

Applied Leadership and Management in the Workplace

Module Assignment Submission

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Developing the Learning Organization

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Introduction

This research aims to explore strategies for developing a strong learning organization, particularly within educational institutions. In today's competitive landscape, organizations must prioritize continuous growth and adaptability. The study examines key components of a learning organization, including aligning staff needs with institutional goals, fostering collaboration, and enhancing leadership. These elements are crucial in creating a culture that supports professional development and innovation, ensuring that educators not only excel in their subject matter but also in managing educational processes and contributing to organizational success.

When instructors' teaching methods and expectations align with the broader goals of the institution, they are more likely to feel committed and loyal to the organization, leading to improved performance and a cohesive learning environment. Effective leadership and ongoing professional development are key in achieving this.

While applicable to various fields, this research focuses specifically on dance education. With increasing competition in the private sector due to the decline of state art schools, dance instructors must now combine artistic expertise with managerial skills to thrive in this evolving landscape.

1. Introduction to Learning Organizations

Establishing a learning organization involves several key stages, regardless of size. Essential steps include creating a solid foundation, ensuring conscious education for both teaching and administrative staff, and transforming job-related relationships to promote cooperative knowledge sharing. Additionally, implementing effective electronic communication across the organization is crucial for facilitating collaboration and information flow. These strategies enhance the organization's ability to adapt and grow by meeting the evolving needs of personnel and fostering a culture of continuous learning and development. By prioritizing these elements, institutions can cultivate a dynamic learning environment that supports all members. wledge and principles for meeting the needs of the personnel. Additionally, the configuration of electronic communication between all parts of the institution determines the steps to be practically taken to implement it (Argote et al., 2021; Antunes & Pinheiro, 2020; Leithwood et al., 2021; Nguyen & Ng, 2022; Errida & Lotfi, 2021).

1.1 What is Critically Assessed

What is critically assessed is whether there is a special need for a teacher of dancing to become a pedagogue-clinician. If it exists, what pedagogical insights can it bring to specialists in this area who are also involved in basic professional training as part of the university curriculum? We expect the answer to emerge during the subsequent presentation of the provisions of pedagogy, psychology of sport and physical activity, sport physiology, and clinical psychology, which refer to the professional activity of the dance teacher as well as the practical activities carried out during the course. This research concerns the training of teachers in the field of dance. Like all studies and training programs, deepening the teaching of something non-traditional or core requires the adoption of non-traditional approaches and philosophies (Risner & Barr, n.d.; Kassing & Jay, 2020; Risner, n.d.; Farmer & Brouner, 2021).

1.2 Determining the Appropriate Development Vehicle

You might be surprised to find that the starting point for developing a learning organization lies not in promoting creativity but in determining what level of discipline is appropriate and managing it accordingly. Although the introduction may seem complex, the key is to introduce the minimum amount of discipline for learning to occur. Create a safety net so that learners can take risks and stretch their boundaries, furnished with the knowledge that mistakes are part of the learning process. The most productive means of doing this is to introduce a 'questioning' system that allows learners to query and challenge the established norms and the reasons behind them.

This possibility to expose ideas to questioning by using an appropriate approach ensures that learning and creativity will flourish. Furthermore, it is important to ensure that the 'questioning' system is properly balanced (Maki, 2023; Iqbal & Ahmad, 2021; Falloon et al., 2020; Mintii et al, 2021). One of the fears employees exhibit closest to the training environment is the fear of being exposed as unprofessional or of losing face in front of peers and superiors. This can be handled through knowledge management. Employees would only use questions to expose weaknesses in work output if they did not have an effective safety valve for investigating further. This safety valve should be present, especially in the form of an appropriate knowledge management system. Consequently, it is necessary to allow learners to develop a number of tailor-made questioning and supporting techniques that help them formulate, process, and then bring new but sometimes tentative procedures, techniques, and ideas to the fore. With the aid of a knowledge management system, the quality of these ideas will become apparent and be polished.

