

Paper 5033-2020

The Secret to Finding the Right Talent in Tech: Why Artists Can Be Your Greatest Asset

Miranda Wickett, Ivey Business School

ABSTRACT

We are all looking for talent. Talent who will stay with our companies and help them grow. We are looking for great cultural fit– people who communicate well, work hard and get the job done. If you think finding people with more STEM is your answer, you might want to shift your perspective. Learn why and how dancers, actors, artists and performers will change the face of your team for the better. We will consider how empathy, teamwork and communication skills are developed through the arts and how they can help your existing technical team of developers, analytics professionals and managers grow. We will outline why adding people with significant arts training can help your team thrive, bring unique perspective and **disrupt the 'way things have always been done'**. We will also consider what creative, active learning looks like in a traditional business classroom and why you should ask about learning styles and varied experience while recruiting. The arts are the original immersive and experiential pedagogy – leaders in active learning. **Contemplate how adding "A" to STEM could be your secret weapon in building perspective, keeping clients happy and rounding out your work space!**

INTRODUCTION

I was sitting comfortably in my seat at a presentation about the future of AI. The main topic of conversation was ethics and training. Who is going to train the people who train/write algorithms? How can we (as educators) impact the educational experience? How can we prepare for the concerns that are going to be coming our way? **The conclusion was...more STEM (Science, Technology, Engineering and Math).** This confused me. What about empathy? Are we going to turn the machines **over to be taught by... human machines? What are their values? Would they value profit, ROI's and efficiency** over human lives? This world is full of shades of grey - very little is black and white. It sent a chill down my spine, so I spoke up, which lead to a spirited discussion about our biases, education and who should be involved in training the next generation of Artificial Intelligence and Machine Learning users/builders.

Being new to the educational tech industry, I wasn't sure if my skills would be useful or transferrable. It turns out there is lots of room for artists in this industry. I began to think about all the skills I learned, how I learned them and how they are helpful to me in my vocation of teaching and also how they have benefited my team and my job in technology over the last few years.

We need creativity in our companies more than ever. According to LinkedIn Learning the most sought after soft skill (for the second year in a row) is creativity. Collaboration, adaptability and emotional intelligence also top the list (Lazzaroni, para 3). These qualities are all cultivated through the arts. Some examples can be found at the end of this paper.

As a staunch arts advocate and practitioner, my solution to this gap in philosophical and human-centred technology is to go deeper into the humanities and liberal arts to harness the intelligence of highly trained performance artists. These people can help provide some other perspectives within your traditionally STEM-trained teams.

I'm confident that your company should hire highly trained dancers, actors and performers rather than continuing to fill out your team with more quantitative humans. Certainly, the vast majority of technical teams need to be largely made of engineers, scientists and people with quantitative skill. The key is, not ALL of them should have this background. Diversify!

HIRING

Why and when do we stop thinking of building well-rounded work teams? Is it because of quick turn over? Deadlines? Think about creating great teams who complement each other for the long term, otherwise you are going to fall into a cycle of recruitment and short term hiring, which can be very costly. When people are happy in their teams, they are likely to be more collaborative and that might lead to more stability. Technology changes quickly, and so does the talent (Lemieux & Thornton, 2018). With their innovative hiring practices (that look beyond the traditional interview/resume) e-commerce giant, Shopify has been able to retain their employees by creating multi - dimensional teams who are interdependent and **respectful of one another's talent**. In 2012, only 0.42% of Shopify's workforce left the company voluntarily (Beale, 2014).

