The researcher believes that there are minimal financial requirements for the start up of this initiative. However, the researcher recommends that The Moving Center School contributes a small seed budget to cover expenditures such as conference calls. The Moving Center School would, ideally, contribute the finances to produce the promotional and training material on a cost recovery basis.
- The researcher proposes that cost recovery could eventually occur if teachers pay to purchase promotional material, training exercises and booklets, ‘how to’ teacher manuals, and to receive access to a mentorship/ peer network system. Similarly, The Moving Center School could create a system where they arrange the corporate training contracts and receive payment directly from the corporation. The Moving Center School would

then have a pool of corporate trained teachers they can access and pay to provide the training.

- Having a ‘host’ school who would market and provide services to the corporate sector could provide a model for other schools to adopt. There are potential added benefits of investing in this role, such as: the possibility for an increased profile, an expansion into new markets, and the creation of collaborative partnerships.

#### Gabrielle Roth’s Involvement

- The Moving Center School could provide Gabrielle Roth with regular updates on the ongoing development of this initiative. She would then have the opportunity to offer as much leadership, direction, and guidance as she is interested in providing.

#### Possible Implications if the Changes are Not Implemented.

- The teachers from this study are interested and eager to take the 5Rhythms™ into the workplace. Therefore, there is an opportunity right now to build upon the energy that has been generated. There is a chance to create a larger, collective product that would be endorsed, supported, and linked to the entire 5Rhythms™ community. If this opportunity is not taken, there is high likelihood some of this energy will be lost. There may be random, isolated, and individual effort, yet not a chance to create a collective product using the input from the greater 5Rhythms™ community.
- With this implementation process, there is a chance for a Moving Center School to ‘host’ this initiative and to provide leadership and direction as a representative of Gabrielle

Roth. This would ensure that a high level of quality and excellence is maintained when tapping into this new market. If this opportunity is not taken, it is likely that the Moving Center Schools and Gabrielle Roth, would not have the same level of input into the use or modification of the 5Rhythms™ in the corporate sector.

- There is an opportunity to tap into new organizational markets, build organizational partnerships, and expose more people to the 5Rhythms™ work. If this opportunity is not taken, the chance to expand 5Rhythms™ into an entirely new market could be missed.
- With the continuation of this study, there is a possibility to link and unite the 5Rhythms™ international teacher community. If the teacher community knows there is support for initiatives like this one, there may be other 5Rhythms™ initiatives started. If this opportunity is not taken, the potential to support and nurture the motivation, energy, and initiative of these willing and enthusiastic teachers will be lost. Moreover, the excitement that these teachers have for this topic will not gain the chance to ignite the interest and passion of other teachers in this community.
- It makes excellent business sense to capitalize on the readiness of the current organizational market. To create cutting edge, innovative, and effective 5Rhythms™ organizational training tools could be a valuable business approach. If this opportunity is not taken, other organizations may capitalize on this market.

### Organization Implementation Summary

In this section the researcher identifies ways to implement the recommendations from this research project and create the possibility for positive change in The Moving Center School and

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the 5Rhythms™ community. There is an opportunity to develop and support an interested group of individuals who are keen to further this project. There is also opportunity and benefit in building collaborative relationships with colleagues, the organizational sector, and other discipline artists and trainers. These collaborative partnerships could assist in the creation of training and promotional materials and education on organizational cultural issues. The next section expands on this specific research project to address areas for possible future research.

### *Future Research*

From the study findings, some new questions emerged that point toward areas of possible future research.

One interesting research inquiry would be to do an evaluative, qualitative study of a number of workplace teams who would take part in pilot training sessions using the 5Rhythms™ as a learning tool. Another research approach would be to investigate how 5Rhythms™ training could be used to teach organizational concepts like leadership development and change management. It could be beneficial to explore the reasons why dance/movement is not being used as frequently as a training tool in the corporate sector.

In the area of culture, research questions that would be useful to consider would include: what is necessary to integrate an art based training tool into a business culture setting; and how does one need to adapt to organizational culture as a trainer?

