

Leadership, Power, and Influence

The Art of Leadership

October 2004

MBA Course ORGB-640-5655 (002)
Section 2: October 15-16, 29-30, & November 5-6
Samuel Bronfman Building Room 202

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The Art of Leadership

“The twenty-first century will be anything but business as usual.”
David Whyte, poet¹

“Artists—musicians, performers, painters, and poets—have rarely been in a position to speak directly to those engaged in business or government. For most of human history, artists have been employed merely to serve authoritative institutions, usually by bringing emotional truth to established principles. The general truths held by the leading institutions of relatively closed societies were historically sufficient, overall, to maintain order and provide direction. In our new global society, however, there is no guiding institution that speaks compellingly to the majority of the people. Markets have replaced governments, religion, and other institutions as the regulating force and the highest authority, and markets are not conversant in a human tongue.

The radical shift in the structure of the world begs for creativity; it asks us to rethink who we are as human beings, since the assumption that we are self-managed individuals does not seem to match up with what is happening, and may even undercut our ability to have a say in the way things go. It may be that writers, painters, and musicians have an unprecedented opportunity to be co-creators with society’s leaders in setting a path. For art, after all, is about rearranging us, creating surprising juxtapositions, emotional openings, startling presences, flight paths to the eternal.

Rosamund & Ben Zander, Conductor of the Boston Philharmonic²

“Sometime over the next fifty years or so, the word manager will disappear from our understanding of leadership, and thankfully so. Another word will emerge, more alive with possibility, more helpful, hopefully not decided upon by a committee, which will describe the new role of leadership now emerging. An image of leadership that embraces the attentive, open-minded, conversationally based, people-minded person who has not given up on her intellect and can still act and act quickly when needed. Much of the wisdom needed to create these new roles lies not in our empirical, strategic disciplines but in our artistic traditions. It is the artist in each of us we must now encourage into the world, whether we have worked for the Getty Foundation or for Getty Oil. We must bring our visionary artistic powers into emancipation with our highly trained empirical powers of division and deduction.” David Whyte, poet³

¹ Whyte, David (1994) *The Heart Aroused*. New York: Currency Doubleday, p.10.

² Zander, Rosamund & Benjamin (1998) *Leadership: An Art of Possibility*. American Media & Groh Productions, p. 7.

³ David Whyte (2001) *Crossing the Unknown Seas: Work as a Pilgrimage of Identity*, New York: Riverhead Books, pp. 240-241

“We are a busy people in a busy corporate culture. But even the busiest person wants wisdom and sense in busyness. ... All of us want to work smarter rather than harder. Yet all of us are familiar with frantic busyness as a state that continually precludes us from opening to the quiet and contemplation it takes to be smart.”⁴

David Whyte, poet

“The time seems right for this cross-fertilization [of the arts and leadership]. It seems that all the overripe hierarchies of the world, from corporations to nation states, are in trouble and are calling, however reluctantly, on their people for more creativity, commitment, and innovation.”⁵

David Whyte, poet

“When power leads people toward ignorance, poetry reminds them of their limitations. When power narrows the areas of people’s concern, poetry reminds them of the richness and diversity of their existence. When power corrupts, poetry cleanses, for art establishes the basic human truths which must serve as the touchstone of our judgment.”⁶

Former U.S. President John F. Kennedy

“Poetry is the art of overhearing ourselves say things from which it is impossible to retreat.”⁷

David Whyte, poet

“The [artist...needs the practicalities of making a living to test and temper the lyricism of insight and observation. The corporation needs the [artist’s]...insight and powers of attention in order to weave the inner world of soul and creativity with the outer world of form and matter. The meeting of those two worlds forms the very heart of [exceptional leadership].”⁸

David Whyte, poet

“A symphony is about getting all of the voices sounding together, which is what leadership is really about. It is not about winning or losing—but about sounding together.”⁹

Ben Zander, conductor

⁴ Whyte, David (1994) *The Heart Aroused*. New York: Currency Doubleday, p. 98.

⁵ Op. cit., p. 21.

⁶ To include both women and men, the quote has been edited. The plural now replaces the singular masculine.

⁷ Whyte, David (1994) *The Heart Aroused*. New York: Currency Doubleday, p. 287.

⁸ Op. cit., p. 9.

⁹ Zander, Rosamund & Benjamin (1998) *Leadership: An Art of Possibility*. American Media & Groh Productions, p. 24.

Leadership, Power & Influence: The Art of Leadership

“Life is constantly inviting us into much larger worlds than we ever imagined.”
David Whyte, poet¹⁰

PURPOSE

Extraordinary leadership is born in *who* leaders are, not merely in the summation of their learned strategies and tactics—no matter how well executed. The twenty-first century confronts us with markedly challenging times—times that call for extraordinary leadership at a global, national, organizational, and community level. To increase the possibility of extraordinary leadership, McGill University is offering a seminar on *The Art of Leadership*. Drawing from artistic traditions and processes, the seminar is designed to go far beyond traditional management and leadership approaches by focusing on our culture’s most profound understanding and appreciation of “the possible.” The purpose of *The Art of Leadership* seminar is to develop participants’ capacities to create, support, and enhance economically vibrant organizations while simultaneously helping to create a more civil, compassionate, and sustainable society.

FOCUS

The seminar focuses on leadership, not on management. It focuses on who each individual is as a leader, rather than on how they use any particular set of managerial tools or techniques. The seminar aims to move from the more traditional focus on success to the more compelling challenge of significance.

