

Two Thumbs Up: Teaching Human Resource Management Topics Using Recently-Released Films

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Abstract

Using film clips in the human resource (HR) and management classroom can be highly effective. Film clips can illustrate a variety of management topics, have a high impact, are easy to use, and generally cost little. This paper provides HR educators with ideas for using clips from five movies, released in 2015 or later, to teach their graduate or undergraduate students. Ideas for facilitation and prompts for discussion are included.

Introduction

Movies have an established place in the management educator's toolkit. According to Billsberry (2013a), "film is accepted as a perfectly normal medium for teaching management" (p. 300; see also Billsberry, Leonard, & Charlesworth, 2012). Engaging students with a common viewing experience can enhance their discussions and learning (Buzzetto-More, 2014; Kresse & Watland, 2016; Tejada, 2008). Movies are effective in face-to-face, blended, and online classrooms (Kresse & Watland, 2016); and have been used in place of textbooks (Smith, 2009). As Comer and Holbrook (2012) observe, "The plots, themes, and characters of movies can illuminate varied course concepts" (p. 546). Stratton, Clayton, Schaffer, and Julien (2020) have made the same argument to support the use of television program episodes.

Management educators have used film to teach a variety of topics. They have used the half-century-old Oscar-nominated *The Flight of the Phoenix* to highlight the interpersonal aspects of project management (Huffman & McCarty Kilian, 2012), a modern Bollywood feature film (*English Vinglish*) to illustrate cross-cultural communication (Billsberry, 2013b), and the original recording of Abbott and Costello's famous 'Who's on First' routine to demonstrate barriers to communication (Julien, Clayton, & Stratton, 2020). Documentaries have been used to explore task

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group dynamics (Comer & Holbrook, 2012) and strategic management (Hayward & Walker, 2016). Several films can collectively clarify aspects of one topic, such as diversity (Tejeda, 2008), sustainability (Clemens & Hamakawa, 2010), forcefield analysis (Cox, 2020), evidence-based management (Cannon & Doyle, 2020), or leadership (Stratton et al., 2020). Conversely, Holbrook (2009) shows one film (*Remember the Titans*) to teach multiple OB concepts.

A few considerations should inform an instructor's choice of film clips. First and most important, the clips must support the specific learning objectives of the course (Kresse & Watland, 2016). The choice of a movie should appeal to students' interests, yet be sensitive to their cultural differences. So, for example, educators may wish to avoid the use of clips about baseball (Julien et al., 2020; Cannon & Doyle, 2020), which is not well-known globally and may also be seen as a male sport with mostly white leadership. Instructors must also be careful not to select clips that pose language barriers by having a rate of speech that may be too fast or relies on colloquialisms or slang. Providing a transcript (Julien et al., 2020), using captions, and/or giving the students a chance to watch the clip outside of class (Cannon & Doyle, 2020) can alleviate some of these problems. To appeal to students from various backgrounds, instructors may also want to search for movies/television programs that have a diverse cast (e.g., *Superstore*). Lastly, to maximize accessibility, instructors should select clips that are close-captioned and accessible to students with low vision.

Movies are increasingly accessible, thanks to YouTube, streaming services, and the ever-growing video collections in public libraries. Film clips work better than full-length films for instructors who have time constraints. Additionally, because familiarity with YouTube may dispose Millennials and members of Generation Z to process snippets of audiovisual information in one viewing, a short clip may hold students' attention more easily than a full-length movie (Buzzeto-More, 2014; Shipper, 2013). Another advantage of film clips is that instructors who show them rather than full-length movies are less likely to violate "fair use" of copyrighted materials (Clemens & Hawakawa, 2010; Comer & Holbrook, 2012). Compliance with copyright laws is especially important for instructors who post videos on their learning management system when teaching flipped, hybrid, or online courses. However, whether they show film clips or complete films, instructors need to accompany their selection with engaging questions (Fee & Budde-Sung, 2014; Kresse & Watland, 2016). This manuscript introduces exercises based on excerpts from feature films—designed to provoke thoughtful discussion about key human resource and related management concepts.

Instructor Planning

To use clips to their best advantage, instructors must thoroughly prepare the learning materials. Will students view multiple clips or just one? What material will they receive before viewing the clip(s)? After viewing the clip(s), will they conduct a case analysis, have a group discussion, and/or provide written responses to questions? Appendices A through E provide explicit instructions for using clips from five movies in the classroom (see Table 1 for an overview). All of these ideas have been vetted, but we strongly advise prospective users to view each movie in its entirety and practice using clips prior to running the associated exercise with students. Having full knowledge of the plot and experience with the clips will help to ensure that

the learning activity is successful. Suggested clips for all films are available at <https://sites.google.com/view/jhre-movieclips/movies>.

The clips for each of these exercises can be administered in a variety of ways, depending on class size and classroom configuration. Instructors can use clips in the order in which they appear in the film, with pauses for reflections and class discussion. Alternatively, instructors may show all the clips as a chunk and then use the questions as prompts for discussions or written assignments. Another option would be to provide the questions in advance to guide learners' viewing. Suggested questions and facilitation ideas for each exercise appear in the appendices.

Conclusion

Many students enjoy watching movies. Using film clips in the classroom can be a highly effective and inexpensive pedagogical technique that engages students and supports deep, rich learning. Highlighting specific scenes that connect with course content allows instructors to use class time efficiently. In this article, we present clips from five relatively recently released movies that offer newer, fresh, and timely teaching ideas for a wide array of human resource and related management topics.

Table 1

List of Movies, Release Year, Management Topics, Learning Objectives, Concepts, Activity Time, Classes, Level, Availability, and Contributors

Appendix	Movie	Topics	Learning Objectives	Concepts	Activity Time	Suggested Classes	Level	Film Availability	Contributor
A	<i>99 Homes</i> (2015)	Ethical decision making; abusive supervision and employee/boss power dynamics	1) Discuss the processes of ethical decision making; 2) Consider the potential pitfalls of and appropriate responses to situational ethics and moral equivalencies; 3) Understand what is gained or lost when business interactions are largely transactional; 4) Acknowledge how social forces (such as economic vulnerability, ambition, abusive leadership, and power dynamics) can	Ethical decision-making, rationalization, "giving voice to values" framework, escalation of commitment, situational ethics, moral equivalence, false dichotomies, American Dream, abusive supervision, emotional	60-75 minutes	Organizational Behavior, Principles of Management, Business Ethics, Leadership	UG or GR	https://sites.google.com/view/mtr-movieclips/99-homes	Authors 1 & 2
B	<i>BlackKkKlansman</i> (2017)	Ethics, work orientation (job, career, calling)	1) Familiarize students with different ways in which people relate to their work; 2) Weigh the costs and benefits of each work orientation; 3) Cultivate reflection on students' own work orientation; 4) Promote ethical consideration of whether we have an obligation to do work that	Work orientation, management ethics	50 minutes	Business Ethics, Organizational Behavior	UG or GR	https://sites.google.com/view/mtr-movieclips/blackkkkklansman	Author 3
C	<i>The Favourite</i> (2018)	Power, status, and influence	1) Develop skills in defining and understanding various types of power and influence in action; 2) Recognize ethical and behavioral issues associated with the use of power and the implications power has on status; 3) Understand one's own views of power and influence, including which strategies	Power, status, influence	30-45 minutes	Principles of Management, Organization Behavior, Organizational Politics	UG or GR	https://sites.google.com/view/mtr-movieclips/the-favourite	Author 4
D	<i>Joy</i> (2015)	Entrepreneurship and new product development	1) Understand and apply a new product development framework in a real-life context; 2) Describe why the path to successful product commercialization is an iterative process; 3) Identify discern, and communicate, the various personality characteristics commonly attributed to	Entrepreneurship, social cognition, new product development cycle	60 minutes	Entrepreneurship, Principles of Marketing, Marketing & New Product Development	UG	https://sites.google.com/view/mtr-movieclips/joy	Author 5
E	<i>Miss Sloane</i> (2016)	Ethics in decision making	1) Identify four ethical views and use the framework to analyze decisions and behavior; 2) Recognize moral development and identify levels of development in individuals by their actions; 3) Be able to make arguments for and against behavior as ethical (note: instructors should stress that Sloane's behavior is largely unethical, and not to be encouraged, but that she does exhibit	Ethics (alternate views of ethics, stages of moral development)	75 minutes	Business Ethics		https://sites.google.com/view/mtr-movieclips/miss-sloane	Author 6

NOTE: Some of these films may also be available at Amazon Prime, Apple Play, Netflix, and other streaming service.

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Appendix A

Movie: *99 Homes*

Year of Release: 2015

Director: Ramin Bahrani

Estimated Activity Time: 60-75 minutes

Teaching Concepts/Topics: Pursuit of social class status and the American Dream; ethical decision making

Film Clips: <https://sites.google.com/view/jhre-movieclips/99-homes>

Film Synopsis: *99 Homes* centers on the struggle of protagonist Dennis Nash (Andrew Garfield), a single father and recently unemployed construction worker who, early in the movie, is evicted from his childhood home in Orlando, Florida, and forced to move to a low-rent motel, where he shares a single room with his mother (Laura Dern) and young son. One of the central players in the spate of local evictions, including that of Dennis and his family, is the bank's real estate agent, Rick Carver (Michael Shannon). Rick has profited richly from the rampant foreclosures by using what we learn are illegal practices, exploiting loopholes in the eviction process. Desperate for money and hoping to buy back his home and get back on his feet, Dennis agrees to work for Rick by helping him evict families and deliberately cheat the government. He gets pulled deeper into Rick's schemes, making more money than he ever imagined but also compromising his ethics to profit from the situation, until he is forced to make a difficult choice between self-interest and ethics.

