

7-3-2014

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### Recommended Citation

Peters, Theodore D. and Nesteruk, Jeffrey (2014) "Management as a Liberal Art: The Legacy of the Hartwick Humanities in Management Institute," *Organization Management Journal*: Vol. 11: Iss. 3, Article 5.

Available at: <https://scholarship.shu.edu/omj/vol11/iss3/5>

# Management as a Liberal Art: The Legacy of the Hartwick Humanities in Management Institute

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“My father would turn over in his grave if he knew I was President of a college with a business department.”<sup>1</sup>

The liberal arts are “areas of study (such as history, language, and literature) that are intended to give you general knowledge rather than to develop specific skills needed for a profession” (MiriamWebster.com, 2014). Is business distinctly absent from this definition that includes the social sciences? Is business perhaps viewed as “just” a preprofessional program, and has it been dismissed for decades by many in the liberal arts as being neither a humanity nor a social science? Certainly the preceding quote suggests a generational awareness if not an attitude that minimized the field of business study. Even the use of the refined term of “management” for the content and activities contained in the study of business was at best an opaque substitution. Business/management and the liberal arts were decidedly distinct silos of academe, and appeared destined to remain so through the end of the twentieth century.

This siloed situation persisted despite recurring recognition of the need to integrate liberal learning and business education. As early as 1890, Harvard President Charles William Eliot encouraged applying the values of the liberal arts to the business world (Chew & McGinnis-Bowers, 2004). The 1950s saw increased attention to this overlap of disciplines as the Aspen Institute offered leadership training conducted by a philosopher (Creelman, 2007), and in 1959, both the

Ford Foundation (Gordon & Howell, 1959) and the Carnegie Foundation (Pierson, 1959) further advocated that universities should increase their connections between business and the liberal arts. Frye (1963), a literary critic, also saw the need for management decision making to be grounded in the liberal arts, noting “The kind of problem that literature raises is not the kind that you ever ‘solve’” (p. 2), just as managers are often compelled to address problems containing nuance and partial solutions. The study of literature can therefore help managers address the “ambiguity, emotion, complexity and interpretation” (Creelman, 2007) of human interactions and management decisions that confront managers daily. If business is about making decisions, and if decisions are improved with expanded sources of information as advocated by Drucker (1989/2001), then it follows that the study of business should draw upon multiple disciplines (social sciences, humanities, and natural sciences) to expand a manager’s decision-making process and efficacy.

During the 1980s, innovative business instructors began a distinctive challenge to the often siloed world of business and liberal education by bringing classic literary works to managerial studies. Often steeped in their own liberal arts undergraduate and/or graduate education, these instructors saw the great works of literature as an alternate and decidedly relevant source of educational discussion to teach the theories and practices of leadership, ethics, organizational behavior, strategy, and other aspects of business. Peter Drucker, in *The New Realities* (1989, reprinted 2001), wrote of “management of social function and liberal art,” in which he stated “Management is thus what tradition used to call a liberal art—‘liberal’ because it deals with the fundamentals of knowledge, self-knowledge, wisdom, and leadership; ‘art’ because it is also concerned with practice and application” (Drucker, 1989, reprinted 2001, p. 13).

While Drucker emphasized the role of the liberal arts in teaching leadership and ethics, other management academics

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<sup>1</sup>John Clemens (personal communication, December 5, 2013), attributed to Philip S. Wilder, Jr., former President of Hartwick College (1977–1992) (Hartwick College, n.d.-a) in discussing the attitude taken by his father, Philip S. Wilder, Sr., Bowdoin College professor and administrator, 1927–1977 (John Cross, personal communication, February, 3, 2104).

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were bringing literature to bear on a wide variety of topics in their management classes. Building on classes taught in the mid and late 1980s, Sheila Puffer (1991, 1996), for instance, used literature to augment traditional management theories of multiple organizational behavior topics. In *Management Insights from Literature* (1991), Puffer followed the organizational behavior textbook traditional format of “individual–group–organization” to present students with classic management writings (e.g., Kerr’s [1975] “On the Folly of Rewarding A, While Hoping for B”; Feldman’s [1984] “The Development and Enforcement of Group Norms”) in conjunction with classic literary works (e.g., Mark Twain [Clemens, 1870, as cited in Puffer, 1991, pp. 183–188]: “The Facts in the Case of the Great Beef Contract”; George Orwell [1936/1950]: “Shooting an Elephant”). She then provided discussion questions to link the disparate sources.

Along with bringing literature to bear on a wide variety of managerial topics, innovative business instructors drew upon a growing range of literary works. Included were the works of Geoffrey Chaucer, George Bernard Shaw, Sinclair Lewis, Joseph Conrad (Brawer, 1998), and Ernest Hemingway (Ferris, 1991). Indeed, Ferris (1991, p. 57) provided a veritable “how-to” section that offered numerous examples from classic literature to teach particular management issues (e.g., leadership, initiative, and risk taking, p. 61). In addition, Ferris offered support for this integrative approach by presenting the overwhelmingly positive student evaluation responses (e.g., “Helped me to open my mind and analyze different situations and prepare myself on how I would handle them in the future”; p. 64). Subsequently, Ferris recommended applying “leaders’ internal monologues from well-known works of fiction as case studies that may offer some insights into coping strategies for potential leaders” (1998, p. 26).