According to Slack's co-founder and CEO Stewart Butterfield, he credits his studies in philosophy for his ability to write clearly and track arguments from all angles (Forbes, 2015). The company also hired Anna Pickard as editorial director. Ms. Pickard holds a degree in theatre and has brought whimsy and the humanness needed to bring this team communication software to life. If a large technology company has philosophers and trained thespians in its C-suite, **don't you think yours will benefit from a few creative thinkers?**

Tobias Rees (Founding Director of the Transformations of the Human program at the Berggruen Institute) suggests that until fairly recently in history, (in most Westernized countries) intelligence has helped differentiate humans from machines and animals. He posits that humans have been characterized by intelligence, animals are seen as those with instinct and machines are mechanical. But as machines **gain more of this 'intelligence' there is a burden on companies to understand their philosophical responsibilities**. In order to move forward, he says, **"we need philosophers and artists working alongside computer and software engineers"** (Rees, 2019). He felt so strongly about the triad of art, philosophy and engineering that in 2016 he left a very distinguished career in academia because he

was struggling with the siloed experience in education; each department was contained unto itself. He strives to build a new model for education where we can shift the paradigm and integrate arts and philosophy to better understand the needs and skills of tech practitioners of our future (Rees, 2019).

If you are hoping to see change within your teams, I advocate for broadening your hiring funnels to look for candidates with alternative, arts-based experience or consider hiring actors, dancers or theatre people who are hoping to change their vocation. Do you want data storytellers and presenters? Hire an actor! Do you need better communication, content and copy? Hire a creative writer! There are so many places to expand your team to help make a cohesive and multi-faceted work experience that will serve your clients better by harnessing traditionally ignored talent.

THE TALENT GAP

Employee churn is expensive. It affects not only the departed employee's team, but also impacts the HR department and often customer service or sales. Productivity of **each employee (because they are trying to 'staff the desk' of their lost colleague)**, the amount of supervision and on-boarding it takes to get someone up to speed **and the company's ability to maintain service, these are all impacted.**

From my limited time in the tech field, I've seen gaps in teams and many people leaving positions quickly. Building a highly technical team is great, but how do you manage that team? This, too quickly, can become a 'too-many-cooks-in-the-kitchen' scenario where you'll have similar personalities and skills clashing. How does the team communicate? Generally speaking, there are those that do and those who manage the 'do-ers'. Who communicates between "do-ers" and managers? Those who understand empathy, how to read body language, how to communicate emotions, manage realistic timelines and all the 'extra' that is largely unseen are going to be your greatest asset. Soft skills (often included in the toolbox of a unicorn AI translator) are what makes them so untouchable. Soft skills help technicians bloom to understand how to manage other technicians, tell stories, set reasonable goals and know how and when to push their teams because they understand the process of data, technology and coding.

In their book, *The Second Machine Age*, MIT Professors Erik Brynjolfsson and Andrew McAfee discuss the idea that technology will be used for procedural and routine tasks (things like data entry and menial tasks that can and should be automated). This will free up the creative and human-connected opportunities that are driven by data (Brynjolfsson & McAfee, 2014). Around the same time, Richard W. Samson, a writer, consultant and thought leader, predicted that the demands for high-tech jobs would outnumber those who were able to fill them (likely in the computer science field). This has, in fact, come true. He, too, **suggests that "highly human" jobs/skills/work "are things that are too quirky, unpredictable, emotional, or intuitive to program or automate— skills like perceptiveness, awareness, responsibility and caring" (Samson, 2013).** If Samson, Brynjolfsson & McAfee are correct, there will be great opportunity for humans to think creatively, solving more strategic problems and building the business and relationships with clients and co-exist with technology as it continues to grow.

In McKinsey & Company's Insight Report from 2017, they suggest that one third of senior leadership struggle with finding talent and note this is a top challenge within their portfolio. They suggest that there are fewer workers who will deliver results but they are harder to retain. (Keller & Meaney, 2017). A few short years later, skilled developers are still hard to find. The problem is translation. If you speak the language of technology (coding) and also can translate that (communication, storytelling and **empathy**) **you could be dubbed 'a unicorn'**. The unicorn in the tech industry is someone who has both the quantitative skill and the communication skill; rare and magical! Unicorns who have both the technical skills and the translation/presentation abilities but with these skills come many opportunities, which can be really hard to pass up!