Review of Literature: *99 Homes* centers on the real estate schemes in Central Florida in the wake of the financial crisis caused by a spate of subprime mortgage defaults. In considering the system of mortgage defaults, bank foreclosures, and evictions through the specific lens of the film's two central protagonists—Rick, a shady real estate agent, and Dennis, the unemployed construction worker he is trying to convince to join his scams—the film invites multiple levels of analysis. One of the central themes concerns who wins and who loses in an economic system built upon the “American Dream” of home ownership (Hochschild, 1996). The film highlights the centrality of social class in American society, as well as the difficulty of achieving upward mobility (e.g., Draut, 2007; Sennett & Cobb, 1972). Although these tend not to be dominant themes explored in Management and Organizational Behavior classes, as we explain below, they set the stage for Dennis's descent into behavior that is both deeply unethical and illegal. Once Dennis and his family are evicted, it is more difficult for them to pull themselves out of debt and change their fate, which mirrors the plight of low-wage and minority workers in America (e.g., Ehrenreich, 2010; Newman, 2009). The contrast that the film shows between different styles of living, from well-appointed McMansions to single-room occupancy dwellings, demonstrates how divergent the quality of life can be within the same geographical location. In addition to a system-level analysis, the film considers how individuals can be convinced to make unethical decisions that contradict their sense of what is right. The selected scenes reveal how Dennis decides to join Rick's illegal schemes, tracing his arc from skeptical and reluctant participant to outright partner in crime. That trajectory sheds light on the grey areas of ethical decision-making (Treviño, 1986), such as the extended conversations in which Dennis fails to “give voice to his values” (Gentile, 2010), engages in rationalization and escalation of commitment (Staw, 1981), and progresses down a slippery slope as his misconduct becomes ever more pronounced (Welsh et al., 2015). Dennis's descent

also raises important questions about the “necessary evils” involved in all kinds of work (Molinsky & Margolis, 2005), including, in the film, the police officers whose job descriptions include performing the kinds of evictions Rick and Dennis are hoping to profit from. The film offers no simple answers and there is no tidy Hollywood ending. Although we see individual characters attempting to behave ethically, nothing suggests that people will stop being seduced by money or that the system will cease to perpetuate itself.

This film’s subtexts are notably rich and complex, so while we suggest some ways to connect to key theories within Management and Organizational Behavior, there are many additional perspectives that instructors can bring to bear on the discussion. The two key perspectives we will consider are decision-making when ethics are compromised (e.g., Parks-Leduc, Mulligan & Rutherford, 2021) and abusive supervision (e.g., Tepper, Simon & Park, 2017).

With regard to ethical decision-making, *99 Homes* is ideally positioned, given its subject matter, to consider the multiple levels of analysis (systemic, organizational, and individual) that contribute to unethical behavior (Treviño, 1986). One such framework considers “the fraud triangle” (Albrecht et al., 2012) including three enablers of unethical behavior, each of which resides at a distinct level of organizational analysis: motivation in the form of a reward (systemic/societal), an opportunity (organizational), and a rationalization (individual). With regard to motivation at a systemic level, the film operates within a “winner-take-all” society (e.g., Frank & Cook, 2010), in which rewards are unevenly distributed among a few winners and there is competition for jobs that pay enough to keep people in their homes. When people are pitted against each other as rivals, whether in work or life, there is an increased pressure to behave unethically and to do whatever it takes to get ahead, as we see in the film (Kilduff et al., 2016). The opportunity to profit at the expense of the vulnerable is always present but is exacerbated by the extreme nature of life after the subprime mortgage crisis. Organizations may introduce similar moral ambiguity by sending signals that the client’s needs or the profit motive should come first (Gentile, 2010). Finally, rationalization for unethical behaviors can take various forms, such as materiality (“no one is getting hurt”), situational ethics (otherwise known as the “well, in this case, if everyone else is doing it, it’s okay” argument), and locus of responsibility (“just following the boss’s orders”), all of which are present here (Gentile, 2010). The “Giving Voice to Values” pedagogical approach asks students to put themselves in the role of someone resisting the temptation to behave unethically by considering what arguments to make to counter these rationalizations (Arce & Gentile, 2015). While students can think about responses such as recognizing false dichotomies (that you can’t be honest and law-abiding and also get ahead), identifying costs to all parties (whether the “cash-for-keys” system in the film truly makes people better able to handle eviction), and thinking about both long-term and short-term implications of the behavior, including the consequences of illegal activity (Gentile, 2010). Extrapolating from the context of the film, instructors can emphasize that students’ future jobs, although they may not look anything like Dennis’s work with Rick, may involve similar temptations and trade-offs.

Another key theme in *99 Homes* involves what is required when one’s employer is demanding, bordering on abusive, including demonstrating hostile verbal and nonverbal behaviors that fall just short of physical abuse (Tepper, 2000). These actions may include blaming employees for things that are out of their control, insulting them, and trying to have absolute control over their behaviors. We see all of this and more from Rick, including trying to dictate Dennis’s emotions, controlling

his work and non-work time, and persuading him to break the law. Not surprisingly, abusive supervision is linked to unethical behavior in part by undermining employees' moral agency (Hannah et al., 2013). Again, while students may believe that they would never be in a position similar to Dennis's or would never face a boss like Rick, approximately 10% of employees report abuse at some point, a number that is likely under-estimated given the shame and secrecy that may accompany such reports (Tepper, Simon & Park, 2017).

Learning Objectives:

- Discuss ethical decision-making processes.
- Consider the potential pitfalls of, and appropriate responses to, situational ethics and moral equivalencies.
- Understand what is gained or lost when business interactions are largely transactional.
- Acknowledge how social forces (such as economic vulnerability, ambition, abusive leadership, and power dynamics) can complicate professional behavior and business decisions.

Facilitation Ideas/Details: *99 Homes* raises several topics pertinent to the study of organizational behavior. Four clips from the center of the film encapsulate the main character's gradual capitulation to ethically wrong and ultimately illegal behavior in exchange for job success and the financial rewards that come with it. Although the four clips come in sequence in the film, we recommend that the class discuss the clips one by one to spur thorough consideration of the key topics below. Before screening the first clip, it is helpful to set the stage by reminding students of the subprime mortgage crisis of 2008-9 that led to many foreclosures and evictions. A link could also be made to the COVID-19 pandemic, when there was a stay on evictions, as a way to keep people in their homes during an economically turbulent time. Before watching the clip, students could be asked to think about what Dennis, the main character, should do in the ethically challenging situations he confronts during these scenes, and perhaps what alternatives he might have to the course of action he takes. The issues the film raises could constitute an entire class session or part of an existing class session. If instructors want to devote an entire class, they could assign the following readings and short *NYT* video, or ask students to view the entire film as homework before the class.

Suggested Readings:

- *The working life*, by Joanne Ciulla, 2000, pp. 82-89, Ch. 5 from "Exploitation of Need" through the end of the chapter
- *Why we work*, by Barry Schwartz, 2015, Ch. 3 "How Good Work Goes Bad"
- "She works two jobs. She's still facing eviction," a short video by the *New York Times*, January 13, 2021 (<https://www.nytimes.com/2021/01/13/opinion/eviction-moratorium-congress.html>)

Movie Clip Details:

Clip No.	Start-Finish	Time Duration	Description	Key Concepts
1	35:22-40:32	5:10	Rick invites Dennis to work with him, emphasizing that he needs someone who can work 24/7 and who might need a gun on occasion. Then, noticing an extension cord and hose running between houses, Rick and Dennis pull over to confront a homeowner who is “stealing” electricity and water from the foreclosed home next door. We learn that Rick owns a lot of homes and that Dennis has been evicted and his family currently lives in a motel. We recommend pausing after Rick tells Dennis to, “Toughen up,” in the car before going on to the next clip.	<ul style="list-style-type: none"> ● Ethical tradeoffs (stealing from the bank vs. evicting people who have lost work); ● Transactional relationships; Faustian bargain (“What are you doing with him? I gotta work, you know.”) ● Abusive supervision and control (“I don’t care if it’s Christmas....When you work for me, you’re mine.”); ● Empathy and emotional control (“Don’t be soft, they all got a sob story”)
2	40:33-44:35	4:02	At a foreclosed home, Rick explains to Dennis how he makes so much money: by defrauding the U.S. government (“Congratulations, you just f---ed the government”). He gives Dennis his cut, a check for \$3,250. Dennis confronts Rick about his hesitations (“Is this stealing?”) and Rick tries to convince Dennis to continue working with him on the fraud, appealing to his desire for money to buy back his foreclosed childhood home.	<ul style="list-style-type: none"> ● Social class (“evicting a hedge fund manager,” mentioning Haleakala marble and Sub-zero appliance); ● Situational ethics (“I don’t give a s---t about the government, they never done nothing for me.”); ● False dichotomy between making money and being legal (“I made more money during the crash than before it. You can too.”); ● Rationalization (“You’ve done honest work your whole life building homes, what did that get you besides me knocking at your door?”); ● Moral equivalence (borrowing \$85K from the government and not paying it back vs. stealing from Fannie Mae, “You’re telling me that’s not stealing?”); ● American Dream (“I borrowed that money so I could...put a roof over my family’s head, and put food in my kid’s mouth.”); ● Organizational power dynamics (“I’m gonna do it. Whatever you want me to do, I’ll do it.”) ● Locus of control (“I can’t predict the weather.” “I can. I’m a doppler f---ing radar.”) ● Internal attribution for failure (“What did you do wrong that your family lives in a motel?”)