1.3 Developing a Plan to Meet Identified Development Needs and Expectations

Dance has always been integral to our lives, allowing for self-expression in ways that words cannot convey. The evolving nature of artistic forms makes the quality of dance classes—vital spaces for discovering

knowledge and flourishing creativity—more pressing than ever (Gustafsson & Lazzaro, 2021). Mastering the variety of skills required in dance demands significant time and dedication. To maintain a competitive edge, workers in the dance industry must engage in continuous training and development (Jang et al., 2020; Liu et al., 2021).

The concept of a learning organization, emphasizing ongoing education and adaptability, has garnered attention in creative fields (Lee, n.d.). Dance instructors face challenges in staying current with choreographic content and effective teaching practices (Jeon & Lee, 2023). As the creative industry grows, investing in education and training becomes increasingly important (Prima et al., 2020).

In this rapidly changing world, individuals in the creative sector must evolve into learning workers capable of managing their careers within shorter time frames. Organizations should foster cultures that encourage sharing diverse experiences and insights. By becoming learning organizations, creative entities can better adapt to changing environments.

To remain relevant, dance classes must implement strategies that promote continuous growth for both teachers and students, ensuring they keep pace with innovations in the creative landscape (Gustafsson & Lazzaro, 2021; Lee, n.d.; Prima et al., 2020).

1.4 Evaluating Effectiveness

Evaluating a learning organization transforms traditional top-down training processes into a dynamic network of colleagues who actively assess, implement, and improve essential processes themselves (Lizier & Reich, 2021). This shift allows individuals to learn from their successes and failures in a more immediate manner than waiting for feedback from superiors or formal reviews (van Beers et al., 2022). Such a collaborative learning culture benefits those who feel victimized by the rigid control associated with traditional bureaucracies or marginalized by manipulative post-bureaucratic language (Honkimäki et al., 2022). This collaboration

fosters a commitment to lifelong learning for every individual within the organization, as further discussed in the context of self-directed learning skills later in this chapter (Lizier & Reich, 2021). Evaluations hold as much relevance within learning organizations as elsewhere, providing opportunities for research and assessment of process effectiveness and desired behavioral changes. Consequently, the role of training officers may evolve from merely providing courses on leadership to facilitating the development of evidence-based leadership and management researchers, enabling them to engage in more participatory and informed practices.

2. Managing Individuals' Expectations in Respect to Personal Development

The dance instructor must actively respect the unique motivations and diverse expectations of each of their students in order to effectively engage them in a meaningful learning and development process. Allow me to elaborate on this point further. The overall quality of the relationships that exist between the dance instructor and the students plays a crucial role in the success of this educational experience (Leslie-Spinks, 2022). It is imperative for the instructor to honor and understand the personal motivations that drive their students to participate. The dance instructor is not in a position to impose their own expectations and values upon the students, as this can undermine their individual creativity and expression (Fernandes et al., 2022). The essential task required of the dance instructor, alongside facilitating the other students, within the context of self-managing teams, is to foster an environment that encourages each individual dancer to flourish and grow (Brown, 2022). They must genuinely respect and take into careful consideration the personal goals and objectives that each student brings to the table. This nuanced approach will create a supportive atmosphere that promotes growth and learning for everyone involved.

2.1 Importance of Managing Expectations

Setting and managing expectations is an essential aspect of creating a learning organization. This can begin in the pre-course stage when an

instructor meets with the course coordinator or the head of education or is asked to present at a seminar for a group of instructors. This is an opportunity for the company and the instructor to share their expectations for the course. The primary stated expectation from any company will usually be wanting a successful course at a minimal cost. For instructors, teaching a great course that is fulfilling for both themselves and their students, being rewarded for a job well done, being able to consult or lead on other projects, and being recognized within the instructor network or the company is essential (Iqbal & Ahmad, 2021; Antunes & Pinheiro, 2020).

In order to manage expectations, instructors who function as freelance consultants should develop a case-by-case contract, and with instructors within consultancy firms, this is established through service level agreements or specific performance indicators. In either case, it makes sense to have a general set of terms and conditions that are agreements detailing what is and is not permitted during a certain action; this is needed to manage expectations effectively regardless of who is participating (Sanchez, 2022; Kivirand et al., 2022; Fernandez et al., 2022).