## HARTWICK HUMANITIES IN MANAGEMENT INSTITUTE

While such instructors were developing courses that integrated business content with humanities literature, two professors at a small, rural (upstate New York) liberal arts college, John K. Clemens and Douglas F. Mayer, were creating what would become a well-known and widely utilized curriculum merging the humanities with management. Their casual conversations and mutual interests would lead to their historic collaboration, *The Classic Touch* (Clemens & Mayer, 1987), in which they used classic literature to address business concepts and issues. This book was followed by the revised *The Classic Touch: Lessons in Leadership from Homer to Hemingway* (Clemens & Mayer, 1999) and later, *Movies to Manage By* (Clemens & Wolff, 1999). Concurrent with developing and publishing *The Classic Touch*, John Clemens conceptualized, and then institutionalized, the Hartwick Humanities in Management Institute to more broadly impart these management teachings across other business curricula.

## BACKGROUND

While his business/liberal arts collaboration with Professor Mayer led Professor Clemens to create the Hartwick Humanities in Management Institute in 1985, the seeds of the institute came much earlier. Much like the liberal arts, Clemens’s route to Hartwick involved multiple disciplines, multiple cultures, and multiple perspectives. Raised in San Francisco, educated at Illinois (BS/MS), 2 years as a junior officer in the Navy, corporate executive for 15 years (Hartwick Humanities in Management Institute, n.d.-a) as brand manager at the Pillsbury Company (“fudgy, nutty and frosted brownie mix”), Lawry’s Foods (“famed sea salt”), and West Coast advertising executive for “Liquid Plumr Drane [sic] Opener, Litter Green Cat Litter, and—god help me, Kingsford Charcoal” (Clemens, 2012), Professor Clemens was both a product of his background and eventually an escapee from elements of his background. He had already combined a liberal arts and experiential learning education with the skills and functions in supporting corporate America, yet it took his literal escape from corporate living to bring him full circle to embrace the combination of his liberal arts and business management experiences.

His exit from his business practice began to take shape one evening in San Francisco, when

A friend came up with a great idea (fueled by “too many glasses of wine”) . . . [that we should] fly to Greece, charter a sailboat and “chill out.” How we survived I do not know. . . . As a skipper, I made so many mistakes on that cruise that I wrote my first book . . . called *Contingency Seamanship*” (Clemens, 2012, pg. 4), “a chronicle of mistakes made during a five-year cruise in the Mediterranean Sea aboard a 26 foot sloop.” (Hartwick College, n.d.-b)

His escape now placed him around the Greek islands with their attendant culture and history. While he traveled, experienced, learned, and succeeded in his Mediterranean self-discovery, he recalled that

When a former colleague [had] suggested that an understanding of and an appreciation for art was fundamental to the practice of leadership, I was captivated. . . . Like art, leadership engages the psyche, soul, and will. It also informs self-understanding and one’s perception of others. (Clemens, 2012, p. 4)

He was now leading his own life, feeling his own philosophical epiphany in his awareness of the world around him and within him. He had left the corporate wars for the Peloponnesian War, as he was now open to Old World thinking and its relevance to New World leadership practice.

While Professor Clemens had always felt “too busy” to dig into some of the greatest leadership and management handbooks ever written—classic works by such authors as Homer, Shakespeare, and Arthur Miller (Hartwick in Humanities Institute, n.d.-a)—he subsequently discovered the *Great Books of the Western World*, as well as the *Syntopicon*, a two volume index of these books (Hutchins, 1952), while exploring the attic of a villa he later rented. He recalled:

These classics astounded me . . . full of history, biography, philosophy, drama—the collective wisdom of mankind. I would soon realize that when it comes to leading well or leading poorly, things like motivation, inspiration, sensitivity and communication, very little has changed in the last 3,000 years. But great literature tells leadership stories in context, stories of people throughout history dealing with people, struggling toward goals, sometimes succeeding, often failing, but constantly striving. . . . I'd rented the villa for six months. I had more than enough time. And certainly enough books to read . . . I read political power from Plato to Edmund Burke. (Clemens, 2012, p. 1)

After 5 years in various ports on the Mediterranean, and having learned from the *Great Books*, Professor Clemens knew he wanted to return to America and share his life's newfound learning and meaning through teaching.

With this unique resumé and set of experiences, he set about applying for teaching faculty positions at several U.S. colleges. He found what he was seeking at Hartwick College in upstate New York (Hartwick Humanities in Management Institute, n.d.-a). During this process, he met President Philip S. Wilder, Jr., then President of Hartwick College, whose encouragement and assistance led to the college's support in helping develop the Hartwick Humanities in Management Institute.

With Professor Clemens's emerging humanities and management pedagogy in mind, President Wilder travelled to Michigan to attend meetings with the W. K. Kellogg Foundation. These meetings resulted in a million-dollar grant from the W. K. Kellogg Foundation enabling the founding of the Hartwick in Humanities Institute in 1985. As envisioned by Professor Clemens, the institute was "a non-profit research, education, and publishing organization . . . its purpose . . . to promote the study of leadership for emerging leaders in educational, corporate, profit and not-for-profit settings" (Arts Learning Residency Handbook, n.d.). Supported by the Kellogg grant, Professor Clemens set about "transforming great books into practical lessons in leadership [for] the leadership development classroom" (Hartwick Humanities in Management Institute, n.d.-a). In concert with developing the institute to provide teaching cases to academics, Professors Clemens and Mayer published *The Classic Touch* (1987), which presented the conceptual and practical connections from the humanities and management to businesses and to the general public: Using a variety of classic works and authors (e.g., Homer's *Iliad*, Machiavelli's *The Prince*, Hemingway's *For Whom the Bell Tolls*, selected works of Shakespeare), Clemens and Mayer addressed several management policies and issues (e.g., leadership, motivation and rewards, mergers) revealing the applicability of classical insights to the modern corporate world. In his presentation, "Lessons from the Classics" (Clemens, 2012), Professor Clemens provided specific descriptions and lessons developed from selected cases (Appendix 1).