A research exploration into collaboration between artists of different disciplines in organizational settings would also be of value. This could be a qualitative and quantitative study

to gain evaluative feedback from the organization as to the value of this approach versus one trainer from one discipline. Similarly, how could a collaborative approach provide increased confidence to new art based corporate trainers?

In looking at the potential study options on adult learning and arts based training, several studies could be of value in this area. A longitudinal study of providing several 5Rhythms™ training workshops to the same organizational group over several months could be useful. This would be to measure the benefit and transferability of this experiential approach to the workforce. Another study could look at the research outcomes of using kinesthetic training techniques with adult learners. Similarly, there could be an exploration of the use of 5Rhythms™ training and how is related to transformational learning.

## CHAPTER SIX – LESSONS LEARNED

### *Research Project Lessons Learned*

This final chapter reviews the conduct and management of this applied research project. It identifies what the researcher could have improved upon or those processes calling for change. The aim of this chapter is to help future researchers avoid similar research difficulties, and to assist the researcher in reflecting on the research learning journey.

This researcher, as an active participant in this learning and leadership journey, gained a tremendous amount of personal insight from this research process. Through the study progression, the researcher discovered the value of treating all knowledge with a sense of curiosity, openness, and discovery, and learned that patterns will eventually emerge out of chaos.

### Research Methodology and Data Collection

The researcher found some redundancy in doing both an online questionnaire and a telephone interview with many of the same participants participating in both methods. Since the questions were so similar, the researcher felt that doing a telephone interview would have generated enough valuable qualitative data. In terms of the data collection questions, the researcher could have used fewer, more succinct questions, relating each question directly back to the research question. The researcher initially found that there were several run-on questions which confused initial interview participants, and thus, had to make changes to the interview. It would have been beneficial for the researcher to have piloted several sample questionnaires and interviews to obtain critical feedback before using on actual research participants. The first

several telephone interviews were invalid because the researcher needed to make alterations to the questions.

Another limitation came with deciding how to choose participants for the study. The researcher did not develop stringent guidelines as to how participants would be chosen. Therefore, the researcher elected to choose all that were interested in participating. This created a large amount of data. In hindsight, the high number of participants may not have necessarily added to the quality of the research. The saturation of the research themes may have occurred with a fewer number of participants.

#### Data Analysis

One valuable lesson the researcher learned was in how to manage data. Due to the pages and pages of data collected, the researcher chose not to cut up the data, as described in Kirby and McKenna (1989), into separate bibbets of information, but chose to theme in the margins instead. Looking back, the researcher would have cut up the transcripts and let the bits of information, the participant “voices” move. In doing so, the researcher may have, likely, experienced an easier time managing themeing the data and writing the study findings.

#### Cultural Limitations of a Non-Traditional Organization

There were gifts and challenges with choosing to partner with a non-traditional organization whose members are spread world-wide. There are also no formal communication or decision-making processes set up between these community members. The gifts came in the form of the researchers’ own lessons in learning to overcome these challenges, and to find ways

to communicate with, and create a potential for positive change within this community. This occurred by the researcher accommodating time zones by getting up early or staying up late to be able to speak to someone across the world. This involved arranging specific dates and times for phone meetings and seeking out what Senge (1990) calls the ‘points of leverage’. The researcher attempted to view the greater 5Rhythms™ community system to discern the places where making a small change may lead to significant improvement.

One of the first challenges was for the researcher to decide how to approach this community, and determine the best data collection methods to suit the culture. Data was collected from 45 participants from a number of countries in North America and Europe. This proved to an ambitious methodological approach. The researcher was only personally familiar to a small number of participants; therefore, there was the issue of how to ensure an ample participant response rate. The researcher attempted to address the potential response rate barrier, coupled with the fact that this is generally a non-email, art-based culture, by conducting follow-up participant phone calls to explain the research and invite participation. In retrospect, it would have been beneficial to have a known leader in the organization write a letter of endorsement and encourage participation.

