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Academic excellence for
business and the professions

The impact of arts-based management education: Reconciling knowledge frameworks in a questionnaire study

Arts of Management Symposium Lugano, 21 May 2019

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- 1. *The MICL***
- 2. *MICL Self-efficacy Questionnaire, 2014-19***
- 3. *Making Sense? Values and value***

Masters in Innovation, Creativity and Leadership (Cass Business School)

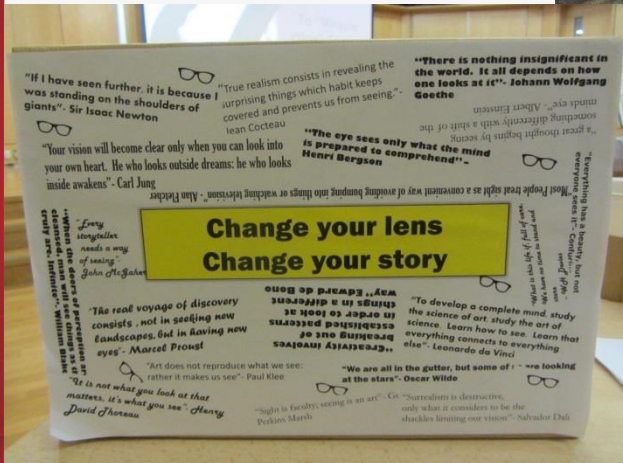
- Interdisciplinary management education programme
- Modules from a range of disciplines:

Module	School in which module was developed
Creative Writing	Arts
Creative Problem Solving and Leadership	Business
The Psychology of Creativity and Innovation	Social Sciences
Leading Creative Design	Informatics
Technologies, Creativity and Innovation	Informatics
The Law, Creativity and Innovation	Law
Delivering Innovation – Turning Ideas into Action	Business
Creativity and the Creative Industries	Arts



MICL Artefact Show **April 2018**

Source: © MICL student Sebastiano Conte 2018



Group performances

Source: © MICL students

MICL Self-efficacy Questionnaire, 2014-19

- Pre- and post-teaching: 62 responses 2014-19, FT or PT
- Baseline and arts-related self efficacy ratings + free-text questions
- Self-efficacy: related to Bandura's definition of social cognitive theory:
 - ‘Self-efficacy is the belief in one's capabilities to organize and execute the sources of action required to manage prospective situations.’
(Bandura, 1995, p.2)
- Leadership Self-efficacy (Paglis and Green, 2002)
- Group efficacy (Bandura, 2000; Gibson and Earley, 2007)

■ **Baseline self-efficacy questions:**

On a scale of 1 (*Not at all true*) to 10 (*Completely true*) please circle one of the numbers below to indicate the extent to which you agree with the following statements:

A1. I have a strong belief in my competence generally

A2. If I am under pressure at work, I can usually think of something to do

A3. I am confident in my abilities to learn new skills

A4. When I am confronted with a problem in my job, I can usually find several solutions