In addition to cases developed for the classroom, Professor Clemens sought to extend these management teachings to interested corporations. Toward this goal, the Institute began offering the "Hartwick Leadership Seminars for corporate clients and

for academic institutions, as well as books, case studies and audio visual materials" (Arts Learning Residency Handbook, n.d.). Later in 1999, Professor Clemens extended the institute's offerings to incorporate management lessons found in movies with the publication of *Movies to Manage By* (Clemens & Wolff, 1999). Simultaneously, Professors Clemens and Mayer reworked *The Classic Touch* (1987) and published *The Classic Touch—Lessons in Leadership from Homer to Hemingway* (1999).

Since its inception, the Hartwick Humanities in Management Institute has published 57 literature-based cases and teaching notes (Hartwick Humanities in Management Institute, 2014, p. 4) (Appendix 2) and 29 film-based case studies and notes (Hartwick Humanities in Management Institute, 2014, p. 5) (Appendix 3), with only *Gandhi* and *Lord of the Flies* overlapping on the lists. The cases have been incorporated into courses offered at more than 180 colleges and universities (Appendix 4).

## PROGRESS TODAY

Today, there is an increasingly rich dialogue between business and liberal arts education, one that offers opportunities to explore management's roots as a liberal art. This rich dialogue may have arisen, in part, from the nearly 30-year role of the Hartwick Humanities in Management Institute in promoting the teaching, discussion, and application of literary works into business leadership, ethics, strategy, and other management functions. The use of classic literature including F. Scott Fitzgerald's *The Love of the Last Tycoon*, Arthur Miller's *Death of a Salesman*, Sophocles' *Antigone*, and Joseph Conrad's "The Secret Sharer" has been extended into the teaching of leadership and ethics in the Harvard University MBA Program and, as Clemens anticipated, into corporate training (Badaracco, 2006). Similarly, Harvard Professor Susan Sucher (2014) uses Machiavelli, Conrad, Shackleton, and Achebe in teaching her MBA course in moral leadership. The increasing acceptance of the integration of the liberal arts into business curricula is demonstrated by the growing list of business programs, ranging from the Business and Society Program at New York University to Franklin and Marshall's Business, Organizations, and Society major (Lavelle, 2013), to the nontraditional certificate program at Indiana University that, in a similar fashion, seeks "students to analyze issues critically, evaluate problems from multiple perspectives, and hone the communication skills needed to meet challenges, both great and small, from an informed, creative, and ethical point of view" (*Liberal Arts in Management Program*, 2014).

In significant ways, business ethics opens the door for the contemporary cross fertilization between business and liberal arts education (Nesteruk, 2012). Ethics as a recurring theme continues in the expanding conversation about business and liberal arts education, both in current calls for a greater professionalization of business (Khurana, 2007) and in the currently expected infusing of practical ethical exercises into the

business curriculum (e.g., Christian & Gumbus, 2009; Golden & Dechant, 2006). But it is now coupled with the way that deeper critiques of business education stress the hidden contradictions of business schools (e.g., Donaldson, 2000; Ghoshal, 2005; Giacalone, 2004). This integration of business and the liberal arts occurs not only because of the way ethical inquiry draws upon strong traditions within liberal arts education, such as those in philosophy, but also because of the inherently critical dimension of a normative field such as ethics. Bringing a critical perspective to bear on current business practices invites a greater diversity of vantage points into the business classroom, including those provided by literature and film. With such a potential for diversity of voices, it is not surprising to see an increased emphasis on integration and cross-disciplinary collaboration among business scholars (e.g. Bennis & O'Toole, 2005; Pfeffer & Fong, 2002; Quelch, 2005).

What began with integrating literature with management has added visual influence through the addition of classic art (Clemens, 2012), as well as films and television (Clemens and Wolff, 1999; Champoux, 1999; Bumpus, 2005). The visual media provide multiple modes of teaching and learning “case, metaphor, satire, symbolism, meaning, experience, and time” (Champoux, 1999). Recently, other business teachers have further expanded course offerings by referencing the wisdom of lessons found in Dr. Suess (Comer & Holbrook, 2005), poetry and the visual arts (Morris, Urbanski, & Fuller, 2005), Aesop’s Fables (Short & Ketchen, 2005), and graphic (comic) novels (Short, Randolph-Seng, & McKenny, 2013).

It is in the dramatic unfolding of the narratives of such books and films, and their contradictions, that we find new meanings and possibilities of substance. Managerial theory is increasingly drawing on narratives as critical for understanding key features of organizational life, ranging from leadership to organizational change to workplace communication (e.g., Denning, 2006; Hawes, 1991; Jabri & Pounder, 2001; Linde, 2001).

Efforts to reorient liberal arts education also contribute to the growing confluence of business and liberal arts education. While traditional liberal arts education derived its identity from a set of core disciplines, including the study of literature, contemporary liberal arts education is coming to emphasize the role of liberal arts education in developing a distinctive set of dispositions and skills. This emphasis makes possible the consideration of how a wider array of disciplines, including those in business, may contribute to liberal learning in students’ lives (Association of American Colleges and Universities, 2002). Engaging literature and the visual arts can help foster the dispositions and skills integral to excellence in management, exemplifying well the ways in which liberal arts education can contribute to the education of business leaders. In doing so, such engagement shows the possibilities for creative program development in business courses that might follow from the broader calls of business scholars to bring the benefits of liberal learning to business education (e.g., Duncan, 2004; Grey, 2004; Schwandt, 2005).