IDEAL CANDIDATES (OR THE MYTH OF AN IDEAL CANDIDATE)

If/when you find these people - how do we best use their skills? Are there really enough hours in the day that someone is able to use their very deep technical skills, presentation skills and empathy skills without burning out? Do you really have the money to hire them - and retain them? Likely not. They can go anywhere **because of their skill set... and they often do!**

This is not a new idea, but I propose we find ways to build unicorn teams instead of relying on individuals. In teams, skills overlap, collaboration is key and (likely) **satisfaction is high. Delightfully trite sayings like, "It take a village" or "No person is an island" apply here. What if instead of hiring individuals (who, when they choose to leave will have a huge negative impact on your disjointed teams) we consider skills, personality, collaboration and actual fit? This way, when (it will eventually happen) someone chooses to move to Italy with their spouse or to Oregon to be closer to family, your team doesn't implode and you aren't forced to hire the next warm body as a good fit. You can wait for a great fit!**

Companies are often looking at hiring needs and details at a single job position level, when they should be stepping back to look at the overall team. Character Leader researchers Seijts & Crossan believe that best hiring practices and retention **might be possible if you go beyond someone's skillset** to their values, virtues and traits which can be better indicators of success, longevity and organizational excellence (Seijts & Crossan, 2017). You will find that many of these values, traits and leadership dimensions are cultivated through the arts. You need heart, you need talent, you need a good coach. Each person supporting one another, in a community, where our skills overlap and complement each other. I urge you to look for overall fit – not just technical fit.

At Slack, account managers are afforded respect from their technical counterparts because they have the ability to manage relationships and get to the root of what customers want while the coders plug happily and skillfully away to build what has been promised to the customers (Forbes, 2015). In this scenario, account managers have enough technical expertise and experience that they are not ignorant of deadlines and realistic expectations for delivery to customers. They **understand and respect the process and structure of what coders can do, they don't over-promise, putting the whole team in a touch spot. If they didn't have some**

overlap in their understanding, this wouldn't be as cohesive and respectful of a team. This brings us back to hiring a balanced team. Let me share with you what performing artists know, how they hone that knowledge, why they are a good fit in tech and what to look for when assessing their resumes.

LEFT BRAIN VS. RIGHT BRAIN

It has been said that those who are left-brain dominant are more analytical or are logical thinkers while the right-**brain dominant are creative and artistic**. NPR's Tania Lombrozo sat down with cognitive neuroscientist Kara D. Federmeier to discuss **"The Truth About The Left Brain/Right Brain Relationship"**. According to Federmeier, neuroscience suggests that we use both sides of our brain to function throughout most of our days. She made some interesting points about the two hemispheres of the brain that I think are particularly poignant in regard to how tech/non-tech roles can work together:

"Processing within each hemisphere relies on a rich, dense network of connections. The corpus callosum that connects the hemispheres is big for a fiber tract, but it is tiny compared to the network of connections within each hemisphere. Physically, then, it doesn't seem feasible for the hemispheres to fully share information or to operate in a fully unified fashion. Moreover, in a lot of cases, keeping things separate is (literally!) the smarter way for the hemispheres to function. Dividing up tasks and allowing the hemispheres to work semi-independently and take different approaches to the same problem seems to be a good strategy for the brain ... just as it often is in a **partnerships between people.**" (Lombardo/Federmeier, 2013).

In an administrative role, **I was once asked if I could 'wrap a present for a distinguished guest' because I was artistic and creative. Until recently, I felt really turned off by this request. Do they think I'm unintelligent and am only able to make things look pretty?** This is a frequent social stereotype for dancers and performers and some of us (myself included) have a bit of a chip on our shoulder about being looked down upon. We are made out to be caricatures of people who are chronically late, unconcerned with detail and just throw things together at the last minute. **"We" are actually quite the opposite and use both sides of our brain to curate movements with incredible detail, nuance and timing!** I realize that this colleague of mine **didn't express it well, but perhaps considered** that I had the body awareness, tactile function and penchant for aesthetic design to likely complete this task more **skillfully than she could... or at least that's what I'm now choosing to believe. If more people understood what 'being creative' means, perhaps our skills would be used more effectively. Until then, don't make 'creative people' feel less-than** by asking them to do tasks you think are frivolous. Ask them (as Federmeier suggests) to tackle a task you are struggling with from a different perspective. We may just surprise you!