2.2 What Expectations Might an Individual Have?

In an organization, an individual is employed to fulfill a particular role and there will be expectations about what they will contribute and how they are to behave. Expectations may be described in a number of different ways. There are the minimum requirements described in the job specification. These are general statements about the skills and experience the organization is looking for when selecting a person for a new post. Typically, some of these requirements will be mandatory, and others will be desirable. In addition, the person taking over the role may be given specific objectives. These might be to increase the profits of a part of the business, to reduce the range of products supplied, or to improve the level of customer satisfaction. Normally these objectives will set a context for the individual but do not describe in detail the way the role is to be carried out.

In addition to the formal requirements and objectives, an individual may have his or her own understanding of the purpose of a role. This may be

very close to the organization's understanding but will also reflect the person's personal values and aspirations. The creation of a learning organization implies that development is an integral component of the organization's operating practices. In other words, the capability of the organization is managed in the same way as any other resource. It also implies that the people who work for or are associated with the organization are in the position where they can learn and be involved in the learning organized process.

2.3 How to Manage Expectations?

In order to manage expectations, several guidelines should be followed by instructors in dance classes. They still aim to set up an atmosphere and a way of working that encourage students to develop an intrinsic motivation to learn dance. First, instructors must clarify and communicate their expectations regarding the behavior and work required of students. They also have to correct various problems the first time they occur, the consequences of which could hinder the dynamics of work and the general atmosphere. Instructors should also be strict, showing firmness even if it may seem contrary to this desire for a relaxed and convivial atmosphere. It is important to praise and encourage students, thus promoting the development of autonomy and decision-making. Instructors should also focus on specific aspects of improvement. Students who receive personalized attention progress more than those who receive no feedback. The purpose of individualized messages is to modify behavior. Finally, good communication with students of the instructor allows a relationship of trust to be established (Walkington & Bernacki, 2020).

3. Critically Evaluating Development Vehicles Available to the Organization

It is paramount to examine the critical aspect of development it is supposed to deliver. Not all methods achieve proper organizational learning within

institutional members. Much effort is now placed on enhancing organizational development, often without first examining what may best assist the embodied experience of workers in terms of their own self- and organizational learning. Some educational methods may inadvertently undermine intrinsic motivation for learning, operate on an involuntary basis, and therefore serve to inhibit the development of intrinsic motivation which is necessary in order to promote sustainable organizational learning. To achieve a learning organization driven by intrinsic motivation, the educational and organizational needs of those populations involved must be identified. They also involve creating learning opportunities, organizing and managing for ongoing and packaged on-the-job and off-the-job learning. Additionally, the new learning organization designs workspace to enhance conscious learning and enhances individual affective well-being, and learning must be a primary focus at all levels of strategic management (Mattsson & Larsson, 2021; Kronsted & Gallagher, 2021; Kim et al., 2022; Giguere, 2021).

The development of learning within ballet instructors that can be achieved via residency programs goes beyond simple transfer of imported knowledge or skills. The nature of developing education that may ultimately assist in generating organizational learning helps to develop the reciprocal relationship between individual motivational frames of reference for learning, self-renewal, and organizational renewal. What is needed by our ballet instructor education programs is for curricula to allow for self-directed learning activities. The institution has chosen instructors to instruct and to develop them through their change to full communication with the institution regarding on-the-job learning and development.

3.1 Understanding Critical Evaluation

Wilson argues that reflective and critical thinking should be the basis of all educational debates. According to Sewell, dance educators should encourage students to ask questions about the experiences or knowledge that is taken for granted through reflection and aim to progress knowledge through investigation. These questions may take students out of their comfort zone, leading them to distrust or become disenchanted with their

own deeply held ideas, meanings, and values of the experiences. Constructively using the emotions that result from dissonance as cognitive tools to mediate reflection allows them to think more effectively about the problems they perceive. Holmström's reflections on dance teachers' educational responsibility for the educational situation in higher education argue that in steps to reach reflective practice, education has pedagogical opportunities to let students in dance take new steps in their future profession as dance teachers.