3	44:35-49:22	4:47	Dennis works in earnest for Rick, including a montage in which he offers people whose homes have been foreclosed and are about to be evicted “cash for keys” in which they receive cash upfront in exchange for moving out. Their reactions are grim, including a man who pulls a gun on Dennis.	<ul style="list-style-type: none"> ● Ethics vs. opportunism (“We’re stealin’ it to just bring it back?” “You wanna get paid?” “Hell, yeah.”) ● Renunciation of responsibility for one’s actions (“Can’t control what the sheriff’s department does ...”)
4	49:22-51:12	1:50	Dennis and Rick get deeper into their scheme. Dennis asks Rick for a gun, and in return Rick asks Dennis to catalogue unoccupied houses, which he does with a group of day laborers.	<ul style="list-style-type: none"> ● Escalation of commitment to a failing course of action; ● Slippery slope of unethical behavior (“Are you saying you want the gun? Did I understand you?”); ● Exploitation of underemployed day workers (“You hired me, so I got no choice.”); ● Transactional work relationships (“Your cut is \$6,700.”); ● Worker solidarity (The day laborers are his people. Comfort and mutual enjoyment.)

Discussion Questions:

99 Homes avoids simplistic moralizing and resists a pat, satisfying ending. Given the richness of the material contained in these clips, the dramatic conflicts that students will see do not lead to straightforward, obvious conclusions or judgments. Accordingly, in our sample responses to the questions below, we give a sense of how instructors could frame the discussion, but these are by no means the only or “correct” answers. Students should be encouraged to make myriad connections to theories and concepts at societal, organizational, and individual levels and to acknowledge the complexity of the sorts of situations seen in the clips.

1. When Rick tells Dennis, “When you work for me, you’re mine,” and not to be “soft,” what does he mean? How does this scene, in which Rick relays his expectations for Dennis as an employee, relate to the modern workplace? (Clip 1)

Here, Rick is trying to indicate that Dennis will need to make himself available around the clock “24-7,” including on Christmas, to perform his work for Rick. While this might seem extreme, the hostility with which Rick says this to Dennis (not to mention the attendant colorful language) can be described as abusive supervision, one of the markers of which is that supervisors want and expect complete control over their subordinates (Tepper, 2000). Not surprisingly, rather than making employees want to remain with the organization longer, those subject to abusive supervision often perform worse and leave the organization earlier than those who do not experience this form of abuse (Tepper, Simon & Park, 2017). Instructors might want to talk about how this relates to the absolute loyalty, scripted control, and round-the-clock attention from their employees that many modern organizations expect (Schwartz, 2015). It may also be worthwhile to discuss how the COVID pandemic, especially in forcing many employees to work from home, increased their need to be “always on” and available via technology, even when not physically in the office (e.g., Miller, 2020).

2. In what ways does *99 Homes* present business dealings as purely transactional? What is gained and what is lost by such a view of business dealings? (Clip 1)

In aligning himself with Rick, Dennis knows that he is making a deal with the devil. He acknowledges that his boss is “an asshole.” But he is seduced by Rick’s slick logic, his lifestyle, and the checks that Rick gives him. Instructors may wish to connect the concept of making a “deal with the devil” to the German legend of Faust, who bargained for worldly success in exchange for his eternal soul. Students could think about what they expect to give, and get, from their jobs over the short and longer terms. Often, justification for unethical behavior is a quick, short-term gain that leaves parties worse off in the long run (Gentile, 2010).

3. How does Rick try to convince Dennis to join his business dealings? Which elements of his argument sound compelling to you? Which, if any, did you find problematic? (Clip 2)

In this clip, we see Rick employ several of the known rationalizations people give for engaging in unethical behavior (Gentile, 2010). Ethics education often relies on role playing to push students to think about what they would do in a given situation when presented with such rationalizations, so having a concrete example of this kind of dialogue can help make these ideas more concrete. Rick justifies his actions by suggesting that cheating the government is simply a way of doing business because the government doesn’t really help people. This is in line with one of the rationalizations that is often made for unethical behavior: that because something is a common business practice, it must therefore be ethical or it would not be the norm in a fair society (Gentile, 2010). He also points out that Dennis has already crossed an ethical line by defaulting on his mortgage, which Rick suggests is the equivalent to his own dishonesty. In claiming these actions are morally equivalent, Rick is, yet again, trying to give Dennis a way to rationalize his involvement, while skirting the reality that these two actions have distinct moral implications. When Rick boasts that the construction companies went out of business while his operation thrived, he creates a false dichotomy by insisting that work is *either* aboveboard, like Dennis’s working for the construction companies, *or* it is successful, like his own venture. Further, Rick suggests that achieving success is solely a matter of individual initiative and cleverness. If Dennis is living in a motel, it is his own fault. This is an example of both rationalization and abusive supervision, placing blame on employees when they fail and claiming credit when they succeed. Here, it is interesting to see which, if any, of these rationalizations students will endorse. They might also say, “no one is really getting hurt here, if it’s only the government that loses,” a form of materiality rationalization (Gentile, 2010).

4. What, if anything, could Dennis have said in response to Rick to avoid going along with the business? Why do you think he was unable to say these things? (Clip 2)

Here, students should be able to come up with many of the responses to rationalizations presented in the Giving Voice to Values curriculum for ethical decision-making (Arce & Gentile, 2015). Dennis could have pointed out the false equivalence between being unable to repay a loan, despite his best efforts, and deliberately lying to and cheating Fannie Mae. He could have focused on the long-term harm that comes from defrauding the government, both to society as a whole, which relies on a functioning government, and to Rick and him individually, if they had gone to prison. It is also important to remind students that Dennis could have suggested that his family was living

in a motel because of socioeconomic forces, which determined his fate more than his individual actions, and that this could have happened to anyone (they are evicting a hedge fund manager in this scene, suggesting that evictions cross socioeconomic and professional classes). As to why Dennis was unable to say these things in the moment, certainly Rick, like many abusive managers, is forceful and compelling in his arguments, implying the power he has. Dennis also was unable to rebut Rick's logic because he was so desperate to ameliorate his situation that he likely could not see another way out. Therefore, he began sliding down the slippery slope of joining Rick, even though he knew it was wrong.

5. When Dennis goes door to door to try to convince people to sign up for "cash for keys," what sales techniques does he use? How and why does he echo Rick's techniques and rationalizations? How are the power dynamics between him and the homeowners conveyed? (Clip 3)

We see Dennis using a blend of feigning empathy, and a softer hand than Rick, alongside Rick's trademark fear. In this scene, we see him easing into the role of Rick's right-hand man, which indicates a further escalation of his commitment to the scheme. He seems to have a script of sorts for what he presents to them, a further signal of Rick's managerial control (Schwartz, 2015). Rick's tactics are deliberately exploitative of people who are in an already vulnerable state, yet Dennis presents the "cash for keys" deal as a desirable alternative, as do other companies that prey on the vulnerable, such as check cashing businesses or pawn shops. At this point, the homeowners do not have to listen to him or go along with his schemes, so we see them responding in a variety of ways, from closing the door in his face to pulling a gun. Instructors may wish to mention that, in an earlier scene that takes place before the clips under discussion, Dennis and his mother and son were evicted from their own home, and they had offered many of the same responses used by the homeowners in this scene, including saying this is a mistake, invoking a lawyer, planning a last-minute appeal to the judge, asking for more time, etc.

6. When Dennis ultimately asks Rick for the gun, what is implied about his commitment to his work and his sense of right and wrong? (Clip 4)

Ethical decision-making is often described as a "slippery slope" in which people take increasingly unethical actions (Welsh et al., 2015). This means that the first step down this slope is important, as it sets the stage for the unethical conduct to come. In Dennis's case, had he never agreed to work for Rick and instead looked for legitimate work in Clip 1, he would not be in this bind. Instructors might remind students that it is rare for employers to ask their employees to commit an illegal practice right from the start. Rather, a series of tests of employee commitment and loyalty to the boss, the firm, etc., may start small but get progressively more severe, after which people find themselves more ethically compromised than they might have ever intended. We sense this is the case for Dennis, who refused Rick's offer of a gun in Clip 1 but now asks for one (which Rick relishes). Students may, of course, mention that Dennis may want the gun simply as a means of self-defense after he was threatened by a man with a gun in Clip 3; however, given the backdrop of Rick's shady dealings, we can easily see the gun being used in more sinister ways.

7. Good professionals are so task-oriented that it can be easy to lose sight of what is ethically right. What does it mean to be good at a job that involves ethically bad things? What would you do if doing your job well necessitated behaving unethically? (This could be used with any clip.)

It may help to remind students that part of the way people get into ethical quandaries is that they are driven by competing values: to do their jobs well (as well as to get ahead, be successful, and make money), and to be ethical by behaving in line with moral standards as well as with their personal values. In an ideal world, these values would not conflict; however, this can and does happen to people “just like us.” Students could be encouraged to think about the range of jobs, starting with those that could be considered “dirty work” (Ashforth & Kreiner, 1999) or involve “necessary evils” (Molinsky & Margolis, 2005). After all, someone’s legitimate job is to evict people from their homes. These types of jobs could be contrasted with those that seem above-board but are ethically questionable, such as financiers who prey on people’s desires, including the architects of the sub-prime mortgage crisis. While it may be easy for students to distance themselves from these “grey area” types of schemes, to say nothing of outright illegal activity, in their roles as future managers/leaders/participants in the market economy, they will need to consider how to prioritize their values and sense of what is right over making a short-term profit, helping their employers, and potentially doing what can cause harm.