PROCESS

*“It is difficult to get the news from [paintings and] poems,
yet people die miserably every day for lack of what is found there.”¹¹*

Experience has shown that leaders are most intensely out of their comfort zone and into a learning zone when areas of leadership are explored that draw heavily on artistic and creative processes, reflection, and the symbolic aspects of leadership. This is supported by recent writings on leadership, which suggest that exceptional leaders are those able to draw inspiration from spiritual as well as mundane sources and to articulate and communicate symbolically and artistically. *The Art of Leadership* seminar will draw on a wide range of artistic traditions and processes—including the literary, visual, and performing arts—to enhance participants’ capacity for significant leadership. In particular, the seminar will use the experience of the artist to deepen and enrich participants’ capacities to understand and interpret themselves and the world around

¹⁰ Whyte, David (1994) *The Heart Aroused*. New York: Currency Doubleday; and Whyte, David (1999) “Frontier Conversations: The Inner Necessities of Leadership,” Video program. Langley, Washington: Many Rivers Company.

¹¹ David Whyte (1994) *The Heart Aroused*. New York: Currency Doubleday p. 18, as adapted by N.J. Adler.

them. To this end, the seminar is structured around encounters with renowned artists as well as experiments with a range of artistic processes.

ASSIGNMENTS

A. Participation

All Days

Due to the experiential nature of this course and its focus on developing individuals' leadership capabilities, it is essential that each participant is prepared for, attends, and becomes involved in all seminar activities and discussions. Your participation grade will reflect the level of your preparation, attendance, and involvement as well as the extent to which you facilitate and enhance the learning of your colleagues. As a part of your participation grade, plan to practice what Rosamund and Benjamin Zander refer to in chapter 4 of their book, *The Art of Possibility*,¹² as "being a contribution." Each week observe how you have contributed to other people outside of the seminar. Observe their reactions. In the seminar sessions, observe how you contribute to your colleagues' learning.

B. Most Admired Leader

Due Day 2

Select a leader whom you strongly admire—known personally to you or not—and bring a picture (original or a copy) of your selected leader to Day 2 of the seminar, along with a short list of the qualities, characteristics, and behaviors that make you admire this particular leader. You may select a famous leader, such as Canada's Louise Arbour, India's Mahatma Gandhi, Burma's Aung Sang Suu Kyi, South Africa's Nelson Mandela, or Jack Welsh of the United States, or, alternatively, you may select a family member or friend who has strongly influenced you.

C. Family Myths, Allies, and Adversaries Exercises

Due Day 2

See Readings Packet for Family Myths, Allies, and Adversaries exercises. Please complete all 3 exercises as pre-work and bring them to the seminar for in-class discussion.

D. Writing Your Leadership Novel Assignment

Due Day 2

Think about the leader you have been, the leader you are today, and the leader you would like to be in the future. Create the outline for a book—an autobiography—written about you as a leader. Give your autobiographical book a title. Give each of the chapters titles. Write an executive summary of the book. Be sure to clearly state the book's main theme and give the reader a reason for wanting to read the book. Maximum length: 2 pages

E. Appreciating Learning: It is All Invented

Due Day 3

"Michelangelo is often quoted as having said that inside every block of marble dwells a beautiful statue; one need only remove the excess material to reveal the work of art within."¹³ After having read the Zanders' book, *The Art of Possibility*, focus on

¹² Rosamund & Benjamin Zander's *The Art of Possibility* (Boston: Harvard Business School Press, 2000), pp. 54-65.

¹³ Rosamund and Benjamin Zander's *The Art of Possibility* (Boston: Harvard Business School Press, 2000), p. 26.

Chapter 3 (pages 24-53) and give yourself an A grade for this assignment, which highlights what you have learned about yourself as a person and leader during this year. Remember, that the A is not an expectation to live up to, but rather a possibility to live into. As described in Chapter 3, write a letter to me (Professor Adler), dated December 31st, 2004 (the end of the year) that begins with “I got my A because... .” In the letter describe, in as much detail as possible, the story of what will have happened to you by December that is in line with you receiving this extraordinary grade for your learning and development as a leader during the year. In writing the letter, place yourself in the future (December 31st, 2004), looking back, and report on all the insights you acquired and milestones you attained during the year as if those accomplishments were already in the past. The letter must be written in past tense. Phrases such as “I hope,” “I intend,” or “I will” should not appear. You may, if you wish, mention specific goals reached or accomplishments achieved. I am especially interested, however, in the person and leader you will have become by the end of the year. I am most interested in the attitudes, feelings, and worldview of you—the person and leader who will have done all you wished to do and will have become everything you wanted to become. Note that to complete this assignment you will need to spend much more time thinking and reflecting than writing. Maximum length 2 pages. Note that letters not following the above format will be returned, ungraded, to be redone.

F. Symbolic Leadership, Power & Influence

Due Day 4

Assume that you have just been selected CEO, executive director, or chairperson of the organization you would most like to lead. Select one piece of art (painting, sculpture, etc.) to display in your office that best conveys the image you would like to project of yourself as a leader, including communicating the influence and power that accompanies your new role. Bring a photo or copy of the art work (or the original, if you so choose) to Day 3 with a one-page (maximum) description of the image of leadership, power, and influence you are trying to convey and why you think this particular work of art conveys that image. You may select your work of art from your own collection (of real art or pictures in books), from among the works at Montreal’s Musée des Beaux Arts (the museum shop sells reproductions and prints), McGill’s Blackadder Art Library (on the 2nd floor of the Redpath Library), or from the internet.

G. Personal Stories of Courage

Due Day 5

Write a one-page personal story of courage in the context of leadership. Use mythologist Joseph Campbell’s classic story-telling cycle (also used by such notable film makers as Steven Spielberg) to structure your story. Include each element of the story-telling cycle in the following order:

1. *call to action*—something so powerful that the leader feels compelled to act;
2. *threshold*—an incident after which there is no turning back;
3. *struggle*—either among various people, between people and the elements, between people and circumstances, and/or among warring emotions or principles within oneself. [Note that the struggle is between internal or external allies and adversaries, as discussed earlier in the seminar];
4. another *threshold*—a resolution to the struggle; and
5. *return*—a reintegration back into one’s home or regular life.