## LOOKING TO THE FUTURE

Complementing such efforts to reorient liberal arts education, E. Byron Chew and Cecilia McInnis-Bowers (2004) put forth a blending model for business education. Rather than proceeding from the assumption that business and the liberal arts are separate silos, Chew and McInnis Bowers propose “blending these two domains, rather than bridging the phantom yet palpable chasm” (p. 56) that is often assumed to exist. Providing students with broader information contexts and content should expand information sources and improve the applicability of alternatives generated for subsequent business strategy decisions. It would seem that this pedagogy offers future win–wins for academe and for practice.

While departments at multiple institutions (Lavelle, 2013), including the Business, Organizations, and Society program at Franklin & Marshall College, show the liberal arts within business (Nesteruk, 2008), Harwick’s initiative revealed business within the liberal arts. Beyond thus bringing to the fore the synergistic possibilities of the blending model, it reveals a deeper human dimension to management as a liberal art, one that grows organically from the traditional humanities.

In appealing to both academic and business constituencies, the Hartwick Institute has been a useful model, emblematic of the broad dialogue over business and liberal arts education, extending as the dialogue does from philosophers to practicing consultants (e.g., Duncan, 2004; Grey, 2004; Hartman, 2006; Schwandt, 2005). Looking to the future, this humanistic approach to educating managers may find support in the way this broad dialogue is increasingly entering mainstream thinking about business schools. The most recent national study of business and liberal arts education, the Carnegie Foundation’s BELL (Business, Entrepreneurship, and Liberal Learning) project (Colby, Ehrlich, Sullivan, and Dolle, 2011), was clear. “Simply put,” the Carnegie authors declared,

We believe that undergraduate students who major in business should have the benefits of a strong liberal arts education. Business and liberal learning must be woven together to prepare students for their professional roles and work and also to prepare them for lives of social contribution and personal fulfillment. (p. 2)

As the latest national study in this area, the Carnegie project offers an opportunity to deepen and extend literature’s contribution to managerial studies. Taking advantage of this opportunity will require integrating literature into the broader rubric of liberal education and business by blending the substantive content literature may provide with the broader capacities the liberal arts help to develop.

Literature and management approaches have often emphasized the substantive content literature can bring to the study of management, revealing how stories help to clarify managerial theories and concepts. Puffer (1996) wrote, “The short stories can serve a similar purpose as traditional business case studies—specific, concrete situations that lend themselves to discussion and analysis of management concepts and issues”

(p. xiii). Champoux (1991) took a similar perspective in describing his use of film in the teaching of management. In his textbook covering such managerial concepts as leadership, motivation, conflict management, and organizational change and development, he wrote, “I have found students respond positively to the link between film scenes and abstract theories and concepts. Film offers a visualization of concepts that are abstract in textbooks and lectures” (p. v).

In its focus on integrating liberal and business education, Carnegie’s BELL study highlights not the content of liberal arts disciplines, but the capacities at the core of liberal education. These capacities, according to Colby et al. (2011), center on analytical thinking (“abstracts from particular experience in order to produce formal knowledge” (p. 60), multiple framing (“the ability to work intellectually with fundamentally different, sometimes mutual incompatible, analytical perspectives” (p. 60), reflective exploration of meaning (“what difference does a particular understanding or approach to things make to who I am, how I engage the world, and what it is reasonable for me to imagine and hope” (p. 60), and practical reasoning (“allows the individual to go beyond reflection to deliberate and decide on the best course of action within a particular situation” (p. 60).

The Carnegie authors acknowledge literature as a rich intellectual site for the development of these four core capacities of liberal education. They emphasize the possibilities classic literature offers for bringing liberal learning to business courses. They praise, for instance, course materials that “include readings and cases from business practice as well as an extensive set of liberal arts classics by authors such as Anton Chekhov, Walt Whitman, Confucius, Plato, Cicero, and Machiavelli” (p. 81).

But in emphasizing the four core capacities of liberal learning, the study also points to how literature can do more than provide the substantive content for the application of business theories and concepts. Such an application draws mainly upon analytical thinking—“particular aspects of experience are categorized according to some scheme of general concepts” (p. 61)—but can leave the other three capacities largely undeveloped. Multiple framing, reflective exploration of meaning, and practical reasoning are capacities distinctively well suited for the development of critical perspectives on business theories and concepts, exposing their limits, gaps, or ambiguities. Such critical discernment is important, say the Carnegie authors, as business students too often view the theories and concepts they receive not as tools “to be employed for specific purposes” (p. 6), but rather “as simple and complete descriptions of reality” (p. 6).

Bringing together these two core features of literature—its ability to provide substantive content and clarity for business theories and concepts, and its ability to foster broader capacities that enable more critical discernment of such theories and concepts—is a worthy task for the future. It is a task that can enrich literature and management initiatives by rooting them more broadly in the values and perspectives of liberal learning.

For the future, both the Aspen Institute and the Drucker Institute continue to promote “management as a liberal art” in business education. Indeed, this concept “hits the ‘sweet spot’ of the Aspen Undergraduate Business Education Consortium” (Claire Preissler, personal communication, June 17, 2014). The consortium has convened their network of undergraduate educators in 2012 and 2014 (Appendix 5 and Appendix 6, respectively). The Drucker Institute is committed to having more business professors integrate the humanities more fully into their classes (Wartzman, 2009). Indeed, as noted by the Carnegie Foundation’s BELL (Business, Entrepreneurship, and Liberal Learning) project (Colby, et al., 2011) and its vision of the future for management education, the role of the liberal arts with business, as with other preprofessional undergraduate programs and graduate programs in the professions, must be collaborative, not competitive; it must be inclusionary, not exclusionary.