A5. My past experiences have prepared me well for my future career

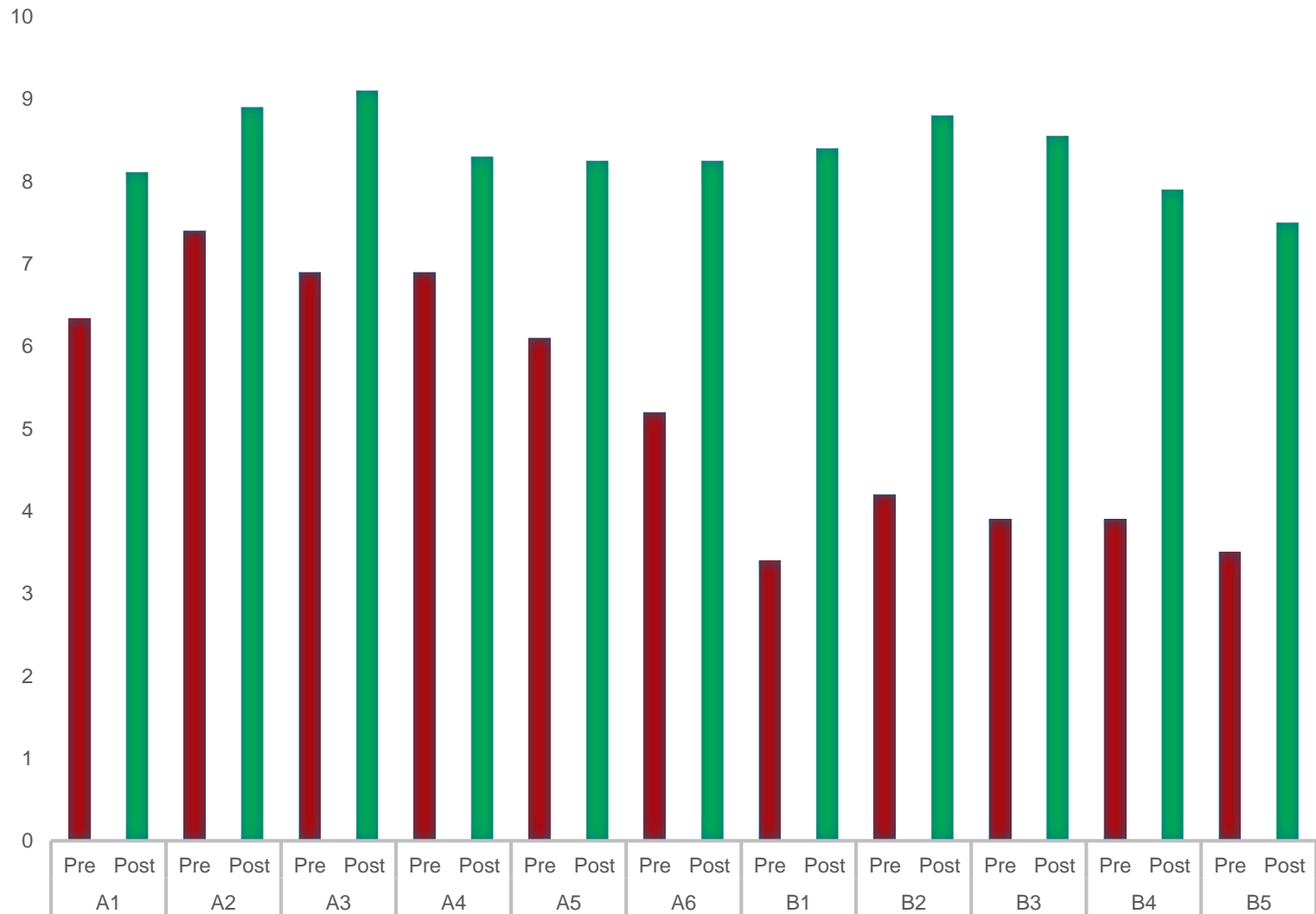
A6. I feel prepared to meet most of the demands in my next job

■ **Arts-based self-efficacy questions:**

For each of the following, please indicate (again by circling one number on each 10-point scale) your current levels of personal competence (ie confidence related to your own effectiveness):

- B1. Applying ideas in my work informed by how dancers, artists, comedians, actors and musicians work
- B2. Identifying ways in which creative practices could contribute to my future career
- B3. Identifying how best to develop my own creative processes and potential
- B4. Knowing how to present insights informed by creative practices to managers and decision makers within my industry
- B5. Knowing how to analyse the effects of artistic experiences, and how to relate them to appropriate theory

2018-19 MICL SELF-EFFICACY



MICL 2017-18 SELF-EFFICACY



Free text questions

What was each of these experiences a bit like, and/or how did each make you feel (if you took part)?

What might each of these experiences be a bit like, and/or how does the idea make you feel (if you did not take part)?

- Doing a Derive in the Victoria & Albert Museum
- Taking part in an improvisation workshop
- Joining in a music workshop with a string quartet
- Doing a choreographed walk in designed by dancers and musicians
- Taking part in an acting workshop
- Developing and performing a play with other members of the class
- Being coached by an artist
- Developing and presenting an artistic artefact

C Your expectations of joining artistic workshops

Please complete the sentences below with brief descriptions or single words.

What might each of these experiences be a bit like, and/or how does the idea make you feel?

1. Doing a Derive in the Victoria & Albert Museum

More than acceptable.

2. Taking part in an improvisation workshop

Play which feels scary exciting.

3. Joining in a music workshop with a string quartet

Cats waiting in the moonlight.

4. Doing a choreographed walk in Regents Park designed by dancers and musicians

No thanks

5. Taking part in an acting workshop

Challenging but welcome.

6. Developing and performing a play with other members of the class

As above but more challenging.

7. Being coached by an artist who also makes films and writes novels

Welcome

8. Developing and presenting an artistic artefact

No good.

C Your experience of joining artistic workshops

Please complete the sentences below with brief descriptions or single words.

What was each of these experiences a bit like, and/or how did each make you feel (if you took part)?

What might each of these experiences be a bit like, and/or how does the idea make you feel (if you did not take part)?

1. Doing a Derive in the Victoria & Albert Museum

Did you take part? ☒ Y/N

Quiet, walking slowly not rushed.