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Appendix B

Movie: *BlacKkKlansman*

Year of Release: 2017

Director: Spike Lee

Estimated Activity Time: Approximately 50 minutes

Teaching Concept/Topic: Ethics, work orientation (job, career, calling)

Film Clips: <https://sites.google.com/view/jhre-movieclips/blackkkklansman>

Film Synopsis: *BlacKkKlansman*, based on a true story, is the harrowing yet sometimes comedic depiction of a Black police officer's attempt to infiltrate the racist Ku Klux Klan. In the clip, Ron Stallworth (John David Washington), the Black officer who works behind the scenes, talks with Flip Zimmerman (Adam Driver), his white Jewish partner who interacts face-to-face with the Klan. Zimmerman questions whether the assignment is worth the risks to his life and security, telling his partner, "For you, it's a crusade. For me, it's a job." Stallworth reminds Zimmerman that the Klan is prejudiced against Jews, too, to convince Zimmerman to buy into their scheme. Note: The clips include and allude to profanity and offensive remarks and behavior. Faculty may want to alert students in advance of racist language and behavior in the film clips, and to omit clips that they believe could be counterproductive to learning in their classrooms.

Review of Literature: Based on the true story of a Black police officer who infiltrated the Ku Klux Klan, *BlacKkKlansman* depicts the conflicts of values (Williams, 1981) that may be demanded by meaningful work (Michaelson, 2019). To carry out their investigation, the heroes in the film feign fidelity to racist and antisemitic values that are personally reprehensible to them. Meanwhile, viewers are also lulled into duplicity, seduced by the film's comedic elements to laugh, despite the gravity of the topic. The central scene (#3) for this discussion invokes contrasting work orientations: calling, which is intrinsically fulfilling and/or socially valuable; and job, which is an instrumental means to other ends (Wrzesniewski, McCauley, Rozin, & Schwartz, 1997). One protagonist accepts that performing his calling entails sacrifice, a consequence that is not unusual with his calling (Bunderson & Thompson, 2009). Indeed, calling-driven workers sometimes pursue those callings in vain because callings can be so difficult to fulfill. When the other is reluctant to put his safety at risk for just a job, his partner challenges him to do work that serves others rather than work that is self-serving (Care, 1984). Typically, with a job orientation, a worker is in it only for the money. A third work orientation, career, is motivated primarily by advancement or achievement in a hierarchy, an outcome that could result for these characters from a job well done. The villains in the film are also passionate about serving their twisted idea of a moral purpose, raising the possibility that some so-called callings may be unethical (Michaelson & Tosti-Kharas, 2019). Other scenes from the film explore related issues having to do with moral questions about work, such as discrimination, workplace respect, moral distress (Campbell, Ulrich, & Grady, 2016), and the connection between meaning and money (Needleman, 1994). Managers who are not sensitive to the work orientations of their subordinates may use the wrong motivational techniques, such as offering a monetary bonus to an employee who is motivated by calling, not money. In the central clip for this exercise, Stallworth, who is motivated by calling, does not understand why Zimmerman is not so motivated and tries to persuade him that he has, literally and figuratively, "skin in the game."

Learning Objectives:

- Familiarize students with different ways in which people relate to their work.
- Weigh the costs and benefits of each work orientation.
- Cultivate reflection on students' own work orientation.
- Promote ethical consideration of whether we have an obligation to do work that helps others.

Facilitation Ideas/Details: Although the film includes comic elements, it also includes racist language, profanity, and racist behavior, none of which are gratuitous. Just as the writers and directors made uncomfortable choices about the value of presenting such material, the instructor will have to make such choices about what audiences—graduate or undergraduate—have the maturity to understand and learn from such material. The instructor should establish ground rules for discussion, making it clear that class members must not repeat racist epithets used by characters, even when talking about or representing those characters. These film clips can be used in any class in which students are encouraged to reflect on the meaning of work and work motivation, such as Business Ethics or Organizational Behavior. The clips can function as a short and quick introduction to types of work orientation (job, career, and calling). They can also introduce a more in-depth conversation about the ethics of calling—such as whether a calling can be self-interested, or, instead, is necessarily prosocial, and whose ethics determine what is prosocial. These discussion questions serve to introduce these and other topics.

Movie Clip Details:

Clip No.	Start – Finish	Time duration	Description	Key Concepts
1	00:05:38 - 00:06:40	1:02	The title character, Ron Stallworth, sees a sign advertising the Colorado Springs Police Force that says, “Minorities encouraged to apply.” He interviews for the job.	Work, labor market, discrimination
2	00:09:20 - 00:11:55	2:35	Stallworth asks his superiors for a promotion from the records room to an undercover position. His request is denied. Back in the records room, he confronts a colleague about respect.	Career advancement, hostile work environment
3	00:56:45 - 00:57:57	1:12	Stallworth and his partner, Flip Zimmerman, discuss the aftermath of a close call. Zimmerman objects to the perils of the job, asserting the reason Stallworth accepts the danger is, “For you, it’s a crusade. For me, it’s a job.”	Work orientation, job, calling, career choice
4	01:22:01 - 01:23:19	1:18	Preparing for an attack, a white supremacist (Felix) and his wife (Connie) envision ridding society of Black Americans. She says, “Thank you...for giving me a purpose.”	Extremism, moral absolutism, purpose

5	01:28:06 - 01:29:22	1:16	During his undercover investigation of the Ku Klux Klan, Stallworth is assigned to security detail for the Klan's visiting Grand Wizard, David Duke. When Stallworth objects, the police chief says, "Put aside your personal politics."	Professionalism, moral distress
6	02:00:23 - 02:01:45	1:22	The police chief cites budget cuts as the reason for ending the investigation.	Money and meaning, labor market

Note: Time stamps are based on an HBO presentation of *BlacKkKlansman* in which 00:00:00 marks the beginning of the production credits. The time stamps on a DVD version of the film may require a minor adjustment.

Discussion Questions:

All questions can be asked in the context of the entire film. However, when a question can be asked in the context of a particular scene alone, that scene is indicated in parentheses.

1. Why do you think Stallworth seeks to be an officer with the Colorado Springs Police Force? Do the questions he is asked during his job interview constitute discrimination? (Scene 1)

Maybe he needs a job, and as a person of color, he is heartened by the encouragement to apply as a minority. Most of us need a job, and he does not go to his interview expecting an assignment to infiltrate the Ku Klux Klan. The kinds of questions he is asked during the interview would be red flags in today's work environment. The scene shows the kinds of experiences minorities sometimes need to put up with in the workplace just to land a job.

2. Why does Stallworth want a promotion from the records room? Who wins the confrontation between his colleague and him? Why? (Scene 2)

He wants work in which he can make a meaningful difference. He also tires of the discriminatory treatment he experiences from colleagues, because of his race and also because of his rookie status. Although he ultimately gives his colleague what the colleague is seeking, he does not back down in the face of his colleague's condescending manner.

3. Work orientation theory (e.g., Wrzesniewski et al., 1997) posits three different ways in which people relate to their work: as a job (a means to material ends), career (a means to advancement), and calling (work that is personally fulfilling and/or socially valuable). In that context, what does Zimmerman mean by his statement, "For you, it's a crusade. For me, it's a job"? (Scene 3)

Zimmerman means that Stallworth has found his calling in this assignment and is willing to sacrifice his personal safety to pursue it. He also means that he does not consider this assignment to be worth sacrificing his own personal safety for.

4. Is there a difference between a calling and a crusade? What are some upsides to a calling that is pursued as a crusade? Are there any downsides? If so, what are they? (Scene 3)

A crusade has religious overtones, and although the idea of calling may have originated in a religious context, it has a more secular meaning today. A calling pursued for religious reasons may involve a willing sacrifice of personal goods for the good of others. However, an overzealous crusade can have downsides, too (see below).

5. Stallworth tries to persuade Zimmerman to work with him, arguing that he has a self-interest in confronting white supremacy. He also argues that Zimmerman has a moral responsibility to do so. If there is suffering in the world that we have the power to alleviate, do we have a moral obligation to do meaningful work? (Scene 3)

It depends on what one means by meaningful work. If one is referring to work that is personally meaningful, one might say to each their own. If one is referring to work that is beneficial to society, a case could be made that Stallworth's quest for justice at the risk of his own safety is morally admirable.

6. Ku Klux Klan members may think of themselves as crusaders for white supremacy. Can white supremacy, or any other unethical end, be a calling? Why? (Scene 4)

Unethical work can be a calling, but it cannot be normatively meaningful (Michaelson, 2020). If meaningful work is a term of moral praise, then a calling that is pursued for unethical ends is not morally praiseworthy.

7. Chief Bridges expects Stallworth to subordinate his personal antipathy for David Duke to his professional responsibility to protect him. Stallworth experiences what philosophers call "conflicts of values" (Williams, 1981), when one moral responsibility does not clearly take priority over a competing, incompatible moral responsibility. What other conflicts of values do characters in this film experience? What conflicts of values have you experienced? How do you reconcile such conflicts?

Zimmerman also experiences a conflict of values when he has to profess loyalty to the Klan for which he has antipathy, and Stallworth experiences a conflict of values when he has to act friendly with Klan members over the telephone. Conflicts of values are arguably ubiquitous in the workplace when we have to put work goals ahead of personal priorities. Reconciling them can be stressful and may require clarity over what our ultimate goals are and what means serve those ends.