The perplexities that literature and film offer us can complicate business theories and concepts, but then in turn lead to a deeper understanding of them. Indeed, it is the perplexities—and the tensions and conflicts they generate—that engage us as readers and viewers. And it is in the dramatic unfolding of the narratives of such books and films that we find new meanings and possibilities. Stories, writes Culler (2011), “are the main way we make sense of things, whether in thinking of our lives as a progression leading somewhere or in telling ourselves what is happening in the world” (p. 83). And making sense of things is at the core of both what managers do and what a liberal arts education hopes to provide.

#### POSTSCRIPT—THE LEGACY OF THE HARTWICK HUMANITIES IN MANAGEMENT INSTITUTE

Building on the legacy of the Hartwick Humanities in Management Institute, and the foundation provided by past and present business faculty who incorporate the liberal arts to teach management, the management students of tomorrow should expect and embrace the lessons and growth opportunities emerging through the liberal arts in concert with the content of business. This ongoing quest for better teaching methods and better decision making leading to a better society will continue, but it will continue without the Hartwick Humanities in Management Institute. The institute, with all of its purpose and product, has succeeded through the long-term efforts of many contributors and subscribers, but principally it has existed due to the singular efforts of its founder, John Clemens. Professor Clemens retired after the spring 2014 semester from Hartwick College, and therefore, from the institute. Hartwick College Administration has chosen to summarily suspend operations effective June 30, 2014.

The future for the institute remains unclear. Is it closed forever? Does the institute’s market niche still exist or could the institute adapt to changing market forces? What about the current customers who have contacted the college to request cases

for the 2014–2015 academic year (administration official, personal communication, May 5, 2014)? Is there some action that may yet financially support the institute to continue serving the needs of current and future customers? Will Hartwick ultimately decide to sell or lease the institute's assets to a third party, perhaps a college that has already contacted the college seeking permission to move the institute to their campus (administration official, personal communication, May 5, 2014)?

With the long list of current and prior university and college clients (Appendix 4), combined with the continued emphases by the Drucker and Aspen institutes, the call for action by the Bell Report, the development of programs like Indiana University's Liberal Arts and Management Program, and the increasing interest and discussion in the literature (e.g., Sucher, 2014; Lavelle, 2013), the authors envision an academic future that will increase its embrace of teaching business as a liberal art. This continued integration of the liberal arts and business may also better establish the field of business education as a true social science to then lead to an increased acceptance of the business discipline within liberal arts institutions.

Regardless of the institute's final outcome, the teaching of business management as a liberal art owes significant homage to John Clemens, Professor Emeritus, for his vision in creating his Hartwick Humanities in Management Institute. Furthermore, the authors expect the Clemens approach to business education will remain as the institute's legacy while also leading the field into the future. As a forerunner in merging the liberal arts with business, the Hartwick Humanities in Management Institute has presented a model for educating tomorrow's socially responsible leaders. Beginning with the written cases and film cases developed by the institute, the future will bring new literature, new art, new movies, and new technology with their own analyses and lessons to impart to students throughout the world. Perhaps equally important, these students will also bring new thoughts, new perspectives, and new vitality to the workplace that will reinforce the integrated role of business and the liberal arts. The adage that "The liberal arts prepare you for your last job, not your first" (Anonymous) may, when now combined with a business major, be updated to convey that "The liberal arts prepare you for your last job, . . . your first job," and all other jobs in between.

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## APPENDIX 1

### “Lessons from the Classics” (Clemens, 2012)

**Homer**—*The Iliad*: I started, appropriately enough, at the beginning, with Homer, a bard, a storyteller, raconteur, actors, historian, news reporter, and teacher . . . I was astonished. I had expected to be reading about ships, battle strategies, armies. But from the opening line of the *Iliad*, [‘Tell me, oh muse, about the anger of Achilles’], I knew he was far more interested in what made people tick than he was in what it took to win wars.” The Greek King, Agamemnon, . . . is arrogant and overly proud . . . He cared more about proving how much greater he was than Achilles than in motivating Achilles to use his energies to solve the problem of taking Troy . . . Agamemnon demonstrated how little he knew about keeping the commitment and support of his greatest warrior . . . As a team builder, Agamemnon turned out to be a dismal failure. (pg. 27)

Lessons from *The Iliad*: 1) Don’t make promises you can’t keep, 2) Retain your best people at any cost, 3) Beware of Hubris, 4) Be a team builder, not a team breaker, 5) Avoid prolonged wars” (pg. 31)

**Melville’s *Moby Dick***: Captain Ahab: a monomaniac on a mission. Melville’s book contains superbly relevant connections to managing and leading. Ahab is a goal-setter, he transforms a group of rag-tag sailors into committed teams. He wanted revenge, to win, to dominate Moby Dick. He provides rewards . . . the crew is amazingly motivated. They want to get the prize (pg. 43).

Lessons from *Moby Dick*: 1) Leaders are passionate, 2) Single-mindedness is an important leadership trait, 3) Build the team, 4) Obsession balances with reality, 5) Separation, initiation, return, 6) Do the impossible (Apollo 13), 7) Every organization needs a quest and a questor” (pg. 44).



“Great art can be a visual and practical metaphor for the effective leader. By looking at art, the reader will learn to think about leadership in entirely new ways.” (pg. 15).

**Michelangelo** – *David*: Marble appeared to be flawed, others refused to attempt to carve David; [Michelangelo] decided it was sound, “a friend, not an enemy” (pg. 21).

Lessons from *David*: 1) The moment of decision is more important than the moment of triumph, 2) Beware of hubris, 3) Know the decisive point, the ‘Go Point, 4) Possess laser-like focus on the problem (pg. 24).