3.2 What is a Development Vehicle?

A development vehicle is a method that helps to advance organizational development. Coaches can facilitate a balance between health and performance by enhancing employees' social and organizational capabilities while focusing on business results (Kim et al., 2022). These vehicles are typically embedded in an organization's functions and structures. Although there is consensus on the need for development vehicles, opinions vary on their structure and implementation (Mattsson & Larsson, 2021).

Common developmental vehicles include action learning, coaching, internships, on-the-job training, and mentoring. Selecting the right vehicle and mentor is crucial for effective development. A mentor should exhibit characteristics like success, respect, and a positive attitude (Giguere, 2021).

3.3 Types of Development Vehicles Used by Dance Organizations

Identifying appropriate development vehicles is essential, especially since no complete model for for-profit dance companies exists. By utilizing themes and types of development vehicles, organizations can transition from observational studies to structured approaches (Kronsted & Gallagher, 2021). Common learning centers in for-profit dance companies include artistic development centers, formal training centers, coaching centers, and business service centers. These centers provide tailored resources such as auditions, dance networks, career enhancement

services, and creativity conferences (Gustafsson & Lazzaro, 2021). Coaching centers offer open, agenda-less resources, facilitating exploration and transformation of ideas into performances.

3.4 Critical Evaluation of Development Vehicles

A critical reflection on development strategies highlights that they outline what learning organizations do, yet the mechanisms for achieving performance results remain unclear. To build effective learning organizations, practitioners must excel in various practices (Honkimäki et al., 2022). The focus should shift to developing learning vehicles that connect organizational members with strategies and informed practices. Without a critical approach, development efforts risk becoming mere words on paper.

We believe that management development transcends leadership, encompassing organizational culture, structures, and processes (van Beers et al., 2022). Specialized processes and drivers must be established, especially in developing the learning journeys of dance instructors and students.

4. Developing a Detailed Plan to Meet Identified Development Needs and Expectations

4.1 Identifying Development Needs

The first step in formulating a complex building program for dance instructors' learning organizations is the diagnosis of the learning needs of dance instructors in the organization of dance clubs (Fernandes et al., 2022). Data from a survey suggest that there is actual interest in performing it. The program can be systems that combine elements of learning, forming, and the process of professional socialization typical for sports clubs by implementing elements of learning as well as learning and performance tools used to form a learning organization. An effective strategy for working with complex systems that meet the needs of the target group in the general university infrastructure is provided when

individualized learning is available. Such systems are based on a set of instructional tools and the technology of the educational form of electronic training.

4.2 Gathering Necessary Information

A firm has to find precise profiles for the jobs that can facilitate the formation of a learning team. The managers sometimes will have this kind of knowledge to the extent that the researchers interpret the subject. In other cases, useful information can be gathered from the instructors' network, their trade associations, from professional trade journals, and recruiting services (Kim et al., 2022). In fact, the identification of sources where necessary information is available is itself a valuable outcome of the search plan. Also, a plan that systematically examines conditions for multiple objective decisions involves the classification of the objectives into categories and the collection of data from a wide variety of sources. All the information does not need to be collected through the same method of data collection and it does not need to be in the same form. Yet, the data gathered is necessary if planning is to occur.

A first reconnaissance investigation should utilize, whenever possible, secondary data sources. These might include membership rolls and their publication by training societies or trade associations, standard textbooks, or information available from licensing boards for professional or trade associations (Mattsson & Larsson, 2021). For the first one, the lack of funding to develop detailed primary interviewing survey methodology is one of the reasons for the absence of factual information about instructional specialty practice in the adult education literature. More money is always needed for the kind of research that can provide exact answers to who makes what kind of training decision. These detailed answers are necessary so the development of in-house training teams can proceed according to an overall plan. If the information is not collected, the lack of a professional approach to problem analysis and problem resolution could otherwise result.