There were also the geographic challenges of the location of the participants from the researcher. Arranging 30 interviews in a number of different time zones proved to be a challenging feat at times. However, in the end, it provided for a more comprehensive and rich study having the world-wide community of 5Rhythms™ teachers represented.



## Collaboration

Another integral learning measure for this researcher was the lesson in collaboration and communication. One of the major findings of this study was the benefit of a collaborative approach. One of the big lessons for the researcher was learning to use a collaborative approach during the research process. For a variety of reasons, the researcher chose not to discuss the findings and the conclusions until close to the end of the research process. There were personal barriers of feeling uncomfortable or vulnerable by sharing the research before it was in “good” copy. However, once this barrier was surmounted, and the researcher began to share the findings with others, the work became rich, alive, and colorful. The researcher also gained a very powerful lesson about the action research cycle: action research involves other people. There is beauty and transformation in the questions, and the research questions needed to be asked collaboratively: How can we do this? How will it work?

## Conclusion

This was collaborative work. The voices of a community blended together to shape this project. A collective foundation has been created. This study examined what is needed to design a successful 5Rhythms™ program to implement in the workplace. The results of this study revealed that 5Rhythms™ teachers are interested in taking this practice into organizational settings, however due to lack of familiarity with organizational culture they would benefit from support and education to bridge the cultural gap. The current 5Rhythms™ promotional approach, which is generally targeted to the general public, will need to be modified for an organizational

audience. Similarly, specific research into the needs of the organizational sector would assist in the development of 5Rhythms™ organizational workshops. Lastly, the researcher concludes that establishing peer support networks and forming collaborative relationships with artists and trainers from other disciplines may prove to be valuable strategies for 5Rhythms™ teachers interested in moving into workplace settings. As this research study concludes, the researcher offers this knowledge back to the wider community in order for new knowledge and understanding to be built from this foundation.

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## APPENDIX A

*On-Line Questionnaire*

This is a survey for the worldwide community of trained 5Rhythms™ teachers. It is designed to collect your opinions, experiences, and recommendations on how 5Rhythms™ can be used as a teaching tool in public and private sector organizations. The sharing of stories, ideas, and experiences has the potential to create a foundation of information that teacher's can build upon. The final report recommendations and findings will be publicly available on-line through the Royal Roads University sometime in late 2004. Please write, in English, as much as you can on each question. There are no right or wrong answers; only your unique contributions.

1. How do you currently offer the 5Rhythms™ work?
2. What kind of organization do you work for? (e.g. healthcare, education, non-profit agency, business, other)
3. Have you used the 5Rhythms™ practice with employees in an organizational setting? What were the results?
4. What barriers have you encountered in your efforts to bring the 5Rhythms™ practice to organizations?
5. What have you found useful in dealing with these barriers?
6. What could the 5Rhythms™ practice and trained 5Rhythms™ teachers offer organizations/employees/workplaces?
7. What would be helpful for you to take 5Rhythms™ into organizations?
8. Describe your vision of what a successful 5Rhythms™ organizational workshop would look like.
9. How could the 5Rhythms™ practice be used to address workplace issues like team building, stress management, communication, creativity, job satisfaction, etc.?
10. If you had unlimited time, energy, resources how would you offer 5Rhythms™ in organizations?

## Optional Telephone Interview

I will be selecting a number of trained teachers for a confidential, one-on-one, 30-60 minute telephone interview in November or December 2003 on: Ideas how the 5Rhythms™ can be adapted for use in public and private sector organizations. In April 2004 I will send each of the telephone "interviewees" a teacher's package that can assist in marketing and moving the 5Rhythms™ into organizations.

If you would be interested in doing a telephone interview, please write your: first and last name, email address, telephone number (including country and city code), and best times of the

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day and days of the week for me to call you. Thank you so much for taking the time to share your experiences, ideas, and stories!