**Plato’s *The Republic***: It reads like a consultant’s report delivered to the senior executive team of an organization in trouble. Plato had just witnessed the Peloponnesian wars. Its recommendations were way ahead of his time: Mangle by Wandering Around; Ask the right questions, innovation thrives only in small, intimate settings, entrepreneurial startups require a different leadership style than traditional organizations; he argued that leaders must stimulate an organization and slow its decline; he originated the assessment center when he noted that mere credentials are no substitute for careful observation of on the performance; and he celebrated that fact that women can frequently out-manage men, he . . . replaced boring lectures with discussion and case studies. And he invented what we now call ‘Experiential Learning’—‘Don’t just theorize, implement your ideas.’” (pg. 32).

Lessons from *The Republic*: 1) Ask questions, 2) Foster dialogue, not monologue, 3) Be a change maker, 4) Challenge the status quo. (pg. 33).

**Shakespeare**—Keen observer of leadership and power. Studies the depth of human behavior. Not only a writer and actor, also a business man and investor. Astute politician (pg. 38).

Lessons from *Henry V*: 1) Project the team into the future, 2) Create a lasting legacy, 3) Transform fear to confidence, 4) Engage each team member, 5) Offer choices, 6) Begin with a question. (pg. 40).

**Sophocles *Antigone***: Very wise about interpreting human behavior and its effects on organizations. Student of human psyche. Wrote 123 plays, learning that an organization can flourish only if its individual and organizational needs converge. Antigone means ‘born to oppose.’ Conflict between individual and organization. Creon as king made harsh decisions, ignored actions and advice of others, waited too long to reverse decision, in which time Antigone, the king’s wife and the king’s son all committed suicide. (pg. 34).

Lessons from *Antigone*: 1) Beware dictatorial leadership, 2) Avoid inflexible leadership style: Practice the art of compromise, 3) Listen, 4) Try always not to be late, 5) Work to understand the boss’ point of view, 6) Leaders must choose between individual and organization (pg. 35).

**Henry David Thoreau**—*Walden: or Life in the Woods* The corporate imperative is to simplify, to focus, “to live deliberately, to confront only the essential facts of life” (pg. 41).

Lessons from *Walden*: 1) Simplify, simplify, simplify, 2) Don’t let life become too complex, 3) Don’t live life too fast; Slow down, 4) Realize that multi-tasking does not work, 5) Slim down the enterprise, 6) Focus, focus, focus, 7) Go to the woods (pg. 42).

## APPENDIX 2: HARTWICK CLASSIC LEADERSHIP CASES

Literature-based case studies (Hartwick Humanities in Management Institute, n.d.-b):

<i>All My Sons</i> . . . . .	13
<i>All The King’s Men</i> . . . . .	15
<i>The Analects of Confucius</i> . . . . .	11
<i>Antigone: A Woman Challenges Authority</i> . . . . .	8
<i>Billy Budd, Sailor</i> . . . . .	9
<i>The Bird of Dawning</i> . . . . .	9
<i>The Book of Five Rings</i> . . . . .	11
<i>The Book of the Courtier</i> . . . . .	8
<i>Chief Joseph</i> . . . . .	6
<i>A Christmas Carol</i> . . . . .	10
<i>Churchill, Winston</i> . . . . .	7
<i>Clausewitz’s On War</i> . . . . .	8
<i>Cleopatra. Queen of Egypt</i> . . . . .	9
<i>Confucius, Machiavelli &amp; Rousseau</i> . . . . .	6
<i>Death of a Salesman</i> . . . . .	13
<i>Don Quixote</i> . . . . .	14
<i>Faust I</i> . . . . .	15
<i>Gandhi, Mahatma</i> . . . . .	7
<i>Glengarry Glen Ross</i> . . . . .	16
<i>The Grand Inquisitor</i> . . . . .	9
<i>The Great Gatsby</i> . . . . .	15
<i>Heart of Darkness</i> . . . . .	15
<i>The Henriad (Shakespeare)</i> . . . . .	13
<i>Hitler, Adolph</i> . . . . .	6
<i>The Iliad of Homer</i> . . . . .	14
<i>Jesus and the Gospels</i> . . . . .	10
<i>A Jury of Her Peers</i> . . . . .	12
<i>King David</i> . . . . .	10
<i>The Last Tycoon</i> . . . . .	16
<i>“Letter from Birmingham Jail” (M.L. King, Jr.)</i> . . . . .	6
<i>The Life of Saint Teresa of Avila</i> . . . . .	9
<i>Lincoln, Abraham</i> . . . . .	7
<i>Lord of the Flies</i> . . . . .	16
<i>Malcolm X</i> . . . . .	7
<i>The Mayor of Casterbridge</i> . . . . .	15
<i>Moby Dick</i> . . . . .	9
<i>Monster Slayer</i> . . . . .	13
<i>Muhammad</i> . . . . .	11
<i>Mutiny on the Bounty</i> . . . . .	12
<i>The Naked and the Dead</i> . . . . .	5
<i>The Odyssey</i> . . . . .	14
<i>Philoctetes (Sophocles)</i> . . . . .	11
<i>The Prince (Machiavelli)</i> . . . . .	8
<i>Queen Elizabeth I</i> . . . . .	7
<i>The Republic (Plato)</i> . . . . .	8
<i>Richard II (Shakespeare)</i> . . . . .	11
<i>The Road to Camlann</i> . . . . .	16
<i>A Room of One’s Own</i> . . . . .	13
<i>The Rule of Saint Benedict</i> . . . . .	10
<i>Saint Joan</i> . . . . .	10
<i>Shogun</i> . . . . .	11
<i>“The Song of Jeddiah Smith</i> . . . . .	6
<i>Spider Old Woman: Tales from the Hopi</i> . . . . .	12
<i>Sun Tzu’s The Art of War</i> . . . . .	7
<i>Themistocles of Athens</i> . . . . .	14
<i>Woodrow Wilson’s “Leaderless Government”</i> . . . . .	12
<i>Zen and the Art of Motorcycle Maintenance</i> . . . . .	12