ARTISTS AND THEIR SKILLS

People vastly underestimate the intelligence of artists! Think about someone who is able to retain lines for a 3 hour play, where they are supposed to stand during every moment of that play, who might also be able to remember the tones, notes

and lyrics and probably will commit some movement to memory. After that, they'll have to get on stage, remember everything and execute it in front of hundreds of strangers. Brave, intelligent, talented. So why do we have such a hard time recognizing some of these skills as transferrable?

Have you even met a highly trained arts professional? **"The show must go on"...** always. They are able to learn on-the-go, make things work, improvise (with context) to make it look like nothing has gone wrong. They are also highly **underpaid and are often working contract to contract. Imagine how they'd like to have a steady paycheck, maybe support a family? Now, imagine those skills in your company. They will run 'the show' and you'll never have to worry about a thing.**

These skills are under-used, under-valued and just plain overlooked. These people work hard, tour long hours away from families and are hyper adaptable. These people are paid peanuts and usually garner little respect (**until they are 'discovered overnight'... which usually takes upward of approximately 10 years and has everything to do with being lucky**). How might they react if you (a technical person) offered them long-term work that paid well and recognized their intelligence by investing in them with technical education? (or recognizing them as intelligent at all!) **Likely, they'd be loyal, thankful and they'd work just as hard for you.**

WHAT ART TEACHES

Specifically in the areas of drama, theatre and dance, (any stage performance), you will find very skilled communicators. These people will have honed their communication skills to a higher degree than most of their counterparts.

Dancers develop spatial awareness, poise, grace and are great readers of body language. Every movement is picked apart in front of the mirror for much of their formative years. Believe me when I say, nuances, facial expressions, head angles, **physical ticks... they are noticed by dancers. This is harnessed in the business / technology world reading the room during a pitch and understanding what the clients want - not just what the client says.** There is more to communication than simple words. There is nuance in voice and body which can help you glean much more. Dancers will be able to pinpoint that **'gut feeling' and articulate that there is something exciting or something amiss.**

Not only do actors have to remember their blocking (where to go on stage and where they need to say which lines), they have to remember often lengthy lines, and embody the spirit of a character. They are exceedingly gifted at public speaking because they can read a room and often tailor their presentation to the audience **who will be receiving their work. Nuance again...**

There are many talents that are developed through the study and pursuing of an artistic career. Among them are empathy, team work and communication.

EMPATHY

It's the ability to really sit in, and understand how others are feeling – taking on the aches and joys of others. It can be exhausting but really important to

understanding others. Imagine, if you will, a client who is unhappy but has no plans to tell you they are shopping around with your competitors. Those with empathy will likely be able to manage that relationship in a way that pre-empts their **dissatisfaction. They'll be having honest conversations about the pain points of the business** and likely will feel when something is up before the client is shopping around. **Anticipating client's needs (and having handy data points to speak to,** provided by the insights of our peers in the technical side) can help empathetic, client facing relationship managers keep things healthy with data points from their gut and from their spreadsheet; a two pronged approach that connects the human and the machine.

If you have ever seen people in the arts get 'overly emotional' from your point of view, think again. It's a superpower! Being able to relate to other humans in a way so profound that you can feel their fear, their strength, their joy and sorrow? **Consider how that allows people to 'see the future', knowing their audience and how they will react during a marketing pitch? This is where you'll harness that superpower and use it (for financial gain, possibly).** While empathy is traditionally connected with pain, suffering, and sadness or looked upon as a weakness, consider if the tech sector begins to embrace a skill like this. Could you imagine how powerful that would be?