The story you choose to write should be based on personal experience and should deal with one or all of the following: A situation in which

- You needed courage to act decisively and could not find it;
- You needed and found the courage to act decisively;
- Your own courage caused you to make a mistake or act in a way you later regretted; and/or
- Your fear caused you to avoid taking an action that you thought was right at the time, but you would have regretted later.

Select the situation from either your personal or professional life. Once having chosen a real situation, you may fictionalize it by adding, dropping, or rearranging elements in order to make it a good story, i.e. one that has the ring of truth (familiarity) but which also surprises us enough to bring the listener new insights about the nature of courage, fear, and action, especially in leadership roles. You may reveal the real players—including yourself—or disguise them. It is up to you. (Maximum length 2 pages)

H. The Art of Leadership: Presentation and Report **Due Day 6**

In a small group, select an art form. To maximize everyone’s learning about the widest range of artistic processes, each team is asked to select a different art form. As soon as you have made your selection, notify Professor Adler. If another team has already selected the art form that you wish to focus on, you will be asked to select another one or to negotiate with the other team to make certain that the two presentations are not redundant.

Using your particular art form, create a session for your colleagues in the seminar designed to enhance their leadership capacity. The designed session should be experiential; that is, it should involve class participants in an artistic process in a way that facilitates them learning about themselves as leaders. Feel free to select any aspect of leadership that is particularly meaningful to the members of your team.

To gain as deep an understanding as possible, research how this particular art form has been used for leadership or organization-based learning. You may wish to contact artists, arts-based organizations, and professors of art and art history as well as the library and the Internet to conduct your research. Then, with the members of your team, invent a range of ways in which your selected art form could be used to enhance leadership. Select one approach that is particularly interesting to your team and develop it into an experiential leadership session for the class.

Steps in Process:

1. Select team members and the particular art form you wish to focus on.
2. Presentation: Conduct class session
3. Report on how this particular art form has been and could be used for leadership and organization-based learning. Reference with full academic referencing, all sources that you use. Include a separate section of the report describing the session design for your class presentation

Due Dates

Day 1

Day 6

Day 6

I. Readings **All Sessions**

All readings are listed on the syllabus under the day assigned. Required readings are to be completed in preparation for the in-class discussion and exercises. In most cases, the readings will not be formally discussed in class. The book, *The Art of Possibility* by Rosamund and Benjamin Zander should be purchased (at Paragraph Books, 2220 McGill College Avenue, Montreal; tel: 514-845-5811) and read prior to the first session of class. The *Readings Package* is also available for purchase from Dave's in the basement of the Bronfman Building. Additional readings are on Reserve in the Howard Ross Management Library on the 2nd floor of the Bronfman Building. Many optional readings have been listed so that participants who want to go into more depth on particular topics will be able to do so. Note that the emphasis in this seminar is much more on thinking and integration than on traditional reading.

GRADING

All papers and presentations are due on the day assigned. Late papers will lose three percentage points for each day late. All papers must meet professional presentation standards, meaning that the quality of the language (spelling, grammar, etc.) will be excellent. Quality of thinking and professional presentation is always more highly valued than length. Due to the experiential nature of this course, the course is offered on a pass/fail basis.

- **Participation** **30%**
Includes participation in each session as described in Assignment A, and completion of Assignment B (“Most Admired Leaders”), Assignment C (“Family Myths, Allies, and Adversaries”), and Assignment F (Symbolic Leadership, Power & Influence), and all assigned readings.
- **The Art of Leadership: Presentation & Report**
Assignment H: In-class presentation
20%
Written report
20%
- **Writing Your Leadership Novel** **10%**
Assignment D
- **Appreciating Learning: It is All Invented** **10%**
Assignment E
- **Personal Stories of Courage** **10%**
Assignment G

ACADEMIC INTEGRITY

McGill University values academic integrity. All students must therefore understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information).

MBA Seminar Outline October 2004

<u>Session</u>	<u>Date</u>	<u>Title</u>
	Friday October 15th	9am-5pm
1.	Day 1 Morning	Introduction: The Art of Possibility
2.	Day 1 Afternoon	Leading Minds: Extraordinary Leadership
	Saturday October 16	9am-5pm
3.	Day 2 Morning	Power & Influence: Our Most Admired Leaders
4.	Day 2 Afternoon	The Roots of Leadership: Allies & Adversaries
	Friday October 29th	9am-5pm
5.	Day 3 Morning	Power & Influence: Leadership in Context
6.	Day 3 Afternoon	Designing Possible Futures: The Architecture of Possibility
	Saturday October 30th	9am-5pm
7.	Day 4 Morning	Perception & Illusion: Seeing, Hearing & Speaking Truth
8.	Day 4 Afternoon	Leading in a Complex and Chaotic World: Effective Improvisation
	Friday November 5th	9-5pm
9.	Day 5 Morning	Reflective Leadership: The Courage to Lead
10.	Day 5 Afternoon	Rehearsal
	Saturday November 6th	9am-5pm
11.	Day 6 Morning	The Art of Leadership: Leading From Any Chair
12.	Day 6 Afternoon	The Art of Leadership: Leading From Any Chair

All sessions take place from 9am to 5pm
in the Bronfman Building, Room 202, unless otherwise noted

Leadership, Power & Influence: The Art of Leadership Session Descriptions, Readings & Assignments

SESSION 1: DAY ONE MORNING

1. Introduction: The Art of Possibility

Artistic Metaphor: Music & Conducting

Artists and leaders face similar challenges: to see reality as it is, without succumbing to despair, while simultaneously imagining possibilities that go far beyond current reality; to have the courage both to collude against illusion and to articulate possible futures that heretofore remained unimaginable; and to inspire people to individually and collectively surpass themselves for the benefit of all. In this introductory session, we will begin exploring the ways in which great artists and artistic traditions can support extraordinary leadership. The initial reason to participate in this unique seminar is echoed in Arthur Frank's appreciation of Goethe's aphorism—"Every day one should read a poem, look at a work of art and listen to some music."¹⁴ The seminar, however, recognizes that most of us have not relied on artistic traditions to inform our conceptualizations of leadership. Before we turn away as non-experts—or non-artists—poet David Whyte reminds us that whereas "It is difficult to get the news from [paintings and] poems, . . . people die miserably every day for lack of what is found there."¹⁵ This first session introduces participants to the seminar's philosophy, approach, and structure. The session focuses on the leadership philosophy and approach of Boston Philharmonic conductor Benjamin Zander as described in the Zanders' Harvard Business School Press book, *The Art of Possibility*.