### APPENDIX 3: HARTWICK CLASSIC FILM LEADERSHIP CASES

Film-based case studies (Hartwick Humanities in Management Institute, n.d.-c):

<i>12 Angry Men</i> .....	18
<i>Apollo 13</i> .....	18
<i>The Bounty</i> .....	24
<i>The Bridge on the River Kwai</i> .....	21
<i>The Charge of the Light Brigade</i> .....	23
<i>Citizen Kane</i> .....	24
<i>The Contender</i> .....	21
<i>Courage Under Fire</i> .....	19
<i>Crash</i> .....	24
<i>Crimson Tide</i> .....	22
<i>Dead Poets Society</i> .....	20
<i>Excalibur</i> .....	24
<i>The Flight of the Phoenix</i> .....	19
<i>Gandhi</i> .....	21
<i>Gettysburg</i> .....	22
<i>Glory</i> .....	22
<i>Hemer V</i> .....	24
<i>Hoosiers</i> .....	18
<i>The Hunt for Red October</i> .....	22
<i>Lord of the Flies</i> .....	21
<i>The Man Who Would Be King</i> .....	23
<i>Master &amp; Commander: The Far Side of the World</i> .....	20
<i>The Matrix</i> .....	23
<i>Mr. Holland's Opus</i> .....	20
<i>Norma Rae</i> .....	19
<i>Paths of Glory</i> .....	23
<i>Remember the Titans</i> .....	20
<i>Twelve o'Clock High</i> .....	19
<i>Wall Street</i> .....	18

### APPENDIX 4: Client List (1)

Arizona State University (AZ)  
 Arkansas Tech University (AR)  
 Averett University (VA)  
 Babson College (MA)  
 Barry University (FL)  
 Becker College (MA)  
 Bellevue University (NE)  
 Benedictine University (IL)  
 Bethany College (KS)  
 Birmingham-Southern College (AL)  
 Boston College (MA)  
 Bridgewater State College (MA)  
 Brigham Young University (UT)  
 Bryant University (RI)  
 Bucknell University (PA)  
 Butler University (IN)  
 California State University – Chico  
 California State University – Northridge  
 California State University – San Bernardino  
 Cameron University (OK)  
 Carlow College (PA)  
 Carnegie-Mellon University (PA)

Central Texas College (TX)  
 The Citadel (SC)  
 Claflin University (SC)  
 Clarkson College (NE)  
 Colby-Sawyer College (NH)  
 College of Staten Island (NY)  
 College of William & Mary (VA)  
 Cornell University (NY)  
 DePaul University (IL)  
 Drexel University (PA)  
 Duquesne University (PA)  
 East Carolina University (NC)  
 Eastern Washington University (WA)  
 Eckerd College (FL)  
 Edison State College (FL)  
 Elon University (NC)  
 Empire State College (NY)  
 Fairmont State University (WV)  
 Florida Memorial University  
 Georgia Southern University  
 Gonzaga University (WA)  
 Green River Community College (WA)  
 Hanover College (IN)  
 Hartwick College (NY)  
 Harvard University (MA)  
 Henderson State University (AR)  
 High Point University (NC)  
 Hodges University (FL)  
 Houghton College (NY)  
 Idaho State University  
 Kent State University (OH)  
 Keuka College (NY)  
 Illinois Central College (IL)  
 Ithaca College (NY)  
 James Madison University (VA)  
 John Carroll University (OH)  
 Johns Hopkins University (MD)  
 LeMoyne College (NY)  
 Lesley University (MA)  
 Linfield College (OR)  
 Long Island University (NY)  
 Lourdes University (OH)  
 Loyola College (MD)  
 Loyola University (LA)  
 Loyola University – Chicago (IL)  
 Louisiana State University (LA)  
 Lynchburg College (VA)  
 Manhattanville College (NY)  
 Marquette University (WI)  
 Mary Baldwin College (VA)  
 Menlo College (CA)  
 Michigan State University (MI)  
 Mid-American Christian University (OK)  
 Millsaps College (MS)

Minnesota State University – Mankato (MN)  
 Minot State University (ND)  
 Montana State University (MN)  
 Montreat College (NC)  
 Morehouse College (GA)  
 North Carolina State University (NC)  
 North Central College (IL)  
 Notre Dame University of Maryland (MD)  
 Ohio State University (OH)  
 Oregon State University (OR)  
 Pace University (NY)  
 Pacific University (OR)  
 Pellissippi State Technical Community College (TN)  
 Perm State University (PA)

