

Decision making model and behavior of Iranian top managers

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Abstract:

Aesthetics relates to felt meaning generated from sensory perceptions, and involves subjective, tacit knowledge rooted in feeling and emotion. We believe the aesthetics of management is important, but little understood, aspect of organizational life. We propose that followers use their aesthetic senses in making these assessments.

In this article we try to discover the role of aesthetic in management and then try to find out the style of about 130 industrial and governmental top managers in Iran using some technique such as questionnaire and interview. The personality and character of them will be recognized by some test such as KAI, MBIT, CPS, Cooper-Smith self-esteem, management style, machiavellism, internal and external control, behavior, attitude and their methods in problem solving and decision making, and the effect of this ability in productivity of their organization.

At the end of this study we find out that they are strongly thinking, judging and intuition but half of them are extraversion. their personality & character, attitude, skills, professions, perception are so important for management and in making a decision more than Two-thirds:

-If they make a decision never change it.

-Use their aesthetic to judge others and events or found out the right way if it is rational and there is enough evidence.

-Uses his experience and knowledge for decision but asks others to suggest a solution or solve the problem.

Keywords:

Aesthetic, Manager, KAI, MBIT, Creative problem-solving, Test, Decision making

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1. Introduction:

Management research has been watering down the rich phenomena of management. Part of our enduring romance with management comes from its attractive explanatory power in the absence of rational, objective explanations of extraordinary organizational performance. The purpose of this article is to introduce aesthetic management as a unique, distinct, and valuable approach within management studies. We set out to build a case describing why management studies needed to move towards aesthetics, but as we reflected on recent trends in management research, it became clear to us that management was already moving toward an aesthetic approach.

We will then discuss how aesthetics can complement and offer valuable insights to management given current trends in management studies. It is time that management embraces an aesthetic approach. Aesthetic management is based on 4 principal: Body (physical), mind (logic, think), heart (emotion, feeling) and aesthetic (Mowxley, 2000).

Our main questions are: what's the personal manner of the managers in Iran? How they make a decision? Are the attitude and trait effective on this process? Are they using their aesthetic knowledge for making decision?

2. Aesthetics

When we talk about the aesthetics in management we refer to sensory knowledge and felt meaning of objects and experiences. Reason and logic has often been contrasted with emotion and feeling, but what they both have in common is that they are sources of knowledge and generate meanings we rely and act on. Aesthetics involves meanings we construct based on feelings about what we experience via our senses, as opposed to the meanings we can deduce in the absence of experience, such as mathematics or other realist ways of knowing (Campbell, Baumeister, 2001). Aesthetic knowledge involves sensuous perception in and through the body and is inseparable from our direct experience of being in the world (Gagliardi, 1996). As a result, the mind (cognitions, intellect, logic) was privileged as a source of knowledge and our sensory-based and embodied ways of knowing were marginalized. This marginalization is ironic because aesthetic experience shapes and precedes all other forms of knowledge. Leaders are said to rely on this tacit knowledge when they rely on "their gut feelings" or instincts. Knowledge at the tacit level is often described as deeply ingrained,

inexpressible know-how that resists clear, logical explication. For our purposes, the embodied, tacit knowing corresponds roughly to sensory/aesthetic knowing, particularly as opposed to intellectual/ explicit knowing. (Austin, Devin, 2003)

Aesthetic knowledge is similarly drawn from experience, guides action, and is difficult to codify. But distinct from tacit knowledge, the focus of aesthetic knowledge is skewed toward knowledge drawn from more aesthetic experiences or knowledge used to construct, represent, and interpret the felt meanings and sensory experiences related to organizational life.

Because of its representational form and its experiential nature, art involves our aesthetic senses and generates a different type of knowledge. However, we make aesthetic judgments about many things we experience besides art. Art has an aesthetic, but so do places and interactions, such as an office and how a factory is laid out, or a job interview (Bono, 2006).