2. Taking part in an improvisation workshop

Did you take part? ☒ Y/N

Excited by new possibilities
New ways of exploring teamwork.

3. Joining in a music workshop with a string quartet

Did you take part? ☒ Y/N

4. Doing a choreographed walk in Regents Park designed by dancers and musicians

Did you take part? ☒ Y/N

Gave new insights in connecting + leaving.

5. Taking part in an acting workshop

Did you take part? ☒ Y/N

6. Developing and performing a play with other members of the class

Exciting + Challenging to write play that kept changing.

7. Being coached by an artist who also makes films and writes novels

Did you take part? ☒ Y/N

8. Developing and presenting an artistic artefact

A great experience difficult to know where to stop.

1. Doing a Derive in the Victoria & Albert Museum

nervous as not sure
what it is.

2. Taking part in an improvisation workshop

anxious

3. Joining in a music workshop with a string quartet

beyond anxious

1. Doing a Derive in the Victoria & Albert Museum

Did you take part? ☒ Y ☐ N

Exploring art/sketching was v. rewarding
found theory of noticing v. observing

2. Taking part in an improvisation workshop

Did you take part? ☒ Y ☐ N

Scary but fun!

3. Joining in a music workshop with a string quartet

Did you take part? ☒ Y ☐ N

Notion of working together, in sync, - teamwork!

4. Doing a choreographed walk in a park designed by dancers and musicians

Fascinating

5. Taking part in an acting workshop

Informative

4. Doing a choreographed walk in designed by dancers and musicians

Did you take part? Y/N

Y

I loved this.

It helped me reflect deeply, I hardly have the opportunity to becos of so much going on around me.

5. Taking part in an acting workshop

Did you take part? Y/N

Y - This was helpful to see how to develop a script & work effectively.

3. Joining in a music workshop with a string quartet

Incompetent feeling

4. Doing a choreographed walk in a park designed by dancers and musicians

Awkward, but also fun

3. Joining in a music workshop with a string quartet

Did you take part? ☒ Y ☐ N

Extremely interesting and insightful.

4. Doing a choreographed walk in designed by dancers and musicians

Did you take part? ☒ Y ☐ N

In sum, a unique and wonderful experience.

8. Developing and presenting an artistic artefact

doesn't work for me.

8. Developing and presenting an artistic artefact

Yes,

A way to combine/integrate all skills/knowledge learned
in this lecture,

knew how to express my creativity in my own way.

Really nice!

Making sense? Values and value

- **The business school:** a '**holding environment**' for '**identity work**' (Petriglieri and Petriglieri, 2010, p.44, citing Winnicott, 1975)
- Provides '... a **social context** that... **facilitates sense making**' → '**identity stabilization** (consolidating an existing identity)' or '**identity transition**' (Petriglieri and Petriglieri, 2010, p.44)
- **Awareness:** 'to see reality in a way that goes **beyond superficial appearances**... is a necessary precursor to **generative thinking**.' (Bartunek and Carboni, 2006, p.503)

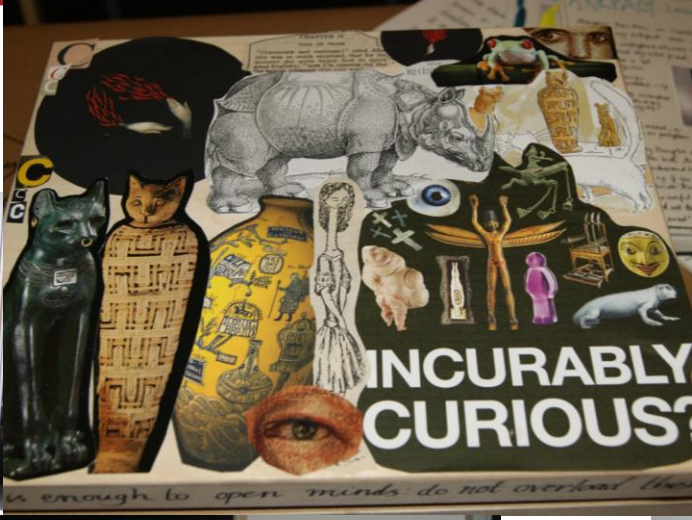
Beauty 'in any
living thing' (p.445)

'What ultimately unites the three realms of escape from the left hemisphere's world which it has attacked in our time – the body, the spirit, and art – is that they are all vehicles of love.' (p.445)

'... the flow of narrative...
images the right hemisphere's
continuous appreciation of
time' + 'understanding of the
meaning of human action...'
(p.414)

(McGilchrist, 2009)





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