8. Would you rather have meaningful work that paid little or a lucrative job that was not very meaningful? Why? Do you believe that you will have to choose between them? (Scene 6)

Ideally, we would not have to choose between them. Realistically, we often have to choose. Sometimes, we may have to choose less meaningful work at certain points in our career to step toward more meaningful work.

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Appendix C

Movie: *The Favourite*

Year of Release: 2018

Director: Yorgos Lanthimos

Estimated Activity Time: 30 to 45 minutes

Teaching Concept/Topic: Power, Status, and Influence

Film Clips: <https://sites.google.com/view/jhre-movieclips/the-favorite>

Film Synopsis: Impoverished by the gambling habits of her father, Abigale Hill (Emma Stone) seeks assistance from her cousin Lady Sarah Churchill (Rachel Weisz), the main confidante of Queen Anne of Great Britain (Olivia Colman). Unhappy with her placement as a kitchen maid, Abigale quickly realizes that she can advance her position by gaining the Queen's favor, though doing so requires her to destroy the relationship Sarah has with the Queen. Ultimately successful in her quest for favor, Abigale finds that gaining favor still requires a great deal of personal sacrifice.

Review of Literature: As stated by 19th Century historian Lord Acton, "Power tends to corrupt. Absolute power corrupts absolutely." As showcased in *The Favourite* (2018), power is desired not just for personal advancement; sometimes it is needed for one's very survival. Generally defined as "the ability to marshal the human, informational, and material resources to get things done (McCall, 1978, p. 5), or, more simply stated, as the ability to influence other people's behavior (Freiberg, 2010; Gangl, Hofmann, & Kirchler, 2015), power is viewed as being socialized (directed at helping others) or personalized (directed at helping oneself) (Kinicki & Soignet, 2022). As the story begins, Abigale has come to the castle seeking help from her cousin Lady Sarah, a trusted confidante of Queen Anne. While the Queen herself wields legitimate power, the power derived through formal authority, Sarah has gained both expert power (knowledge) and referent power (relationships) and to a certain degree informational power (access to information) along with the powers of reward and coercion (Kinicki & Soignet, 2022; Raven, Schwarzwald, & Koslowsky, 1998). Though it was Sarah's power of reward that initially allowed Abigale to join the court, Abigale quickly embraced the impact of generous acts on one's reputation (Willer, Feinberg, Irwin, Schultz, & Simpson, 2010) and used this to further her status with the Queen.

Showcased throughout the film is Abigale's struggle to recognize the difference between power and status. Whereas power refers to what one can do, status simply refers to the levels of respect and prestige one receives from those in power (Berger, Fisek, Norman, & Zelditch, 1977; Ridgeway & Walker, 1995). Because status and power can be achieved separately, with power being the result of one's own actions while status is derived through the actions of others (Blader & Chen, 2012), Abigale's actions can be seen as a classic struggle between the desire for status and the desire for power and how boundary conditions can result in unethical and even abusive behaviors (Kemper, 2006). Abigale demonstrates a variety of influence tactics, mostly negatively, including personal appeal (utilizing relationships for outcomes), ingratiation (influencing one's behavior for gain), and pressure (using intimidation or threats) (Kinicki & Soignet, 2022). Though her generous acts toward the Queen do raise her status (Willer, 2009), the rewards she receives quickly cause Abigale to develop more personalized motivations, forgoing any potential coalition of common goals with Sarah (Tattersall, 2011), and to gain the power that Sarah held with the

Queen and the court. Though her power motivation does ultimately enable Abigale to achieve her desired influence (Schuh et al, 2014), her behavior exemplifies the thoughts of Lord Acton as she digresses into corrupt behaviors.

Learning Objectives:

- Develop skills in defining and understanding various types of power and influence in action.
- Recognize ethical and behavioral issues associated with the relationship between power and status.
- Understand one’s own views of power and influence, including which strategies and tactics one is comfortable using in various settings.

Facilitation Ideas/Details: This film serves to show students the intricate balance between personal relationships and personal power and can be used in two manners. For a more basic usage, suitable for an overview course such as Principles of Management, the specific clips can highlight the specific concepts in question. Using the film in this manner will allow students to apply each concept, such as power, in isolation. For more advanced learners, in courses such as Organizational Politics, Advanced Organizational Behavior, or even at the graduate level, the film can be shown in its entirety (running time 119 minutes). Using the film in this manner will allow students to see how power changes over time, including how the life cycle of relationships plays into the amount and type of power one has, and how all interactions can affect the strength of power. This exercise can be used either as an individual take-home assignment or as an in-class, small group discussion prompt.

Movie Clip Details:

Clip No.	Start-Finish	Time Duration	Description	Key Concepts
1	00:04:20-00:05:40	1:20	Abigale, who has come to the castle seeking employment, is first introduced to her cousin Sarah. Though Sarah ridicules her, Abigale responds with humor.	Reward Power, Socialized Power
2	00:28:27-00:30:10	1:43	Sarah puts Harley off from speaking to the Queen, who, after watching Sarah dance with Masham, becomes angry and informs Harley that his plan for taxation will be followed. As she returns the Queen to her room, Sarah apologies for her behavior and is slapped violently by the Queen. To appease the Queen, Sarah races her down the hallway in her wheelchair. Abigale sees that Sarah and the Queen are more than just friends.	Legitimate power, coercive power, ingratiation
3	00:41:20-00:43:38	2:18	With Sarah in Parliament, Abigale seizes the opportunity to visit the Queen and let her know that she can be more than just a maid.	Personal appeal, status-seeking behaviors
4	00:49:58-00:53:01	3:03	Following a manic episode by the Queen, Abigale encourages the Queen to dance with her. Sarah finds the duo dancing and tells Abigale that she will no longer be called upon to aid the Queen. Sarah then confronts the Queen accusing her of using Abigale to make her jealous.	Personalized power, coercive power, referent power

5	01:02:09-01:06:02	3:53	Sarah finds Abigale in bed with the Queen, who had summoned her. Stunned, Sarah retreats down the hall in tears. Sarah later fires Abigale from being her servant and orders her back to the kitchen. Abigale then proceeds to beat herself in the head with a book and then presents herself to the Queen battered and crying. As she leaves the castle, the Queen informs Sarah that Abigale is now her personal servant and that she is not dismissed, despite Sarah's requests otherwise.	Legitimate power, reward power, personal appeal, manipulation, coercive power, status
6	01:08:24-01:09:47	1:23	As they return to the castle, Sarah demonstrates to Abigale that she (Sarah) is still the favorite of the Queen. As Abigale exits, Sarah confronts the Queen about how she is playing the two women off each other.	Power struggle, power distribution
7	01:24:53-01:30:00	5:07	Sarah finally returns to find Abigale married to Masham and orders everyone out of the room. While Sarah tries to degrade Abigale, Abigale retorts that she was not going to allow Sarah to destroy her and that she (Abigale) has won and hopes they can be friends. Sarah slaps Abigale harshly and then informs the Queen that Abigale must be sent away. The Queen informs Sarah that she (Sarah) will do as she (the Queen) says. Sarah threatens the Queen that she will expose her unless she does as she says.	Power struggle, legitimate power, coercive power, resistance, political tactics
8	01:41:26-01:44:56	3:30	Encouraged by the former prime minister, Sarah writes to the Queen attempting to form a reconciliation. Meanwhile, the Queen desperately wants to hear from Sarah. While waiting, Abigale accuses Sarah of misdirecting money in the accounts, which draws anger from the Queen.	Emotional appeal, rational appeal, influence tactics
9	01:45:30-01:46:25	0:55	Abigale intercepts the letter from Sarah and burns it with tears in her eyes.	Unethical behavior
10	01:49:05-01:53:17	4:12	The Queen awakes from her sleep and orders Abigale to rub her legs. When she speaks, Abigale is told not to speak to the Queen. Abigale finds herself ordered to do that which she willingly did once.	Legitimate power, personalized power, compliance

Discussion Questions:

1. The Queen has legitimate power by way of her position. If you were in Abigale's place, which of the types of power would you pursue? If you were Sarah, which type of power would you try to maintain?

Abigale's options as to the type of power she should pursue are limited. As she is not in a formal position of authority within the Queen's court nor does there seem to be any opportunity for such upon her arrival, Abigale truly has only two options: Expert Power and Referent Power. While Abigale does have some elements of expertise that she presents to the Queen in relation to what she can offer within the court, others also possess similar expertise, thus making it difficult for Abigale to truly capitalize on Expert Power. Abigale's better option is, therefore, to attempt to utilize Referent Power, the power derived from personal attractions. Abigale quickly sees that the Queen seeks intense relationships with those around her and it is best for Abigale to attempt to

form some type of relationship with the Queen that she can then in turn use as a foundation to attempt to gain other forms of power, most likely legitimate.

For Sarah, her Referent Power with the Queen has been translated into Legitimate Power within the court, and she has a great deal of influence, both in Rewards and Coercion within the court. However, the Queen's fickle nature places Sarah in a difficult position in that the Queen shifts the focus of her attention in a rather random manner, which in turn causes the basis of power within the court to shift. As Sarah has already lost a good amount of her Referent Power to Abigale, Sarah would do best to maintain her Informational Power in order to maintain her Legitimate Power. Sarah has intimate knowledge of the Queen and the Court and it is through the use of this knowledge, be it positive or negative, that Sarah can maintain her Power within the court.