Videos: "The Power of One" and "Leadership: The Art of Possibility"

Pre-work to be completed prior to the first session:

1. Buy a journal, a notebook for writing handwritten reflections during and between class sessions. Bring it to class the first session and all subsequent sessions.
2. Buy the assigned book, *The Art of Possibility*, and the *Readings Package*.
3. Carefully read the seminar syllabus (in the Readings Package).
4. Read: Rosamund & Benjamin Zander's (2000) *The Art of Possibility: Transforming Professional and Personal Life*. Boston: Harvard Business School Press.
5. Complete the Most Admired Leader Assignment: See Assignment B on Syllabus in preparation for the session on Day 2.
6. Begin thinking about the art form and aspect of leadership you would like to focus on for your "The Art of Leadership" Project and Report" (See Assignment H on Syllabus for details).
7. Complete the Family Myths, Allies, and Adversaries Pre-work (see Assignment C on Syllabus for details) in preparation for the session on Day 2.

¹⁴ Frank keeps Goethe's aphorism with him as "an aesthetic credo" reminding him "that the mundane deserves to be informed by the artistic." Frederick Franck, Janis Rose and Richard Connolly (eds.) *What Does It Mean To Be Human?* Nyack, New York, 1998, p. 275. Note that a new edition of *What Does It Mean To Be Human?* was published in 2000 by St. Martin's Press, New York.

¹⁵ Whyte, op. cit.

8. Draft the Writing Your Leadership Novel (see Assignment D on Syllabus for details) in preparation for the session on Day 2.
9. Read as many of the assigned readings before the seminar begins so you can concentrate on the seminar itself during the 6 short days that we will be meeting.

Readings & Assignments Following Day 1 Morning Session:

- **The Art of Leadership Project & Report:** Decide on the art form and aspect of leadership you would like to focus on for your “The Art of Leadership” Project and Report.” Identify other members of the seminar who are interested in the same art form and approach. By the end of Day 2, hand in to Professor Adler a list with: (1) the names of your team members (with phone numbers and email addresses), and (2) the art form you have selected to focus on. See Assignment H for details.
- **“Appreciating Learning: It’s All Invented” Assignment:** Begin preparing assignment and turn it in at the beginning of Day 3 (see Assignment E for details).
- Read Nancy J. Adler’s “Global Companies, Global Society: There is a Better Way,” in Lorraine Segil, Marshall Goldsmith, & James Belasco (eds.), *Partnering: The New Face of Leadership*. New York: AMACOM, 2003, pp. 223-230.
- Read Harris Collingwood’s (2001) “Leader’s First Commandment: Know Thyself,” *Harvard Business Review*, December, p. 8.
- [Optional] Review additional references on the art of leadership, including:
 - [optional] DeGantis, Cheryl (1996) “What does drawing my hand have to do with leadership?” *Journal of Aesthetic Education*, Vol. 30 (no. 4), pp. 87-97. Describes the Center for Creative Leadership’s Leading Creatively Program.
 - [optional] Finn, David & Jedlicka, Judith (1999) *The Art of Leadership: Building Business Arts Alliances*. New York: Abbeville Press, 1999.
 - *[optional] Neville, Richard “The Art of Work: What Can Art Do for Business?” *Panorama*, pp. 47-50.
 - [optional] Smith, Ralph A. (1996) “Leadership as Aesthetic Process,” *Journal of Aesthetic Education*, Vol. 30 (no. 4), pp. 39-52.
 - [optional] Useem, Michael (1998) *The Leadership Moment*. Three Rivers Press.
 - *[optional] Palus, Charles J. & Horth, David M. (1998) “Leading Creatively,” *Leadership in Action*, 18(2), pp. 1-13.
 - *[optional] Horth, David & Palus, Charles (1996) “Learning to Lead Creatively,” *Strategy and Business*, 3rd quarter (issue 4), pp. 14-16.
 - [optional] Amabile, Teresa M. (1996) *Creativity in Context*. Boulder, Colorado: Westview Press.
 - [optional] Kao, J.J. (1996) *The Art and Discipline of Business Creativity*. New York: Harper Business.
 - [optional] Perkins, D.N. (1994) *The Intelligent Eye: Learning to Think by Looking At Art*. Santa Monica, CA: Getty Center for Education in the Arts.
 - *[optional] *Reflections: Journal of the Society for Organizational Learning*, vol. 2 (no. 4), 2001. Special issue on leadership and the arts.

- [optional] Palus, Charles J. & Horth, David M. (2002) *The Leader's Edge: Six Creative Competencies for Navigating Complex*. Greensboro, S.C.: The Center for Creative Leadership.

SESSION 2: DAY ONE AFTERNOON

2. Leading Minds: Extraordinary Leadership

Artistic Metaphor: Asian Martial Arts—Tai Chi

Management, as we know, takes care of day-to-day tasks. Leadership, by contrast, rises above day-to-day management. A leader is an individual who, without resorting to coercion, uses persuasion to significantly affect the thoughts and behaviors of others. Exceptional leadership demands a level of inspiration, broad perspective, courage, depth of understanding, and commitment that transcends ordinary day-to-day management. Using Harvard Professor Howard Gardner's research reported in his book, *Leading Minds*, this session focuses on what we can learn from leaders who exhibit extraordinary leadership. The session will introduce a leadership-reflection skill based on the ancient martial art Tai Chi.