#### APPENDIX 4: Client List (2)

Pepperdine University (CA)  
 Pittsburg State University (KS)  
 Point Park University (PA)  
 Providence College (RI)  
 Purdue University (IN)  
 Purdue University North Central (IN)  
 Regent University (VA)  
 Rensselaer Polytechnic Institute (NY)  
 Rhodes College (TN)  
 Roanoke College (VA)  
 Rollins College (FL)  
 Saint John Fisher College (NT)  
 St. Louis Community College (MO)  
 Saint Louis University (MO)  
 Saint Mary's University (TX)  
 Saint Lake Community College (UT)  
 San Francisco State University (CA)  
 Seton Hall University (NJ)  
 Southern Illinois University (IL)  
 Southern Methodist University (TX)  
 Southwestern College (KS)  
 Spring Hill College (AL)  
 SUNT @ Binghamton (NY)  
 SUNY @ Buffalo (NY)  
 SUNY @ Farmingdale (NY)  
 SUNT @ Oneonta (NY)  
 SUNY @ Oswego (NY)  
 SUNY @ Plattsburgh (NY)  
 Syracuse University (NY)  
 Texas Christian University (TX)  
 Temple University (PA)  
 Texas Tech University (TX)  
 Trevecca Nazarene University (TN)  
 Tufts University (MA)  
 University of California – Los Angeles (CA)  
 University of Alabama (AL)  
 University of Arizona (AZ)  
 University of Baltimore (MD)  
 University of California – Merced (CA)  
 University of Central Arkansas (AR)  
 University of Colorado - Boulder CO)  
 University of Dallas (TX)  
 University of Delaware (DE)  
 University of Georgia (GA)  
 University of Illinois – Springfield (IL)  
 University of Iowa (LA)  
 University of Kentucky (KY)  
 University of Maryland (MD)  
 University of Memphis (TN)  
 University of Minnesota (MN)  
 University of Mississippi (MS)  
 University of Missouri (Columbia) (MO)  
 University of Nebraska – Lincoln (NE)  
 University of Nevada – Reno (NV)  
 University of New Mexico (Albuquerque) (NM)  
 University of North Carolina (Chapel Hill) (NC)  
 University of North Carolina – Asheville (NC)  
 University of North Carolina – Pembroke (NC)  
 University of North Carolina –Wilmington (NC)  
 University of Oklahoma (OK)  
 University of Oregon (OR)  
 University of Pennsylvania (PA)  
 University of Pittsburgh (PA)  
 University of San Diego (CA)  
 University of Science & Arts of Oklahoma (OK)  
 University of Sioux Falls (SD)  
 University of South Carolina – Aiken (SC)  
 University of South Carolina – Columbia (SC)  
 University of South Carolina – Sumter (SC)  
 University of Southern California (SC)  
 University of Tennessee (Knoxville) (TN)  
 University of Tennessee – Martin (TN)  
 University of Texas – Austin (TX)  
 University of Texas – San Antonio (TX)  
 University of Toledo (OH)  
 University of Utah (UT)  
 University of Virginia (Darden School) (VA)  
 University of Washington (WA)  
 University of Wisconsin – Eau Claire (WI)  
 University of Wisconsin – Green Bay (WI)  
 University of Wisconsin – Madison (WI)  
 University of Wisconsin – Milwaukee (WI)  
 Villanova University (PA)  
 Virginia Military Institute (VA)  
 Wake Forest University (NC)  
 Washington & Lee University (VA)  
 West Liberty University (WV)  
 Western Connecticut State University (CT)  
 Western Kentucky University (KY)  
 Whither College (CA)

**APPENDIX 5: ASPEN UNDERGRADUATE BUSINESS  
EDUCATION CONSORTIUM, 2012–2013  
PARTICIPATING INSTITUTIONS**

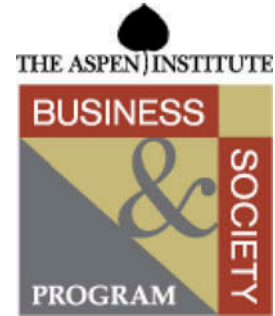


**Aspen Undergraduate Business Education Consortium**  
*2012–2013 Participating Institutions*

Alma College  
Augsburg College  
Augustana College  
Babson College  
Bentley University  
Cass Business School\*  
Copenhagen Business School  
Cornell University\*  
Dominican University of California  
ESADE Business School  
Franklin & Marshall College  
Georgetown University  
Georgia College & State University  
La Salle University  
New York University  
Northwestern University  
Philadelphia University  
Portland State University\*  
Rice University\*  
Santa Clara University  
Southwestern University  
Syracuse University  
The College of William & Mary  
The George Washington University  
The University of North Carolina at Chapel Hill  
The University of Texas at Austin\*  
Universität St. Gallen  
University of Denver  
University of Michigan  
University of Notre Dame  
University of Pennsylvania  
University of Richmond  
University of San Diego\*  
University of St. Thomas  
University of Virginia  
University of Wisconsin – Madison\*  
Villanova University\*  
Wake Forest University

Washington and Lee University\*  
Yeshiva University\*  
\*Joining the Consortium for the Denver meeting

**APPENDIX 6: ASPEN UNDERGRADUATE BUSINESS  
EDUCATION CONSORTIUM, 2014–2015  
PARTICIPATING INSTITUTIONS**



**Aspen Undergraduate Business Education Consortium**  
*2014–2015 Participating Institutions*

Augsburg College  
Bentley University  
Boston College  
Boston University  
Bucknell University  
Claremont-McKenna College  
Clark University  
Copenhagen Business School  
Cornell University  
Dominican University of California  
ESADE Business School  
Franklin & Marshall College  
Gonzaga University  
Lehigh University  
Miami University (Ohio)  
National University of Singapore  
New York University  
Rochester Institute of Technology  
San Francisco State University  
Santa Clara University  
Seattle University  
Syracuse University  
Texas Christian University  
The College of William & Mary  
The George Washington University  
The University of North Carolina at Chapel Hill  
The University of Texas at Austin  
University of California, Berkeley  
University of Michigan  
University of Pennsylvania  
University of Richmond  
University of San Diego  
University of St. Gallen

University of Virginia  
University of Wisconsin – Madison  
Utah State University  
Villanova University  
Wake Forest University  
Washington and Lee University  
Yeshiva University

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