## APPENDIX B

*Telephone Interview Questions*

1. Tell me why you are interested in this topic, moving 5Rhythms into organizations?
2. If you want to use the 5Rhythms concepts in organizations but haven't, what are some of the reasons for not yet doing so?
3. Describe a situation where you have used 5Rhythms concepts successfully in an organizational setting. What worked?
4. What parts of the 5Rhythms do you see fitting into organizational setting?
5. What are your ideas on how to approach and introduce 5rhythms into organizations? (How do we sell it? How do we take it in?)
6. There seems to be a lot of questions on how to make a workshop using 5 rhythms credible and safe in an organizational setting. What are your thoughts on this?
7. What would a 5Rhythms organizational workshop look like? (e.g. prompts if needed: One hour per day? Are they sweaty and then sit down in their business casual? Is it tied into education session then use the body and rhythms to take it deeper? Are they moving? Are they talking? Is it a retreat, intact teams? Do you use their language? Would you pair up a 5Rhythms teacher and a trainer internal to the organization so could reinforce organizational concepts creatively to provide a deeper learning experience?)

## APPENDIX C

*Research Information and Consent Letter*

Dearest International Tribe of Trained 5Rhythms™ Teachers,

I, in partnership with the Moving Center School California, am requesting your assistance, wisdom, and support for a 5Rhythms™ research project.

What if:

- The 5Rhythms™ was established as a meaningful teaching tool to use in organizations?
- Organizations were openly receptive to the unique gifts the 5Rhythms™ could offer?
- Trained teachers had the tools and confidence to approach and market the 5Rhythms™ to organizations?
- Collectively, we have access to all the experience and imagination we need to create a place for the 5Rhythms™ in the workplace?

In this research project we want to explore if we can turn these what if statements into reality.

The Research Project:

My name is Anne Marie Hogle and I have had the privilege to meet some of you over the years during Gabrielle's month long intensives in California. I have been part of the 5Rhythms™ dancing community since 1999 and am about to take the teacher training that begins in April of 2004. As part of my Master's in Leadership and Training (Royal Roads University in Victoria British Columbia, Canada), I am working with the Moving Center School, California, to conduct a survey of all the trained 5Rhythms™ teachers.

What we are requesting of you:

You have been recommended by the Moving Centre School, California, as one of the trained teachers who might help create a meaningful place for 5Rhythms™ in the workplace. The results of the data collected will be used to create recommendations on how the 5Rhythms™ practice can be developed and incorporated into public and private sector organizations. We believe this study will be of benefit to the 5Rhythms™ teachers' community.

What you will receive:

If you are interested in taking part in the entire 60 minute project, which we hope will be an exciting journey; you will get a teacher's package at the end of the project that will assist you in marketing and moving the 5Rhythms™ into organizations. We would love to have you join us!

What you need to do if you would like to be a part of this project:

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11. Complete a 15 to 20 minute on-line questionnaire- quick, anonymous (unless you want to identify your name), easy to access (click on this link and you're there).  
<http://learn.royalroads.ca/DLOpenQuestions/Questions.asp?intContainerID=2755&StyleSheet=admin.css> Just participating in this part alone would be of great help.
12. Volunteer for a 30 to 40 minute telephone interview- confidential, one-on-one, sassy and thought-provoking (we will explore the questions at a deeper level). If you'd like to participate in this interview you can sign up after completing the questionnaire. I will then arrange to call you.

If you are interested in being a part of this research project please READ ON...