4.3 Capturing Information

Since it is important to capture all the knowledge that is around us, it is common practice that when one has an idea, one writes it down. This is the foundation of organizations. Thus, developing any of the elements or strategies mentioned here may support the development of the other components (Gustafsson & Lazzaro, 2021). As recommended, becoming aware of our strategies and practices and sharing them with others enhances organizational learning. This is a practice that dancers have, as they spend many hours dancing, thinking, and creating. Some of them might have, as can the managers of a company, a diary in which their ideas and revelations related to their artistic creation are recorded and usually shared with or instilled in dancers. Therefore, creating an environment where the individual in question can write or formulate into words what he or she thinks about is one of the strategies for creating organizational learning both within creative individuals and with the organizational members.

4.4 Presenting the Development Plan

The development plan aims to present the directions, intensity, and means to develop the organization's "learning muscle" in the context of a dance instructor. The appearance of the plan is the result of balancing various perspectives: the trainer's development project, his past experiences, and insights. At the same time, this allows for a forecast of the opportunities and threats in the local environment where a learning organization is formed (Lizier & Reich, 2021). Although the opening of a path is only possible with joint intellectual effort to be effective, each reflection has been a constituting element of an indirect dialogue between the theoretical foundation and the empirical approach in a particular context.

The development plan suggests a balance between two types of growth: personal and organizational. The start requires personal evolution energies. To describe them, first of all, the domain-specific skills that must be continuously developed are essential. The personal qualities of the trainer are also involved (empathetic, creative, flexible, attentive, motivated,

inspirational, or even dreamer). We included several new skills and capabilities that the teacher would want to build (direct thinking, mental projection, mental reorientation, energy distribution, as well as various animation techniques). The most development is to result from the enhancement of professional competencies through various training experiences, individual exercises, or in different contexts and situations. The evaluation of the training experiences will be more accurate if the training objectives reflect several qualitative and quantitative results that are met. Each training objective will be materialized within the intervention programs. The open issues around the individual foreshadow the limits and potential evolutions over various periods of the training activity. The benefits and necessity of continuous learning are implicit. The benefits at a personal level include autonomy, well-being, development, and creativity. On the level of personal development, several risks arise due to a possible imbalance between the various activities of the teacher. The proper balance begins by identifying situational factors related to the context: a preliminary project and an unpleasant project were identified as triggers for aligning personal development with professional growth. When this kind of situation is anticipated, the decision is made to slow down the rhythm, which can be supported by accepting a more moderate pace than one imagines. Not to mention the temptation to use inappropriate shortcuts: when we feel tired or lack inspiration related to a context, we recognize the need to prioritize self-analysis or another type of learning. The efficiency of the training and the balance will somehow require the help of colleagues or different mentors. The necessary organizational culture will be improved (Fernandes et al., 2022).

4.5 Implementing and Monitoring the Plan

The implementation phase is the critical one for the success and effectiveness of the plan. Ideally, specific milestones that will indicate the health of the strategic plan should have been discussed when the plan was formulated (Lizier & Reich, 2021). These should be reviewed and revised by the team if necessary for tracking progress. The results of the achievements can be reported to the organization so that they are aware of what is being done and why. Achievements and acknowledgment of the

staff in these initiatives could be part of annual rewards recognition ceremonies. Often these celebrations are not only for the public to recognize what they have done but for the staff to recognize the resources that have been invested to support the initiatives. The more the organization is kept informed, the more they will be engaged in creating the desired learning culture.

The entire board of any organization is committed to accomplishing the best results for the public they serve. By having an inclusive and comprehensive commitment from the board as a whole, the organization will demonstrate the enduring qualities of a learning culture. The board members should be updated about the initiatives and included in the plans. The board members can offer direction and support for the plan, which provides another demonstration of the organization's commitment to the new learning culture (van Beers et al., 2022). The learning organization takes on new importance in the organization. The organization's leader plays a key role in developing the learning organization.

4.6 Evaluating Effectiveness

The learning organization measures and analyzes the environment to determine the effectiveness of its activities. Evaluation of the learning activities is an ongoing part of the process. Dance instructors evaluate the effectiveness of any activities by assessing student performance. The traditional activity or business related to the core job is evaluated regularly. The tools of evaluation are assessments based on capabilities and expertise as opposed to the quality of knowledge acquired. From the learning organization point of view, the quality of acquisition is of higher importance.