Guest: Mr. Lew Yung-Chien, CEO, artist, and Tai Chi gold medalist

Mr Lew was born in Shanghai and has practiced the art of traditional dry brush painting in China and Taiwan, studied Western art and culture at the Ecole Superieure des Arts Modernes in Paris, and established the communication design studio of Hablutzel & Yung in Montreal, Canada. Today, Mr. Lew acts as a cross-cultural communication bridge between North America and Asia for numerous multinationals companies, government agencies, and private individuals. He teaches classic Tai Chi forms, accompanied by relevant imagery, to assist leaders achieve the clarity of mind and spirit needed to gain a better understanding of themselves and their world, and to improve their problem-solving and design competencies.

Readings & Assignment in Preparation for Day 1 Afternoon Session:

- Read Peter F. Drucker's (1999) "Managing Oneself," *Harvard Business Review*, March/April, pp. 64-74, the use the article to reflect upon the question: In which ways do you see the ability to "manage oneself," as described by Drucker, as related to leadership?
- Read Jim Loehr & Tony Schwartz's (2001) "The Making of a Corporate Athlete," *Harvard Business Review*, January, pp. 120-128.
- Read Jacob Needleman's (1998) "Tempus Fugit," *Forbes ASAP*, November 30, p. 86.
- [Optional] Review Howard Gardner's (1995) *Leading Minds: The Anatomy of Leadership*. New York: Basic Books, preface and chapters 1, 3 & 15.

SESSION 3: DAY TWO MORNING

3. Power & Influence: Our Most Admired Leaders

Artistic metaphor: The Visual Arts

This session focuses on exceptional leaders. As Irene Claremont de Castillejo describes, “Only a few achieve the colossal task of holding together, without being split asunder, the clarity of their vision alongside an ability to take their place in a materialistic world. They are the modern heroes...Artists at least have a form with which they can hold their own conflicting opposites together. But there are some who have no recognized artistic form to serve this purpose; they are artists of the living. To my mind these last are the supreme heroes in our soulless society.”¹⁶ There are over 5000 published articles on leadership and over 350 definitions of leaders, and yet experts cannot even agree definitively on what separates a good leader from a bad leader. How would you define leadership? Exceptional leadership? Which types of leadership do you most admire? Based on your observations and experience, what types of leadership do you believe organizations and society need in the twenty-first century? This session focuses on developing a definition of leadership based on contemporary societal and business dynamics.

Readings & Assignments in Preparation for Day 2 Morning Session:

- **Most Admired Leader Assignment** Due Day 2
See Assignment B for details
- **Leadership Theory:** The following articles introduce a range of traditional and more contemporary leadership theories. Review the articles, only reading in depth those that are most helpful to your own conception of leadership.
 - Conger, Jay A. (1992) “Born or Made? Forces that Foster Leadership” in *Learning to Lead: The Art of Transforming Managers into Leaders*. San Francisco: Jossey-Bass, pp. 14-36.
 - Kotter, John (2001) “What Leaders Really Do,” *Harvard Business Review*, December, pp. 85-97. Reprinted from May/June, 1990, pp. 103-111.
 - Rosener, Judy B. (1990) “Ways Women Lead,” *Harvard Business Review*, May-June, pp. 13-23.
 - Mintzberg, Henry (1998) “Covert Leadership: Notes on Managing Professionals,” *Harvard Business Review*, November/December, pp. 140-147.
 - Hock, Dee (2000) “The Art of Chaordic Leadership,” *Leader to Leader*, Winter (No 15), pp. 1-10.
 - Peace, William H. (2001) “The Hard Work of Being a Soft Manager,” *Harvard Business Review*, December, pp. 99-105.
 - Peters, Thomas J. (2001) “Leadership: Sad Facts and Silver Linings,” *Harvard Business Review*, December, pp. 121-129.
 - Heifetz, Ronald A. & Laurie, Donald L. (2001) “The Work of Leadership,” *Harvard Business Review*, December, pp. 131-141.
 - Klenke, Karen (1996) “Changing Conceptions of Leadership” in *Women and Leadership*. New York: Springer Publishing Company, pp. 1-25.
 - *[Optional] Greenleaf, Robert K. (1977) *Servant Leadership: A Journey into the Nature of Legitimate Power and Greatness*. Mahway, New York: Paulist Press, Chapter 1 “The Servant as Leader,” pp. 7-48.

¹⁶ Whyte, David *The Heart Aroused*. New York: Currency Doubleday, 1994, p. v.

- *[Optional] Senge, Peter M. (1990) “The Leader’s New Work: Building Learning Organizations,” *Sloan Management Review*, Fall, pp. 1-17.
- *[Optional] Kellerman, Barbara (2001) “Required Reading,” *Harvard Business Review*, December, pp. 15-24.
- *[Optional] Hesselbein, Frances; Tiger, Lionel; Gilmartin, Raymond; Smith, Frederick; Tragge-Lakra, Cynthia; and Zaleznik, Abraham (2001) “All in a Day’s Work,” *Harvard Business Review*, December, pp. 54-66.
- *[Optional] Tedlow, Richard S. (2001) “What Titans Can Teach Us,” *Harvard Business Review*, December, pp. 70-79.
- [Optional] Kanter, Rosabeth Moss (1996) “World-Class Leaders: The Power of Partnering,” in Marshal Goldsmith, Frances Hesselbein, & Richard Beckhard (eds.), *The Leaders of the Future: New Visions, Strategies, and Practices for the Next Era*. San Francisco: Jossey-Bass, pp. 89-98.
- [Optional] Bennis, Warren (1989) “Learning Some Basic Truisms about Leadership,” chapter 2 in *Why Leaders Can’t Lead: The Unconscious Conspiracy Continues*. San Francisco: Jossey-Bass, pp. 14-24.
- [Optional] Mintzberg, Henry (1999) “Managing Quietly,” *Leader to Leader*, Spring, pp. 24-29.