- Completing this questionnaire is completely voluntary.
- The questionnaire is expected to take approximately 15 to 20 minutes. Please review each question and provide the response that most accurately represents your opinions and ideas.
- The data will be used to write up a final report to be reviewed by Lori Saltzman (Moving Center School, California), and then submitted to Royal Roads University in March 2004. A copy will also be sent to Gabrielle and Robert at the Moving Center School, New York. All responses will be both anonymous and strictly confidential. There will be no information that would personally identify you in the final report.
- The final report recommendations and findings will be publicly available on-line through the Royal Roads University in fall of 2004.
- All responses and personal information will be destroyed following completion of the project.
- We do not foresee any harm for participants' to be involved this study. We anticipate potential benefits of involvement; the collective information will be made available to all 5Rhythms™ teachers.
- The final question of the survey asks if you would be interested in taking part in an audio taped follow-up telephone interview sometime before January 2004. This interview will be a deeper exploration of this topic. It is expected to last about 30-60 minutes. Your name will be kept anonymous, as well as your contact information.
- By completing the questionnaire, it is understood that you agree to having read the above information and are freely consenting to participate in the study.
- If you have any questions please do not hesitate to telephone (250-383-6335) or email [amhogya@telus.net](mailto:amhogya@telus.net). My Royal Roads University Faculty Supervisor is Carolyn Hartley. She can be contacted at [lhartley@royalroads.ca](mailto:lhartley@royalroads.ca), if you have any questions about the manner in which the research is being conducted. My Project Sponsor is Lori Saltzman ([lori@movingcenterschool.com](mailto:lori@movingcenterschool.com)). She can verify that this research is supported by Gabrielle Roth and The Moving Centre Schools.

If you would like to complete questionnaire, please click the underlined link to the on-line questionnaire now. **CLICK HERE TO BEGIN:**

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<http://learn.royalroads.ca/DLOpenQuestions/Questions.asp?intContainerID=2755&StyleSheet=admin.css>

All responses need to be submitted before midnight Friday, December 5, 2003.  
Please email or call if you have any questions.  
Thank you so much for your support.

Anne Marie Hogya  
Research Project Leader

## APPENDIX D

*Location and Context Codes*

SQ1= Survey Question 1  
SQ2= Survey Question 2  
SQ3= Survey Question 3  
SQ4= Survey Question 4  
SQ5= Survey Question 5  
SQ6= Survey Question 6  
SQ7= Survey Question 7  
SQ8= Survey Question 8  
SQ9= Survey Question 9  
SQ10= Survey Question 10  
SP1= Survey Participant 1  
SP2= Survey Participant 2  
SP3= Survey Participant 3  
SP4= Survey Participant 4  
SP5= Survey Participant 5  
SP6= Survey Participant 6  
SP7= Survey Participant 7  
SP8= Survey Participant 8  
SP9= Survey Participant 9  
SP10= Survey Participant 10  
SP11= Survey Participant 11  
SP12= Survey Participant 12  
SP13= Survey Participant 13  
SP14= Survey Participant 14  
SP15= Survey Participant 15  
SP16= Survey Participant 16  
SP17= Survey Participant 17  
SP18= Survey Participant 18  
SP19= Survey Participant 19  
SP20= Survey Participant 20  
SP21= Survey Participant 21  
IQ2= Interview Question 2  
IQ3= Interview Question 3  
IQ4= Interview Question 4  
IQ5= Interview Question 5  
IQ6= Interview Question 6  
IQ7= Interview Question 7

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IQ8= Interview Question 8  
IQ9= Interview Question 9  
IQ10= Interview Question 10  
IP1= Interview Participant 1  
IP2= Interview Participant 2  
IP3= Interview Participant 3  
IP4= Interview Participant 4  
IP5= Interview Participant 5  
IP6= Interview Participant 6  
IP7= Interview Participant 7  
IP8= Interview Participant 8  
IP9= Interview Participant 9  
IP10= Interview Participant 10  
IP11= Interview Participant 11  
IP12= Interview Participant 12  
IP13= Interview Participant 13  
IP14= Interview Participant 14  
IP15= Interview Participant 15  
IP16= Interview Participant 16  
IP17= Interview Participant 17  
IP18= Interview Participant 18  
IP19= Interview Participant 19  
IP20= Interview Participant 20  
IP21= Interview Participant 21  
IP22= Interview Participant 22  
IP23= Interview Participant 23  
IP24= Interview Participant 24  
IP25= Interview Participant 25  
IP26= Interview Participant 26  
IP27= Interview Participant 27  
IP28= Interview Participant 28  
IP29= Interview Participant 29

## APPENDIX E

*Questionnaire and Interview Themes and Sub Themes*Questionnaire Themes and Sub Themes