2. As the film opens, Sarah is seen as a powerful person. Is it possible to gain power without status? Explain.

While linked, power and status are two different constructs that someone can have within an organization. At their most basic levels, Power can be described as the control one has over tangible (e.g., money) or intangible (e.g., relationship) resources, while Status is more linked to the esteem/admiration, aka social worth, that one receives from others. Said otherwise, Power is more related to what the individual does themselves and not particularly on the judgments of others; conversely, Status is almost entirely reliant on the outside judgments of others with little control being held by the individual. Sarah is indeed quite powerful within the court but she holds Status only with the Queen and is universally disliked by the others in the court. Because Status is linked to the opinion of others, someone who is universally disliked cannot be said to hold Status, regardless of their Power.

3. Abigale was willing to use extreme influence tactics to gain status and personal power from The Queen and to reduce the power held by Sarah. Can you think of any circumstances in which you might be willing to go to extreme lengths to gain favor from someone or to eliminate someone else's power? How far would you be willing to go to gain power? Explain.

Responses to this question are highly dependent on the respondents' compass. It is unlikely that most respondents would go to the same lengths as Abigale to achieve her goals; however, it would not be uncommon for someone to offer that they would also ingratiate themselves to a supervisor to receive a promotion or some additional enhancement to their job. Based on the respondents' ethical compass, they may offer that they might show a high level of proactivity to their supervisor to gain a promotion or they may also be willing to damage the reputation of another within the workplace to make themselves look better in the eyes of the supervisor. It is unlikely anyone would share a story in which they intentionally sabotaged someone else, but that would also be a possible response.

4. Suppose that rather than seeking to remove Sarah's power and status, Abigale had worked to form a coalition with Sarah. How could the outcome have changed had Abigale used positive/ethical tactics rather than unethical/negative tactics?

As offered by Tattersall (2011), coalitions are shaped by the interests and strategic objectives of the participants. Initially, Sarah held all the power in the relationship with Abigale; thus, Sarah had no true vested interest to form a coalition with Abigale. Had Abigale used ingratiation tactics more in keeping with positive values and morals, Sarah would likely have continued to wield greater power within the court and over Abigale, even though it is still possible that Abigale could have achieved certain levels of status and had a less-toxic relationship with Sarah had she chosen this route.

5. In the end, Abigale succeeded in eliminating the power held by Sarah; however, after Sarah's removal, the Queen became cold and angry and began to order Abigale about. Would this be an example of Abigale's a) gaining power but losing social status, b) losing power but gaining social status, c) gaining power and gaining social status, or d) losing power and losing social status? Explain your answer. (Students can also be grouped to debate these four couplings.)

While arguments can be made for any of the four combinations, the strongest argument would be that Abigale lost both power and status. Simply because she was successful in eliminating Sarah from the court does not also mean that Abigale's own power increased. Abigale, in fact, lost a great deal of Referent Power through her actions in that she was reviled by most in the court and her actions cost her the Referent Power she held with the Queen. Past this, Abigale lost most of the status she held with the Queen in that she was no longer a trusted confidante of the Queen and was reduced essentially to being a servant whereas in the past she was viewed more as a companion/friend to the Queen.

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Appendix D

Movie: *Joy*

Year of Release: 2015

Director: David O. Russell

Estimated Activity Time: Approximately 60 minutes

Teaching Concept/Topic: Entrepreneurship and New Product Development

Film Clips: <https://sites.google.com/view/jhre-movieclips/joy>

Film Synopsis: Based on the true story of Miracle Mop inventor Joy Mangano, the movie is a working-class account of a struggling single mother-turned-entrepreneur. Unfulfilled at her job and expected to be the bedrock of a chaotic family, Joy (Jennifer Lawrence) stumbles upon a product opportunity. She perseveres through the many challenges facing an innovator as she designs her prototypes, attempts to raise money, and eventually produces and commercializes the Miracle Mop. There are many setbacks along the way that test her resolve and problem-solving abilities. Robert De Niro plays Joy's enigmatic father, and Bradley Cooper plays an influential executive at home shopping channel QVC.

Review of Literature: *Joy* illustrates the characteristics of entrepreneurs and the new product development (NPD) process. Shane and Venkataraman (2000) depict entrepreneurship as encompassing “the study of *sources* of opportunities; the processes of discovery, evaluation, and exploitation of opportunities; and the set of *individuals* who discover, evaluate, and exploit them” (p. 218). Entrepreneurship often depends on the combination of ripe situations with capable and motivated persons to take action (Venkataraman, 1997). According to Shane and Venkataraman (2000), “when we argue that some people and not others engage in entrepreneurial behavior, we are describing the tendency of *certain people* [emphasis ours] to respond to the situational cues of opportunities” (p. 219). Scholars have long been interested in understanding the characteristics of these *certain people* (i.e., entrepreneurs) (Arribas & Vila, 2007; Lazear, 2005; Zhu et al., 2020). A key characteristic associated with entrepreneurs is entrepreneurial self-efficacy (ESE) (Chen et al., 1998). ESE, based on self-efficacy, a primary component of social cognition theory (Bandura, 1982; Wood & Bandura, 1989), “refers to the strength of a person’s belief that he or she is capable of successfully performing the various roles and tasks of entrepreneurship” (Chen et al., 1998, p. 295). Other characteristics that have been associated with entrepreneurship include a propensity to take risks, a need for achievement, innovativeness, educational attainment, proactiveness, and work engagement (Zhu et al., 2020).

In a study of 266 entrepreneurs, Liu et al. (2021) revealed that first-time entrepreneurs with less experience had higher ESE than entrepreneurs with more experience. Among college students in an introductory entrepreneurship course, Shinnar et al. (2014) found a positive relationship between ESE and entrepreneurial intention, especially for women. In their career choice study of over 2400 individuals, Kurczewska and Mackiewicz (2020) found that a more diverse professional and educational background resulted in a higher rate of entrepreneurship attempts and greater success, while managerial experience predicted a lower propensity to start a venture.

Models of the new product development (NPD) process help to explain opportunity discovery, innovation, and commercialization of new products in the marketplace (Cooper, 1996, 2018;

Crawford & DiBenedetto, 2011; Golder & Mitra, 2018; Lamb et al., 2018). Some have criticized stage frameworks of product development as deceptively orderly (Fitzgerald, Wankerl, & Schramm, 2011). As Cooper (2018) emphasizes, new products are more likely to succeed when innovators view phases of development collectively as an “iterative spiral” that solicits and incorporates customer feedback early and often, following a “build-test-feedback-revise” pattern of learning and development (pp. 416-7). *Joy* illustrates this iterative trial-and-error approach. The product development framework utilized for the lesson in this paper is taken from Crawford and DiBenedetto (2011) and includes the following stages: 1) opportunity identification; 2) concept generation; 3) concept evaluation; 4) development (both technical and marketing tasks); and 5) market launch.

According to Cooper (2018), critical elements of new product success include product superiority, customer involvement, and market orientation, diligent pre-work assessment of the market, and financial analysis. As Brown and Eisenhardt (1995) note, entrepreneurs need to be mindful of financial indicators of performance; communication; and disciplined problem-solving that relies on development teams, suppliers, and leaders of the product development process (e.g., top management champions and project leaders). Joy, the film’s entrepreneur, expends considerable energy and scarce capital on supplier problems and communications issues.

Learning Objectives:

- Understand and apply a new product development framework in a real-life context.
- Describe why the path to successful product commercialization is an iterative process.
- Identify and apply various personality characteristics commonly attributed to entrepreneurs.

Facilitation Ideas/Details: The excerpts from *Joy* (2015) provide a contextually rich narrative for showcasing common entrepreneurial characteristics and the dreams, failures, and triumphs of an actual entrepreneur. The film’s protagonist faces product development and new venture crises. Joy’s idea generation, iterative designs, prototyping, financing needs, scale-up, and commercialization efforts mesh well with process-oriented product development frameworks (Crawford & DiBenedetto, 2011; Golder & Mitra, 2018; Lamb et al., 2018). While this particular lesson plan uses the framework of Crawford and DiBenedetto (2011), instructors are free to use and apply the NPD process model that they are most comfortable with.

Posting the NPD framework so that all the students can see it prior to and during the clip viewing can help students apply it to Joy’s actions. Instructors can focus on just one or several of the clips outlined in the table below. Each clip should be preceded by a brief introduction by the instructor even if the film was viewed by students in its entirety before class. Instructors are also encouraged to pause the film clip to clarify or emphasize something within the context of the film. Students can work independently or in groups of two or three to formulate answers to the discussion questions pertinent to each film clip.

Entrepreneurial characteristics exhibited in the film include: internal locus of control, the necessity of income, networking capabilities, risk-taking, creativity, tolerance for uncertainty, need for achievement, perseverance, and problem-solving ability. Instructors are advised to give Students a list of entrepreneurial characteristics before showing the clips to facilitate in-context

identification of these characteristics. Instructors are encouraged to view the film for additional scenes that may serve their own learning objectives.

Consult the table below for more in-context application of the above concepts.