SESSION 4: DAY TWO AFTERNOON

4. The Roots of Leadership: Allies & Adversaries

Artistic Metaphor: Mythology, Storytelling, & Creative Writing

Based on the work of mythologist Joseph Campbell and depth psychologist Maureen Murdock on the hero’s and the heroine’s journey, we know that a person’s road to leadership follows distinct phases, each of which must be successfully navigated. Starting the leader’s journey, a person hears the call and begins an adventure to contribute to the world in particular ways and thereby accomplish his or her life goals. As a part of the journey, leaders confront all sorts of obstacles that stand in their way and try to stop them from accomplishing their goals. To successfully navigate this Road of Trials, leaders must identify allies, people and parts of their personality that will protect them and help them along the way. “Allies guide us on the road of life and motivate us to stay with our journey no matter how difficult it...” becomes.¹⁷

Leaders also encounter many adversaries in navigating on their journey who test them and attempt to block their progress. Similar to a leader’s allies, some adversaries are external—people who do not want the leader to accomplish his or her goals—and some are internal—parts of the leader’s personality and past experience that encourage him or her to make the wrong decisions or to give up altogether. In this session, participants identify the allies in their leadership journey, including both external supporters and internal strengths. They also identify external and internal adversaries, and develop strategies for overcoming them.

Readings & Assignments in Preparation for Day 2 Afternoon Session:

¹⁷ Maureen Murdock, *The Heroine’s Journey Workbook*. Boston: Shambhala, 1998, p. 39. Quote is edited from the singular “ally” to the plural “allies.”

- Complete the **Family Myths Exercise** in the Readings Packet. Bring your responses to class Day 2 and be prepared to discuss them.
- Complete the **Allies Exercise** in the Readings Packet. Bring your responses to class Day 2 and be prepared to discuss your allies, and how best to use them, with your colleagues in class.
- Complete **Adversaries Exercise** in the Readings Packet. Bring your responses to class Day 2 and be prepared to discuss your adversaries, and how best to overcome them, with your colleagues in class.
- **Writing Your Leadership Novel Assignment** Due Day 2
See assignment D on Syllabus for details.
- [Highly recommended for Leadership Novel Assignment] Read “Personal Histories: Leaders Remember the Moments and People that Shaped Them,” *Harvard Business Review*, December 2000, pp. 27-38 (no author).
- [Optional] Read Maureen Murdock’s (1990) *The Heroine’s Journey*. (Boston: Shambhala).
- [Optional] Read Maureen Murdock’s (1998) *The Heroine’s Journey Workbook* (Boston: Shambhala).

SESSION 5: DAY THREE MORNING

5. Power & Influence: Leadership in Context *Artistic Metaphor: Painting & Sculpture*

“We play out our lives as a part of a larger story.”¹⁸ In this session, we look at the big picture, the context within which leadership takes place. In particular, we focus on an historical perspective, identifying those events that have been turning points for society and for particular organizations and leaders within society. As a part of the session, we will visit Montreal’s Museum of Fine Arts in order to better understand how societies in different eras have portrayed power and leadership.

Montreal Museum of Fine Arts, Jean-Noel Desmarais Pavilion, 1380 rue Sherbrooke ouest, Montreal; tel: 514-285-1600. Enter through the Group Tours door at 2200 Crescent Street (on the East side of the New Pavillion, just below Sherbrooke Street). Directions: Exit the Bronfman Building, turn right (west) down Sherbrooke to Crescent; turn left on Crescent and enter the Group Door (not the main museum door) at 2200 Crescent Street (on the right hand side of the street).

Guest: Dr. Hilliard Goldfarb, Associate Chief Curator, Curator of Old Masters, and Curator of Prints & Drawings, The Montreal Museum of Fine Arts
Dr. Goldfarb has been a curator at The Montreal Museum of Fine Arts (MMFA) since 1998. Prior to joining the MMFA, Dr. Goldfarb served as chief curator of collections at the Isabella Stewart Gardner Museum, in Boston (1991–98), curator for European Art at the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire (1985–90), and assistant curator in the Department of Prints and Drawings at The Cleveland Museum

¹⁸ Whyte, David *The Heart Aroused*. New York: Currency Doubleday, 1994, p. 18-19.

of Art (1980–85). He also held the post of Assistant Professor at Case Western Reserve University.

The acclaimed recent international exhibition, *Richelieu: Art and Power*, (2002-2003), was conceived and organized by him. Dr. Goldfarb has organized a wide range of exhibitions on Botticelli, Titian and Rubens, Callot, Rembrandt, Goya, Sargent, as well as artists of the French seventeenth century. He is currently working on a major exhibition on the relationship of art and national identity in 15th century France. Dr. Goldfarb has written numerous scholarly articles and authored *The Isabella Stewart Gardner Museum: A Companion Guide and History* (Yale University Press, 1995, now in its fifth printing).

Among Dr. Goldfarb's honors and awards are grants from the National Endowment for the Arts, National Endowment for the Humanities, Andrew W. Mellon Foundation, and the Samuel H. Kress Foundation. Dr. Goldfarb received his A.B. from Bowdoin College in Brunswick, Maine, and his A.M. and Ph.D. from Harvard University.

Readings & Assignment Following Day 3 Morning Session:

- *[Optional] Gur, Michael (2001) "Leadership and the Visual Arts: A Brief Survey," Presentation made at the University of Richmond Leadership Program, Richmond, Virginia, unpublished, pp. 1-39.