The dance studio can serve as a vehicle to exercise the growth of the learning organization. Reviewing the five disciplines of the learning organization and comparing them to the traditional activities of the dance studio—studio environment, content development, and presentation—leads to only one conclusion. The art of teaching dance in the dance studio is a natural structure for supporting and stimulating intellectual development

and learning activities. The instructor, whether they acknowledge the fact or not, has created an informal learning organization. Regardless of the formal mechanism, it is the studio environment, not only the dance instructor's classroom, where the vast majority of the students' development occurs. The instructor has effectively taught the class, and with no inside joke intended, the students didn't even know they were learning.

Conclusion

In conclusion, this research has explored key strategies for developing a successful learning organization within educational institutions, focusing on the importance of aligning staff needs with institutional goals, fostering collaboration, and enhancing leadership. By promoting continuous professional development, organizations can create environments where educators excel in both their teaching and management roles. This is especially important in the context of dance education, where instructors must now navigate the demands of both artistic and managerial responsibilities. Implementing these strategies helps institutions remain competitive, ensuring both organizational growth and the success of their teaching staff.

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Appendix

Appendix – SWOT Analysis

Strengths:

- **Experienced Instructors:** Highly skilled and knowledgeable instructors with strong technical and artistic abilities.
- **Creative Environment:** The dance studio fosters creativity and artistic expression, essential for innovation.
- **Collaborative Culture:** A collaborative atmosphere allows for peer-to-peer learning and sharing of best practices.
- **Strong Reputation:** The institution may have a solid reputation in the dance community, attracting both students and talent.

Weaknesses:

- **Lack of Formal Training Programs:** Limited formal development programs for instructors to enhance their teaching methods.
- **Resistance to Change:** Some staff members may resist adopting new teaching methods or technologies.
- **Resource Constraints:** Financial limitations may restrict access to advanced tools, training, or technology needed to support continuous learning.
- **Inconsistent Communication:** Communication channels across the institution may be weak, hindering effective collaboration.

Opportunities:

- **Technology Integration:** The increasing use of digital tools and online learning platforms can enhance learning methods and widen access to knowledge.
- **Growing Demand for Dance Education:** As more people seek creative outlets, the demand for dance education could increase, providing opportunities for growth.
- **Professional Development:** Implementing structured training programs can help instructors refine their skills, improve pedagogy, and attract new students.
- **Partnerships with Industry:** Collaborations with other arts institutions, universities, or technology providers can enhance the learning environment.

Threats:

- **Competitive Market:** Increasing competition from other dance schools or online learning platforms may threaten student enrollment.
- **Rapid Technological Change:** Keeping up with the pace of new technology and teaching methods may strain resources and adaptation efforts.

Personal Development Plan				
Name: Dance Instructor X				
Role: Dance Instructor, XYZ Dance Academy				
Date: [Insert Date]				
Development Objectives	Actions to Achieve Goals	Resources/Support Needed	Timeline	Success Criteria
1. Improve pedagogical skills for teaching diverse dance styles.	- Attend workshops on contemporary and classical dance instruction. - Study advanced teaching techniques for varied learning styles.	- Funding for workshop attendance. - Access to online learning platforms.	3 months	- Successfully incorporate new teaching methods in classes. - Positive feedback from students.
2. Enhance digital literacy to integrate online learning tools.	- Complete an online course on integrating technology in dance education. - Learn video editing for instructional purposes.	- Access to online course subscriptions. - Support from the tech team.	6 months	- Effectively use technology in online classes. - Create video tutorials for students.
3. Develop leadership skills to mentor junior instructors.	- Participate in leadership and mentoring workshops. - Lead a mentorship program for new instructors.	- Guidance from senior leadership. - Peer support for mentoring.	1 year	- Successfully mentor junior instructors. - Demonstrated leadership in team projects.
4. Expand personal choreography portfolio for performances.	- Dedicate time to personal creative projects. - Collaborate with peers on new choreography pieces.	- Access to studio space for choreography.	9 months	- Showcase new choreography in performances. - Positive reviews from peers and audiences.

		- Funding for external collaborations.	h s	
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