Movie Clip Details:

Clip No.	Start – Finish	Time duration	Description	Key Concepts
1	00:29:15 - 00:30:23	1:08	After breaking a wine glass, Joy cuts her hands while trying to ring out a traditional mop. She starts conceptualizing her idea.	Opportunity identification, serendipity, and problem-based ideation
2	00:32:50 - 00:33:37	0:47	Joy dreams of herself as a child and the lost time and missed opportunities.	Motivation, frustration, and loss of control
3	00:33:37 - 00:42:55	9:18	Joy takes charge, sketches potential designs of Miracle Mop with several iterations. Makes prototype and secures initial funding. Family discusses patent issues. Aha! moment for financier and family after prototype and demonstration.	Conceptualization, iterative new product design, prototyping, pitching, patents, confidence, and effective use of personal network.
4	00:43:38 - 00:48:14	4:36	Joy instructs a group of Latina women on how to assemble mops.	Pilot run manufacturing, supplier quality and trust issues, and network utilization
5	00:48:14 - 00:51:20	3:06	Joy tries to recruit retailers for distribution. She demonstrates the mop in Kmart parking lot. Her friend poses as a trial user.	Failure, distribution, market testing, risk, and ethics of “fake” customer
6	00:59:20 - 01:01:10	1:50	QVC tells Joy “No” after seeing her mop, but Joy shows confidence and gets another shot. QVC exec asks: “Can you build 50,000 of these mops by next week?”	Perseverance, confidence, serendipity, distribution, and volume scale-up.
7	01:06:44 - 01:07:37	0:53	Joy asks for additional financing (\$200K) from her dad’s companion.	Fundraising, risk, growth, and working capital needs

Discussion Questions:

1. Apply to Joy’s Miracle Mop the framework of the new product development process (Crawford & DiBenedetto, 2011): opportunity identification, concept generation, concept evaluation, development (technical and marketing), and launch/commercialization.

Many students will quickly reference the opportunity identification stage of the NPD framework. Clip #1 clearly shows the accidental nature of her needs discovery (broken glass cuts her hand). Students may point out that this was not very strategic but rather an emergent, serendipitous opportunity.

Concept generation occurs in Clip #3 as Joy sketches out numerous designs for the mop. Most students grasp the iterative nature of early design work. Students should then recognize the

development stage in Clip #4, where Joy instructs several women on how to assemble the mops in what should be referred to as a limited pilot run for production. Students may need to be prodded as to where the parking lot demo in Clip #5 lies in the NPD framework (note, it is in the development stage, in which the marketing function collects early customer feedback). The parking lot demo also presents an ethical dilemma for the students given that Joy's best friend poses as a curious and satisfied user of the product. Students are also impressed and fine with Joy's unauthorized solicitation of customer feedback in the Kmart parking lot.

Students will recognize that the market launch stage has been reached in Clip #6, and many will comment on how things are a bit messy. It is helpful to show students that many product releases do not go perfectly. Students may mention other product examples from their personal experiences.

2. How do Joy's designing, prototyping, fundraising, and production activities match up with her business plan? Why doesn't everything go smoothly?

Students will be stumped here given that there has been no mention of a formal business plan in the clips (nor in the entire movie). When pressed, a common answer here is "I don't know," which is fine. This leads to an interesting dialogue about how important (or unimportant?) it is to have a business plan. Wayne (2017) provides numerous examples of successful ventures that began without formal business plans. A business plan seldom survives reality, but it can be an indispensable planning tool. Ask students why this planning tool might have been useful to Joy, and how it can help other entrepreneurs, even if it is a static document that is not referenced often.

3. Which of Joy's characteristics contributed to her eventual success? How would you describe Joy's motivation? Why is she compelled to succeed with the mop?

Students will appreciate Joy's innovativeness and risk-taking. She has a high degree of entrepreneurial self-efficacy, confident that her product solves problems and has value. Her passion for her mop and her need for achievement are evident. Most students admire her desire to see it through and appreciate that she is also flawed and makes mistakes.

4. Do you think some people are born natural innovators and entrepreneurs, or that anyone can be trained to become more innovative and entrepreneurial? Explain.

Many students will see Joy as a natural, both in terms of creativity and leadership. However, she has benefited from circumstances and luck. She stumbled upon her opportunity identification, but she is seen as naturally creative, smart, and hardworking. Given her lack of experience, some students suggest she should have just patented her designs and licensed the product to an existing mop maker (which she initially tries in the film). The licensing option is often over-simplified by students.

5. Would Joy have benefited from taking a college course in entrepreneurship or new product development? Why or why not?

Most students see taking courses in this domain as advantageous since many of the concepts

covered in the film are new to undergraduates. However, a small number of students may suggest that formal education may discourage a budding entrepreneur given that analysis and planning may uncover too much risk, thus leading to the decision not to engage in the entrepreneurial activity. Make sure that students recognize that the film does not include many aspects of venture creation traditionally covered in an entrepreneurship course, such as options for the type of company to create (e.g., LLC) or term sheets for investors.

6. A prominent film reviewer compared the character of Joy Mangano to Disney's Cinderella (Scott, 2015). What similarities do you see? Relatedly, how do Joy's family and network help or hinder her entrepreneurial efforts?

The Cinderella comparison is a fun question that a few students will make a connection with right away. Although there is no evil stepmother, the new companion of Joy's father is wealthy and becomes the financier for Joy's venture, thus giving her some control over Joy. Joy's sister is very jealous of her. Joy has toiled for many years at work, unhappily, thinking there is something better out there for her. A student or two may suggest that Bradley Cooper, as the QVC executive, serves as a commercial Prince Charming of sorts. He may not deliver romance but he provides instant market access.

7. How would you have approached the Miracle Mop concept if you had created it? Would you have followed a phase-by-phase framework of product development or do you think quick action and a 'fix it later' mentality would have been more advantageous? Was a formal plan necessary? Why or why not?

Most students claim a formal plan would have helped prepare Joy for the problems to come. They see Joy's financial position as precarious, so they see the benefits of devoting more time to forecasting, alternate means of distribution, and a plan that would help them raise money from more traditional sources like banks. Students see the film clips as dynamic and depicting Joy's resourcefulness, but sometimes comment that she behaves in ways that are too improvisational or seat-of-the-pants. Thus, a large majority of students would utilize a formal planning effort and a stage-by-stage development process to help track progress and determine if the project should continue. A small number of students may claim that they would just "go for it" and avoid the analysis paralysis of a formal planning process and stage-by-stage development model.

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Appendix E

Movie: *Miss Sloane*

Year of Release: 2016

Director: John Madden

Teaching Topics/Concepts: Ethics (Alternate Views of Ethics, Stages of Moral Development)

Estimated Activity Time: Ethics, full teaching plan includes five segments (two offer two video clips); allow 15-20 minutes for presentation and discussion of each segment; the full activity can fit a 75-minute time block. Depending on the course and its calendar, full showing might be considered. The entire film could fit within two consecutive class meetings and would provide a nice break from the normal routine. NOTE: the scene showing Liz Sloane's closing statement to the Senate hearing committee is also pertinent (20-25 minutes for presentation/discussion); if used, the time allotments indicated above must be adjusted.

Film Clips: <https://sites.google.com/view/jhre-movieclips/miss-sloane>

Film Synopsis: Elizabeth "Liz" Sloane (Jessica Chastain) is an intense, high-powered, in-demand lobbyist. The film begins with Sloane working for a high-profile public relations firm, Cole Kravitz & Waterman. We immediately see that Sloane is driven and expects perfection from her team of associates. Her firm has been trying to land the account of a national gun rights group. When its CEO, Bill Sandford, shows up to woo Sloane to lobby against the Heaton-Harris gun bill, she rebuffs him. Subsequently, boutique lobbyist Rodolfo Schmidt approaches Sloane and entices her to join his firm (Peterson Wyatt) in the fight for passage of Heaton-Harris. Sloane bolts from Cole Kravitz, taking several associates with her. Notably absent from the defection is long-time assistant Jane Molloy.

The film centers around various strategies employed by both firms to win support for their positions in Congress. Interspersed in the narrative is a Senate hearing, led by Senator Ron Spierling (John Lithgow), into the ethics of Sloane's practices. Corporate attorney Daniel Posner is tasked by Schmidt to help Sloane "lawyer up" despite his disdain for the newcomer. Sloane is eventually convicted of a minor ethics breach, ironically "discovered" by Molloy after Sloane's departure from Cole Kravitz. The revelation dries up support for Heaton-Harris. At the sentencing hearing, Sloane drops a bombshell, revealing that Spierling is on the take and acting on behalf of Cole Kravitz. Molloy resigns her position just before Sloane reveals her as a secret operative left behind to help enact a defensive strategy. Molloy's resignation includes Schmidt's original offer to Sloane that she will be paid nothing to work for his firm. Sloane goes to prison where Daniel Posner meets with her to discuss a reduced sentence. Posner reluctantly shows Sloane respect by acknowledging that she "weaponized" herself to gain passage of Heaton-Harris. When he asks why she did not let any of her staff know about the plan, Sloane indicates that doing so kept them all out of jail.

Literature Review: Cavanagh, Moberg, and Velasquez (1981) identify several ethical restraints to the use of power. These restraints arise from three basic moral frameworks: utilitarianism, moral rights, and justice. The three exist in contrast to individualism, which holds that individuals act in accordance with their own best self-interests. In contrast, utilitarianism holds that actions are judged by their consequences and ethical behavior delivers "the greatest good for the greatest number" (p. 365). Moral rights hold that every human being is entitled to certain rights that must be respected. Ethical behavior is that which adheres to these basic principles. Finally, justice holds

that individuals should be guided by a sense of equity, fairness, and impartiality. These four frameworks have been recognized as the alternative views of the ethics model. Note: some expressions of the model include a fifth perspective known as virtue ethics. Virtue ethics holds that individuals base their actions on universal virtues, such as honesty, courage, compassion, and tolerance.

Kohlberg (see Kohlberg & Hersh, 1977) has indicated there are six stages and three levels of moral development. In the first level, individuals consider their personal desires. They act to avoid punishment (Stage 1) or act to satisfy individual needs (Stage 2). In the second level, individuals consider duty and obligation to others. They act to please others (Stage 3) or to maintain social order by following the rules of society (Stage 4). Level 3 is the highest in terms of ethical and moral behavior. Individuals act based upon general rights and standards as agreed upon by society (Stage 5) or by acting out of conscience to be consistent (Stage 6). Actions in the final stage often adhere to moral rules like the Golden Rule or the Ten Commandments.