SESSION 6: DAY THREE AFTERNOON

6. Designing Possible Futures: The Architecture of Possibility

Artistic Metaphor: Architecture, Design, & Nature

In this session, we look at new twenty-first century definitions of leadership success. One of a leader's core responsibilities is transformation. Through the design, rather than decision-making, approach of architect William McDonough, we investigate what it means to offer a transformational vision and process. According to Chairman of Ford Motor Company, William Clay Ford, Jr., "There are very few visionaries who are practical—Bill McDonough is one of the most profound environmental thinkers in the world." *Time Magazine*, in awarding McDonough their distinction as one of the "Heroes for the Planet" stated that McDonough's "utopianism is grounded in a unified philosophy that—in demonstrable and practical ways—is changing the design of the world."

Video: "The Next Industrial Revolution: William McDonough, Michael Braungart & the Birth of the Sustainable Economy"

Readings & Assignments in Preparation for Day 3 Afternoon:

- **Appreciating Learning: It is All Invented Assignment** Due Day 3
See Assignment E for details
- McDonough, William (2001) "William McDonough on Designing the Next Industrial Revolution," *Timeline*, July/August, pp. 12-16.

- Dolan, Kerry A. (2002) “Fabric Softener: Designer William McDonough Thinks The Time Is Ripe To Make The Textile Industry More Green. Is The World Really Waiting For Recyclable Carpets?” *Forbes*, April 15, pp. 110 & 112.
- *[Optional] McDonough, William (1993) “Design, Ecology, Ethics and the Making of Things,” A Centennial Sermon adapted by Paul Hawken & William McDonough. Cathedral of St. John the Divine, New York, New York, February 7th, pp. 1-23.
- * [Optional] McDonough, William, Braungart, Michael, “The Next Industrial Revolution”, *The Atlantic Monthly*, October, 1998.
- [Optional, highly recommended] McDonough, & Michael Braungart (2002) *From Cradle to Cradle: Remaking the Way We Make Things*. New York: North Point Press.

SESSION 7: DAY FOUR MORNING

7. Perception & Illusion: Seeing, Hearing, & Speaking the Truth *Artistic Metaphor: Color Theory & Storytelling*

As the noted educator and philosopher Parker Palmer observes, “Moments when illusion is stripped away and reality is revealed, are extremely hard to come by; there is a vast conspiracy against them.” There is tremendous pressure on us to see what others see, to hear what others hear, and to say what others say. The cost of having chosen to be a leader—or an artist—however, is to have lost our ability to maintain illusion. This session uses perceptual and color theory to enhance participants’ ability to see, hear, and observe. The session includes coaching on storytelling to enhance participants’ ability to communicate what they see, hear, and know in the most effective ways.

Readings & Assignments in Preparation for Day 4 Morning Session

- **Symbolic Leadership, Power & Influence Assignment** Due Day 4
See description of Assignment F for details

SESSION 8: DAY FOUR AFTERNOON

8. Leading in a Complex and Chaotic World: Effective Improvisation *Artistic Metaphor: Improvisation & Theatre*

The pace of life is moving faster, and more chaotically, than ever before in recorded history. “[T]he human hope is [to bring]...order out of chaos; we long to create stability, to find that place to stand...”¹⁹ In a world defined by chaos and complexity, leaders must combine strategic spontaneity with thoughtful reflection to succeed. Already a half century ago, we learned from Henry Mintzberg’s research that the average executive is interrupted every 5 minutes; leaders and managers don’t have the luxury of long uninterrupted time to think or plan. This session introduces the complexity sciences as a way to understand the seemingly chaotic environments in which most leaders lead. It introduces Harvard Business Professor Rob Austin and theatre director Lee Devin’s concept of artful making, as opposed to industrial

¹⁹ Whyte, David *The Heart Aroused*. New York: Currency Doubleday, 1994, p. 218.

making, as an effective approach to leading in the 21st century's turbulent economy and society. Improvisational theatre techniques will be used to explore the skills needed to respond spontaneously as individuals and teams to the complex challenges facing leaders in a rapidly changing world.

Guest Artist: Rob Nickerson, actor, writer, producer, improvisational theatre

Rob Nickerson is widely recognized as one of the top improv teachers in North America having been associated with the famous Second City for over 18 years including the last 6 as senior instructor and one of the four architects of their Corporate Workshop Training Program. Rob is a working actor, writer, director and producer. He has also had an extensive career in the corporate environment as a freelance creative director for a number of production and communication companies. In this capacity Rob has designed and co-produced internal product launches for a number of Canada's leading pharmaceutical manufacturers. Rob has lectured at McGill University, University of Toronto and the University of Western Ontario. Rob was a keynote speaker at the prestigious Academy of Management Conference and has been featured in *Fortune* magazine. Most recently, Rob produced 'Liquid Soapz,' a one-hour improvised program that aired on the CBC.

Readings & Assignments Following Day 4 Afternoon Session:

- [optional, highly recommended] Austin, Rob & Devine, Lee (2003) *Artful Making: What Managers Need to Know About How Artists Work*. Upper Saddle River, New Jersey: FT Prentice Hall.

Theatre, Improvisation, & Leadership

- Crossan, Mary (1997) "Improvise to Innovate," *Ivey Business Quarterly*, Autumn, pp. 37-42.
- *[Optional] Crossan, Mary & Sorrenti, Marc (1997) "Making Sense of Improvisation," *Advances in Strategic Management*, Volume 14, pp. 155-180.
- *[Optional] Lewin, Arie (1998) "Jazz Improvisation and Organizing," 9(5). Special issue on jazz improvisation and organizing.
- [Optional] Whitney, John & Packer, Tina (2000) *Power Plays: Shakespeare's Lessons in Leadership and Management*. New York: Simon and Schuster.
- *[Optional] Chiose, Simona (2000) "Taking Arms Against A Sea Of Corporate Troubles," *The Globe and Mail*, October 18, pp. R1, R3.