TEAMWORK AND COMMUNICATION

You are one of two people on stage. The lights are hot on your skin and you are nervous because there are 1000 eyes locked on you. The other person on stage flubs a line or just goes blank. What happens next? Within seconds, (so the **audience doesn't notice**) **you need to assess the situation, understand what is happening to your peer, and get things back on track.** You have less than three seconds to 1) stop the show, stomp around like a diva and blame the other person 2) **realize they are stuck and say their line in a way that doesn't seem strange for your character and kindly helps them back into the scene. This is teamwork at it's very best!** These are the skills of the inventive, tactful and supportive professional you hope to hire. In moments, the person who has forgotten their line must accept their mistake, move on quickly and accept the help their peer has so gracefully extended. Both actors on stage are building not only their teamwork skills, but they both have left their ego at the stage door and been able to tackle a difficult and time sensitive task while communicating with one another on a level most of us **couldn't** muster.

EMBODIED KNOWING

Performers not only hone their empathy, team work and communication through the arts and the iterative artistic process, but they also develop time management, dedication, discipline, group think/community mentality and know what it means to sacrifice.

Dancers and actors use corporal movement or embodied knowing, which is **intelligence that lives within us, based in movement and experience. It's a way of understanding the world from a physical sense and a way of knowing others**

through body awareness, spatial awareness and social understanding. This is not **'energies' or auras. It's clues from others and knowledge that lives in our bodies** based on lived experience. It **may seem 'silly' that our bodies have memories that can't be communicated through words. It's a nuanced understanding of ourselves,** others and the space. **It's also very difficult to assess in a classroom because our systems of education around the world don't leave room for play, kinesthetic and social learning.** Embodied knowing has been widely studied and documented in the dance, theatre and yoga community for more than 5 decades and is now making inroads in areas of neuroscience. Think about being able to ride a bike (you may not have done it for 10 or 15 years) but your body remembers what to do. Your body has the knowledge of the balance & spatial awareness necessary to resist gravity and also maneuver past physical objects (cars, pedestrians or roadblocks) that might be in your way. You can write down the steps of how to ride a bike, but you **can't do it for anyone else.** Embodied knowing can help develop soft skills like empathy, emotional intelligence, communication and reading the room.

There are many examples of these skills driving success in the business world. **Jane Collier's story is a great one. In 2019 Dance Magazine** ran an article about corporate manager Jane Collier from Walgreens Boots Alliance and how she continues, as an adult, to take dance classes. From her story we can see her tenacity to overcome body and age stereotypes, her ability to multitask (Jane earned three degrees - Economics, International studies and French with a minor in Mandarin) and the love she has for the art (Schrock, 2019). She attributes her confidence in presentations to her continued dance education. Techniques that **she's honed over years** in the dance classroom and on stage have helped her to cope with stressful presentations or big client meetings that many of her peers could benefit from (Schrock, 2019).

EXPERIENTIAL LEARNING

In order to make art, you have to participate (most of the time). There is a whole **philosophical debate here that someone's inactivity in an artistic space could be considered art,** but I digress. For the purposes of this paper, in order to make art, you have to plan, engage and do! Highly trained musicians, dancers and actors are great at rolling up their sleeves, jumping in to a project and solving a problem that **has a hard deadline... the arrival of a paying audience. Consider the creative** process as seen in Figure 1 from the Ontario Arts Curriculum from grades 1 – 8.

It's very similar to the 5 stages of design thinking process from the Interaction Design Foundation (Dam & Teo, 2020) of Empathize, Define, Ideate, Prototype, and Test. (Figure 2) Dancers and creative thinkers have been doing some version of this for decades, but Design Thinkers now use a modified version of the creative process in business and technology (Figure 2). In this case, we can assume that imitation is the highest form of flattery. Either process is experiential in nature: process-driven, reflective and iterative which is an important part of learning to develop traits in artists that are useful in the tech industry.