\*More saturated categories

**SQ1 - How do you currently offer the 5Rhythms work?**

- Teach Classes                      -Weekly\*  
  -Sweat Your Prayers\*  
  -1x1
- Workshops                            -Weekend (1-2 day)\*  
  -Intensives (more than weekend)\*
- Setting                                 -Schools  
  -Corporate environment  
  -Religious Organization  
  -Hospitals  
  -Other
- Clientele

**SQ2 - What kind of organization do you work for? (e.g. healthcare, education, non-profit agency, business, other)**

- Self Employed\*\*
- Private Sector
- Education
- Non Profit Sector

**SQ3 – Have you used 5R practice with employees in org setting? What were the results?**

- Yes                                      -traditional approach  
  -adapted approach
- No                                        -positive\*  
  -negative

**SQ4 – What barriers have you encountered in your efforts to bring the 5R practice to organizations?**

- Org Barriers                         -fear\*  
  -resistance\*  
  -organizational culture
- Personal Barriers                    -fear  
  -unfamiliarity\*  
  -other

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**SQ5 – What have you found useful in dealing with these barriers?**

- Marketing
  - adapting the rhythms\*
  - org assessment\*
  - language\*
  - inside contacts
  - trials\*
- Teacher Style
- Collaboration

**SQ6 – What could the 5R practice and trained 5R teachers offer org/employees/workplaces?**

- Marketing Benefits-leadership development
  - team building\*
  - communication skills\*
  - creativity\*
  - stress management\*
  - organizational awareness
  - fun
  - healthy employees
  - other\*
  - job dissatisfaction

**SQ7 – what would be helpful for you to take the 5R into organizations?**

- Business Assistance-marketing material\*
  - language
  - business strategy
  - inside contact
- Peer Support\*
- Payment
- Credibility

**SQ8 – Describe your vision of what a successful 5R org workshop would look like?**

- Approach
  - adapted
  - traditional
- Content
  - adapted\*
  - traditional
- Delivery
  - participants\*
  - setting\*
  - #session\*
- Results Desired\*
- Difficult to Answer

**SQ9 – how could the 5R practice be used to address workplace issues like teambuilding, stress mgmt, communication, creativity, job satisfaction etc?**

- Teambuilding\*
- Stress Mgmt\*

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- Creativity\*
- Communication\*
- Job satisfaction

**SQ10 – If you had unlimited time, energy, resources, how would you offer the 5R in organizations? \*\*added this under the other questions in survey.**

- Teachers interested in making contact with others
- \*denotes a higher number of bibbets in this category

### Interview Question Themes and Sub Themes

**IQ1 – Tell me why you are interested in this topic, moving 5R into organizations?**

- Belief in the 5R as a transformative tool\*
- Financial reasons
- Want to make a difference/share it\*
- Reach people who wouldn't approach us
- They're ready for it \*
- They need it\*
- Affect power imbalance
- Other

**IQ2 – If you want to use the 5R concepts in org but haven't, what are some of the reasons for not yet doing so?**

Personal Barriers

- Not interested
- Fear \*
- Unfamiliarity \*
- Limited time

Organizational Barriers

- Fear \*
- Cultural differences \*
- Resistance \*
- Cultural climate

**IQ3 – Describe situations where you have used 5R concepts successfully in org settings, what worked?**

- Adapted approach \*
- Traditional approach\*
- Collaboration
- Results

**IQ4 – What parts of the 5R do you see fitting into org settings?**

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- Adapted content\*
- Traditional content\*

**IQ5 – What are your ideas on how to approach and introduce the 5R into orgs?**

- Language\*
- Marketing material\*
- Contact\*
- Collaboration\*
- Organizational assessment

**IQ6 – there seems to be a lot of questions on how to make a workshop using 5R credible and safe in an org settings. What are your thoughts on this?**

- Teacher style\*
- Organizational Adaptation\*
- Emotional and physical safety

**IQ7 – What would a 5R org workshop look like?**

- #/Length of sessions\*
- Setting
- Participants\*
- Collaboration