Chaos Theory, the Complexity Sciences & Leadership

- *[Optional] Glouberman, Sholom & Zimmerman, Brenda "Complicated and Complex Systems: What Would Successful Reform of Medicare Look Like," (2002), Discussion Paper #8 for the Commission on the Future of Health Care in Canada (available either on the Commissions' or Brenda Zimmerman's website www.change-ability.ca) Also available as a monograph from the Commission (to be published by University of Toronto-Queen's Press, 2004).
- *[Optional] Begun, W. James; Zimmerman, Brenda; & Dooley, Kevin (2003) "Health Care Organizations as Complex Adaptive Systems," in S. M. Mick & M.

- Wytttenbach (eds.), *Advances in Health Care Organization Theory*. San Francisco, CA: Jossey-Bass, pp. 253-288.
- *[Optional] Hurst, David K. (1995) “Crisis and Renewal: Ethical Anarchy in Mature Organizations,” *Business Quarterly*, 60(2), pp. 33-41. [Ecological cycle in organizations]
 - [Optional] Zimmerman, Brenda; Lindberg, C.; & Plsek, P. (1998) *Edgework: Insights from Complexity Science for Health Care Leaders*. Irving, Texas: VHA, Inc.
 - [Optional] Hurst, David K. (1995) *Crisis & Renewal: Meeting the Challenge of Organizational Change*. Boston: Harvard Business School Press.

SESSION 9: DAY FIVE MORNING

9. Reflective Leadership: The Courage to Lead

Artistic Metaphor: Poetry & Storytelling

“Whatever we choose to do, the stakes are very high. With a little more care, a little more courage, and above all, a little more soul, our lives can be so easily discovered and celebrated in work....”²⁰

Why do people work? What do they want to get out of their organizational life? What leads people to commit so strongly to an organization and its mission that they would volunteer to work for it, even if they were not paid? To address questions of meaning at work, we use the poetry and ideas of David Whyte, a man often referred to as the poet of the corporate world. David Whyte works with major corporations and organizations worldwide engaging them in “courageous conversations” about how people can make their place of work one of the most profoundly meaningful settings in their life—a goal which is especially important given the amount of time we spend at work.

Within the context of meaningful work, true leadership is fraught with moments that demand the utmost courage. The courage to see reality the way it is, even when neither society nor your immediate colleagues agree with your perceptions. The courage to imagine possible futures, even when your most trusted colleagues consider such possibilities naïve, unrealistic, unattainable, foolish, or irrational. The courage to present current reality and future possibilities so powerfully that their meanings become inescapable to even the more resistant audiences. And the courage to speak out—to courage to act. This session focuses on meaning and courageous action. When have we been courageous in the past? What supports our courageous action? What can we do as leaders to support the courageous action of others?

Readings & Assignments in Preparation for Day 5 Morning Session:

- **Personal Stories of Courage:** **Due Day 5**
See description of Assignment G (see syllabus for details).
- **Essential Sources of the Courage to Lead** **Due Day 5**

²⁰ David Whyte, *The Heart Aroused* (New York, Currency Doubleday, 1994), p. 298.

Reflect on your personal sources of courage to lead? What is the essential source of your courage to lead? Sources may be from within or from outside yourself.

- Bio of poet David Whyte
- Schuessler, Heidi A. (2001) “A Poet Taps Into the Disillusionment of Managers,” *The New York Times*, June 20, p. C2.
- Gupta, Nandini Sen (1995) “Corporate America’s Favourite Muse,” *The Economic Times*, September 17th, p. 18.
- [optional] Essex, Elizabeth M. & Mainemelis, Charalampos (2002) “Learning From An Artist About Organizations: The Poetry And Prose Of David Whyte At Work” *Journal of Management Inquiry*, vol. 11 (no. 2), pp. 148-159.
- [optional] Fursland, Eileen (1995) “Poetic License in Industry,” *The Times (of London)*, September 7.
- [Optional, but highly recommended] David Whyte’s (1994) *The Heart Aroused: Poetry and the Preservation of the Soul in Corporate America*. New York: Currency Doubleday.
- [Optional] David Whyte’s (2001) *Crossing the Unknown Sea: Work as a Pilgrimage of Identity*. New York: Riverhead Books.
- *[Optional] Palmer, Parker J (1999). *Let your life speak: Listening for the Voice of Vocation*. San Francisco: Jossey-Bass, pp. 73-95.
- [Optional] Palmer, Parker J. (1990) *The Active Life: A Spirituality of Work, Creativity, and Caring*. New York: Harper & Row, pp. 15-98.
- [Optional, but highly recommended] Franck, Frederick; Rose, Janis; & Connolly, Richard (eds.) (2000) *What Does It Mean To Be Human?* New York: St. Martin’s Press.

SESSION 10: DAY 5 AFTERNOON

10. Rehearsal

Artistic Metaphor: The Performing Arts

SESSIONS 11 & 12: DAY 6 MORNING & AFTERNOON

11/12. The Art of Leadership: Leading From Any Chair

Artistic Metaphor: Mixed Media & Multimedia

*“In the end, it’s about answering the question,
“Why would anyone want to be led by you?””²¹*

In today’s complex organizations, many people take leadership roles while everyone is constantly learning. In this session, participants alternate between leading and following—between acting as executive coaches and participating as active learners. Based on an array of art forms and artistic processes, participants lead their colleagues through a series of artistically based leadership-development exercises and experiences.

Readings & Assignments in Preparation for Day 6:

²¹ As stated by Professor Stella Nkomo, University of South Africa, Business Leadership Institute.

- **The Art of Leadership: Presentation** **Due**
Day 6
See Assignment H for details
- **The Art of Leadership: Report** **Due**
Day 6
See Assignment H for details

**"THE JOURNEY BEGINS RIGHT HERE.
IN THE MIDDLE OF THE ROAD.
RIGHT BENEATH YOUR FEET.
THIS IS THE PLACE.
THERE IS NO OTHER PLACE AND NO
OTHER TIME."²²**

²² Whyte, David (1994) *The Heart Aroused*. New York: Currency Doubleday, p. 27.