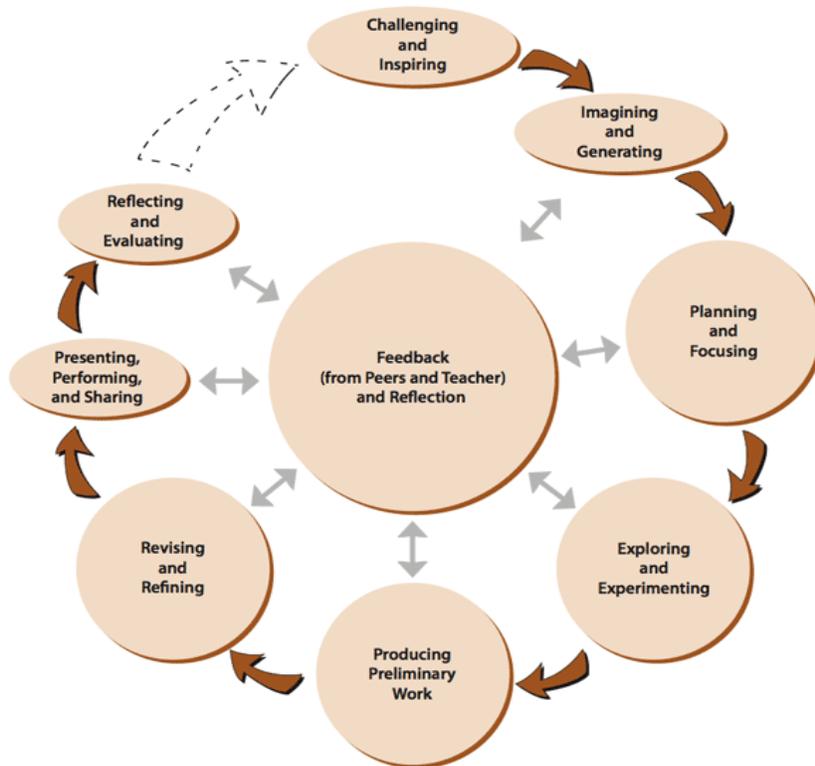


Figure 1. The Creative Process: Ontario (Canada) Arts Curriculum (2009)

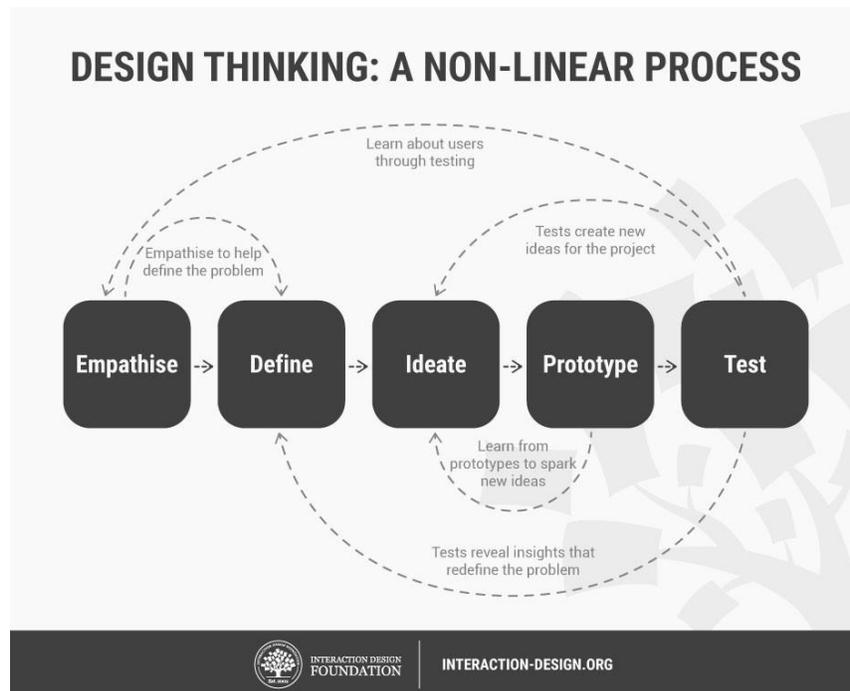


Figure 2. Interaction Design Foundation's 5 stages in the Design Thinking Process

Beginning to gain traction in higher education, secondary schools and post-degree programming is the practice of experiential learning over rote learning. The arts have been doing **experiential learning forever! It's the nature of the craft. Each time**

you see artistic work on a resume, you can assume that person has engaged in an experience similar to a co-op or internship. When faced with the chance to hire someone – do you choose someone who has arts? The simple answer is YES! If you find someone who has balanced their academic schedule and managed grades in **the 70s, 80's or higher** while maintaining a part-time job, band rehearsals and the **school play... hire them. They will likely be** some of the more active and resourceful members of your team (and you might even get a jazz-hand or two). A jazz hand can make people laugh – never underestimate laughter and connection on your team.