Learning Objectives:

This activity can illustrate and facilitate discussions of general ethical views/frameworks in any business course where ethics is a key topic (i.e., management, organizational behavior, ethics) and is suitable for undergraduate students at all levels.

- Identify ethical frameworks and use them to analyze decisions and behavior.
- Recognize moral development and identify levels of development in individuals by their actions.
- Be able to make arguments for and against behavior as ethical (note: instructors should stress that Sloane's behavior is largely unethical, and not to be encouraged, but that she does exhibit ethical behaviors from time to time vis-à-vis her team and organization).

Facilitation Ideas/Details: The following reading can be assigned ahead of time to give students sufficient theoretical/conceptual grounding for analyzing the clips. Alternatively, it can be assigned after class discussion to enhance students' understanding.

Kohlberg, L., & Hersh, R. H. (1977). Moral development: A review of the theory. *Theory into practice*, 16, 53-59. <https://doi.org/10.1080/00405847709542675>

While the film's context is governmental politics and lobbying, remind students that there are three organizations depicted (i.e., Cole Kravitz, Peterson Wyatt, and the U.S. Senate) with individual member actors engaged in a wide range of situations. Be mindful that students, particularly international students, may not have a good understanding of how lobbying works within our system of government. A brief explanation may be necessary. Individual assessments of the ethics of Liz Sloane's behavior will vary. Encourage debate as long as perspectives draw on appropriate theoretical constructs.

Movie Clip Details:

Clip No.	Start – Finish	Time duration	Description	Key Concepts
1	00:06:12 - 00:07:41	1:29	While taking a narcotic stimulant, Sloane lectures Jane Molloy on the proper way to kill a tax bill by arranging an “educational” trip for the bill’s sponsor and his family.	Ethics, organizational politics
2	1:02:47- 1:04:57 & 1:09:14- 1:09:38	2:10 & 0:24	Cynthia Green is exposed by Sloane as an informant for Cole Kravitz; Clara Thompson later questions Sloane about surveilling Green, only to learn that Liz watched all the members of her team.	Personal ethics
3	1:10:45- 1:17:43 (00:39:30- 00:42:30 can be used to set up the scene)	6:58 (3:00)	During a televised debate with Cole Kravitz’s Pat Connors, Sloane deviates from the plan and uses Esme Manucharian to garner support for gun victims. Afterward, Sloane refers to Manucharian as a “resource” used to win the campaign.	Ethics, moral issues
4	01:59:27 - 02:03:07 (see #6)	3:40	Sloane leaves an operative (Jane Molloy) behind at her former employer.	Personal ethics
5	02:03:38- 02:06:16	2:38	In prison, Sloane meets with Daniel Posner to discuss the length of her sentence. Posner questions the entire strategy, including not discussing her “filing snafu” with co-workers to keep them from going to jail all the while placing herself in jeopardy for the good of the cause.	Ethics, moral issues

Optional Clip Details:

6	01:54:50 - 02:03:30 (extended conclusion as an alternative to #4)	8:40	After her U.S. Senate hearing, Sloane reveals that she anticipated a personal attack and spied on former boss George DuPont. Her surveillance uncovers a plot hatched with Senator Sperling. Sloane’s plot involved Jane Molloy, who resigns just before the revelation while revealing that Sloane has been working at Wyatt Peterson for free.	Ethics, personal ethics, moral issues
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Discussion Questions:

1. Is it possible to compartmentalize ethics? In other words, if a person is behaving unethically in their personal life, is it reasonable to expect that they will behave ethically in their professional life? Explain.

According to Kohlberg, development stages are organized with forward movement, so individuals are consistent in their level of moral judgment (Kohlberg & Hersh, p. 54). At the same time, higher

levels of development incorporate thinking from lower levels. Therefore, while Sloane is taking narcotic stimulants to keep herself going (Stage 2), she may be rationalizing that doing so helps to better serve co-workers and her organization (Stage 3).

2. What alternative ethical views are implied by the following statements from Sloane regarding her work on behalf of the Indonesian government?
 - A. “Talk to me about the Nutella tax. Palm oil is a key ingredient in Nutella. If the federal government taxes it at 300 percent, it will cost more for us to gorge ourselves on it.”
 - B. “Tell the Indonesians they are going to host Senator Jacobs on a field trip to one of their plantations. He’ll take the wife and kids on a tropical vacation, come back hailing their conservation efforts. His bill dies a quiet death. . . Use a non-profit C3 to sponsor the travel, it’s perfectly legal. As long as the trip is for educational purposes.”

Individuals make decisions about and rationalize their behavior in part based on the ethical view they adopt in a situation. In accordance with Cavanagh et al. (1981):

- A. The first statement implies a utilitarian argument – behavior is ethical if it delivers the greatest good to the greatest number of people – we need to kill the tax because it will cost everyone more to purchase what they want.
 - B. The second statement is a moral rights perspective – behavior is ethical as long as it respects and protects the fundamental rights of people; the people of Indonesia have the right to engage in commerce and to determine the best use of their resources.
3. Evaluate the ethics of Miss Sloane’s actions (as indicated in her closing statement) using the Alternative Ethical Views model. Does Sloane’s demeanor as she gazes toward Esme Manucharian before the latter leaves the hearing room affect your ethical assessment of her behavior? If so, how and why? If not, why not? Does the fact that Liz Sloane received no payment for the services she rendered to Peterson Wyatt have any bearing on your ethical assessment of her behavior? If so, how and why? If not, why not?

These ethical views are expressed in some form by Miss Sloane:

- Individualism: “It’s insinuated that I led the fight for increased gun regulation in the interests of my career.” Sloane’s behavior was motivated by self-interests and not what was best for others (i.e., “But I also recognize that this wasn’t what motivated me. When I was offered a position on the campaign, I was enthralled at the challenge. My decision to accept was based on my desire to win and win bigger than I ever had before”).
- Utilitarianism/Moral Rights: “Sometimes we act not for ourselves, but because we believe plainly and simply it is the right thing to do. I believe the Heaton-Harris bill is the right thing to do.”
- Justice: [EQUITY] “When they consider the Heaton-Harris bill, I wish that each member of Congress would follow the example set, not by me, but by the group of people that sit behind me, who have made great sacrifices in the name of doing what they believe is right. [PROCEDURAL] I wish that those members would use their votes, not in the interests of their political advancement, but for what they believe is right for their country.”
- Virtue: “It’s clear that my behavior has fallen well short of acceptable ethical standards. I’ve crossed lines with devastating consequences in the service of my obsessions. I’ve

betrayed the people closest to me. I've endangered lives. I deserve censure for this far more than for any filing irregularity.”

With the hearing adjourned and the room in chaos, Sloane's look as she gazes upon Manucharian suggests compassion for Esme and remorse for her actions. However, her recognition that she acted unethically does not make her actions any less unethical or excuse her from the consequences.

In the end, Sloane acknowledges that her behavior was unethical. The fact that Sloane is not being paid for her work does not make her behaviors more ethical. However, the revelation does indicate that her motives extended beyond individual self-interests.

4. Using Kohlberg's framework, analyze the moral development of Jane Molloy, Pat Connors, Ronald Sperling, Esme Manucharian, Cynthia Green, George DuPont, and Liz Sloane.

Each character can be analyzed as follows:

- Jane Molloy – when stating “academia is more my scene” and “this is why I am thinking about post-grad,” Molloy expresses an ideal that transcends her present circumstances and her disdain for the way the lobbying industry operates; little things such as reminding Sloane “you never washed your hands” and “if the Indonesian government pays for it, it is illegal,” show she has certain principles that she will not compromise; she operates at Stage 6.
- Pat Connors – while he appears in only one clip, the foul-mouthed character comes off as smug and condescending; he clearly wants to win and will do so at any cost (Stage 2), but his arguments during the debate are consistent with Stage 5.
- Ronald Sperling – throughout the hearing, Senator Sperling appears to operate at Stage 4, but we learn in the movie that it is a ruse; the fact that Sperling arranges a hearing that has been orchestrated by Cole Kravitz to stay in politics indicates Stage 2 development; note: an argument could be made for Stage 3, by saying the senator wants to please and keep the approval of key campaign contributors.
- Esme Manucharian – like Molloy, Manucharian seems to operate at Stage 6; she was personally affected by gun violence as a teen, which shaped her views, yet she does not want to advance herself based on involvement in a random act; she is passionate about restricting access to guns out of “respect for the dignity of human beings as individual persons” (Kohlberg & Hersh, p. 55); note: in the setup for Scene #3, Esme states that her “liberal conscience won't justify my own car” and, later, that guns are “an issue I feel strongly about”
- Cynthia Green – by responding “he offered me a partnership track” when explaining why she was collaborating with Cole Kravitz, Green clearly shows she is Stage 2. Her actions are determined solely based on what will satisfy her own (career) needs.
- George DuPont – plain and simply Stage 2. He operates solely on making Cole Kravitz (and himself) as successful as he can.
- Liz Sloane – arguments could be made for just about every level of the model (except perhaps Stage 3 – truly, she does not care what others think about her); a most thoughtful argument could be made for Stage 6 by pointing to the fact that she abandoned a successful career at a prominent firm to lead a campaign that she was passionate about while agreeing

to do so for absolutely no compensation for herself; in the process, she secured jobs for her staff, protected Peterson Wyatt, and protected those closest to her from legal ramifications by not revealing the filing irregularity.

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