According to Maclean's, liberal arts students are now a hot commodity in the finance and technology sectors (Lewington, 2019). Throughout the article, the author makes a point of connecting these hires to the co-operative / experiential learning models in higher education and the opportunities these experiences have afforded the arts degree scholars. Without these **hands-on initiatives and internships, I'm** not sure the direct link could be seen for the majority of the population. So, what if this newfound interest in Liberal Arts graduates is actually due to an educational shift and successful governmental policy initiatives to stimulate the economy by connecting theory to practice? What if higher education institutions are doing a better job of preparing students for the current job market by collaborating with industry? We are finally seeing educational change in support of different kinds of learning! There is finally space in the workforce for the Liberal Arts and Humanities graduates who are said to be philosophizing to themselves while sitting alone in their **parents' basements.**

From what I have read, researched and experienced, I suspect it is not the English major that is sought after, but rather someone with experience and highly-honed communication skills. If we know this to be true, artists and performers are an overlooked segment of the tech workforce. If we can see employers' views change for students in the humanities and liberal arts, think of the changes possible if people began to respect the arts? I suggest that these artists have the sought after skills to help round out a technology team from an untapped talent pool. Not only do highly trained arts professionals possess all of the above skills (cultivated through experiential learning and iteration), but they likely also have a fairly magnetic **personality. People like to be around them. They connect people... and isn't that great for an organization's moral and effectiveness?**

PERFORMERS IN THE TECH INDUSTRY

There is something that happens in the arts, building something in concert with others while using your body. There is something special and scary about sharing something you made with others. You are using your instrument (body for dancers, voice for singers, both of those things for actors) and connecting publicly with your emotions. That is brave. In that time, you create a bond that is very difficult to break, no matter if you are doing a high school play, community theatre, or mounting a show **on Broadway. Even if it's not** your cup of tea for entertainment, **you've got to give them credit for** their dedication, bravery and talent. Having these kinds of personalities will help to bond your team, create collaboration and trust.

Conversely, artists may get restless as they are used to project based, highly collaborative work well with camaraderie and connection. So in the new world of work – can you afford a little flexibility for them to continue doing something **creative? Artists will work well in both process or product centric work... but you** have to find the right ones.

I'm not saying that all artists will make good additions to your team. There are **some who will identify themselves as 'an artist' and will come across as lazy and flighty** – and maybe they are. Maybe they are the ones who give the rest of us a bad name. But maybe they really see the process as the product. Likely, these are not the people to round out your team. There are signs on a resume that will help you identify if this is a highly trained performer who executes or a process-focused artist.

TIPS TO PINPOINT ARTISTIC TALENT

When **scanning 'an artists' resume** – you are looking for highly trained people, educated in traditional school, highly emotionally intelligent, possessing great communication skills. These people know how to deliver on a deadline. Good work experience over a long period of time or those who have sustained or cyclical **contracts. They have been hired back... have shown up for work and gone back! Look for people who have supplemented their artistic work with more 'traditional work'** – even if it is waiting tables. They know how to multitask, connect with people, schedule and organize themselves and others. Beware of those who are **funded by family and somehow able to live with one or two 'opera gigs' a year...** they are likely not going to show up for your company long-term. The grit often **doesn't live in those people. Grit is what you are looking for.**

CONCLUSION

If we take a lesson from the arts, perhaps we will have more vulnerability and more collaboration with one another. After all, as humans, we want to be loved, appreciated and to be a part of a community. If you are missing that sense of community in your team, department or organization and need some glue to bind your team, you know where to look.

As more and more jobs are being automated with technology, we'd expect that more STEM would be needed. However, I think with the adoption of more technology for use to automate simple, every day tasks, there is MORE room for artists, communicators and **people's people to work on the human-centred work, creativity and innovation.** Technology is on the rise, but so are the multi-talented artists who are ripe to enter this sector and make a big, beautiful splash. So, go **on... hire one of us!**

REFERENCES

- Anders, George (2015) That "Useless" Liberal Arts Degree Has Become Tech's Hottest Ticket.
<https://www.forbes.com/sites/georgeanders/2015/07/29/liberal-arts-degree-tech/#5cb01b66745d>
- Beale, T. (2014, March 5). Why Voluntary Turnover is Unimaginable at Shopify. Retrieved February 25, 2020, from <https://www.achievers.com/blog/voluntary-turnover-unimaginable-shopify/>
- Brynjolfsson, E., & McAfee, A. (2018). *The second machine age: work, progress, and prosperity in a time of brilliant technologies*. Vancouver, B.C.: Langara College
- Dam, R. F., & Teo, Y. S. (2020, January 9). 5 Stages in the Design Thinking Process. Retrieved January 27, 2020, from <https://www.interaction-design.org/literature/article/5-stages-in-the-design-thinking-process>
- Keller, S., Meaney, M. (2017). "Attracting and retaining the right talent", McKinsey & Company, Insight Report.
- Lazzaroni (Pate), D. (2020, January 13). The Skills Companies Need Most in 2020- And How to Learn Them. Retrieved February 27, 2020, from <https://learning.linkedin.com/blog/top-skills/the-skills-companies-need-most-in-2020and-how-to-learn-them>
- Lemieux, J.-M., & Thornton, L. (2018, September 2). For tech workers, it's about more than money. Retrieved February 25, 2020, from <https://www.theglobeandmail.com/business/commentary/article-for-tech-workers-its-about-more-than-money/>
- Lewington, J. (2019, April 29). An arts degree could get graduates a job in the tech sector. Retrieved February 25, 2020, from <https://www.macleans.ca/education/yes-you-will-get-a-job-with-that-arts-degree/>
- Lombrozo, T. (2013, December 2). The Truth About The Left Brain / Right Brain Relationship. Retrieved February 25, 2020, from <https://www.npr.org/sections/13.7/2013/12/02/248089436/the-truth-about-the-left-brain-right-brain-relationship>
- Ontario. (2009). *The Ontario curriculum, grades 1-8: The arts*. Toronto: Ministry of Education and Training.
- Rees, Tobias. (2019) Quartz: Why Tech Companies Need Philosophers - And How I Convinced Google to Hire Them <https://qz.com/1734381/why-tech-companies-need-to-hire-philosophers/>

Samson, R. W. (2013, May-June). Highly human jobs: as automation takes many occupations out of people's hands, there is still much that humans can do to stay occupied, well-paid, and even happy. By letting go of our search for tasks that robots and computers can do better, we should be developing and leveraging our hyper-human skills, such as caring, creating, and taking responsibility. *The Futurist*, 47(3), 29+. Retrieved from <https://link-gale-com.proxy1.lib.uwo.ca/apps/doc/A327236937/AONE?u=lond95336&sid=AONE&xid=f46f4f66>

Schrock, Madeline (2019) The Corporate Manager Still Takes Ballet - and She Says it Helps her Slay Presentations <https://www.dancemagazine.com/jane-collier-ballet-2640057995.html>

Seijts, G. H., Crossan, M. M., Carleton, E. (2017). Embedding leader character into HR practices to achieve sustained excellence. *Organizational Dynamics*, 46(1), 30 – 39. Doi: 10.1016/j.orgdyn.2017.02.001

CONTACT INFORMATION

Your comments and questions are valued and encouraged. Contact the author at:

Miranda Wickett
Ivey Business School
519.661.3176
mwickett@ivey.ca