Aesthetics do involve judgment, but beauty is only one of several aesthetic categories. There is also the aesthetically ugly, sublime, comic, or grotesque (Strati, 1992). And while we often think of aesthetic judgments as those we make toward art, aesthetics involves sensory assessments of how we feel about anything. We can also consider what an event, object, or interaction evokes in us emotionally. It might be beautiful, ugly, inspiring, creepy, funny, warm, ironic, etc., as opposed to what it might mean for us objectively. There are many feelings and emotions that sensory experiences give rise to, and many types of aesthetics to describe those felt meanings. Our focus is on that felt meaning and the implications it has for management studies, as opposed to rational, instrumental, intellectual or logical meanings (Avolio, Gardner, 2005)

3. Organizational aesthetics and management

Management studies have revealed much about management phenomena, but older approaches to management need to be complimented by new ones, especially as we reconceptualize the management process. Overall, a psychological approach has dominated management research (Parry, 1998). The psychological approach relied on instrumentalism, a strong but very narrow measure of the overall management experience. Management has rightly turned to social influence processes, which cannot be reduced to the measurement of psychological factors. People use more than rationality and intellect to make decisions. They bring their minds and

bodies to work; their emotions, feelings, and personal experiences that cannot be represented in any rational models. If we could reduce every decision to a rational model, we would not need leaders at all. CEOs would make very little money and fishbone diagrams would be priceless.

While previous management studies have largely taken an instrumental approach to what works, aesthetics also sheds light on what works, but what works aesthetically, what seems to agree with our tacit knowledge or implicit feelings and emotions regarding a particular context (Boal, Hunt, 2003).

Aesthetic management is concerned with sensory knowledge and felt meaning associated with management phenomena. It entails a subjectivist ontology, symbolic interpretive epistemology, and qualitative methods. Aesthetic meanings arise and emerge out of symbolic interaction and processes of social construction. Methods inquire into aesthetic meaning include ethnography (Strati, 1992) and discourse/narrative analysis. In applying aesthetic methods to management topics, we highlight the importance of the getting at the experiential and contextual, and inquiry into leaders and followers sensory and felt meanings constructed in subjective processes that rely on aesthetic knowledge (Campbell, Rudich, 2001).

The latest surge of aesthetics into organizational studies comes broadly from the search for alternate methods of knowledge and has emerged along with interpretive/critical perspectives in organizational studies. Instead of attempting to predict objective outcomes of leadership phenomena such as charisma and authenticity, aesthetic focuses on how these phenomena are produced and emerge, and attempts to describe the subjective felt meanings as experienced by leaders and followers. An aesthetic approach recognizes that rational analysis neglects important aspects of everyday organizational life. It enables us to study and to talk about the subtle, underlying qualities, which we sense, but cannot quite put our finger on.

Aesthetics is concerned with knowledge that is created from our sensory experiences, which includes a connection between our thoughts and feelings and how our reasoning around them informs our cognitions. Aesthetic knowing corresponds to the embodied, tacit knowing that is often contrasted with intellectual/explicit knowing.

For social constructionists, meaning arises out of, but also guides, the interpretive process of social interaction. The underlining premise here is that people act towards things on the basis of the meanings the things have for them. The meaning of anything must be formed, learned, and transmitted

through a process of indication, as it occurs in context. There are no fixed meanings, but meaning may be sustained through reconstruction.

In taking an aesthetic approach to understanding this meaning, we assume the judgments and interpretations made by followers are partly based on implicit, tacit, felt meaning derived from their subjective interpretation of management experiences. (Cairns, 2002)

The two enduring components of an aesthetic approach to leadership are 1) engagement of the senses and 2) the focus on the experiential (Taylor, Hansen, 2005). An aesthetic world-view seeks to open up possibilities and widen the understanding of leadership by becoming knowledgeable about the hidden and unrecognized sensuous ways of knowing.

Aesthetic practices include language skills, listening, gazing, touch, and treating emotion and feelings as important sources of knowledge. Another distinguishing factor is that inquiry into aesthetics requires direct experience. One has to be there and experience the situation to understand it. Just as no text, no matter how detailed and colorful can describe what it feels like to hit a perfect golf drive, aesthetic knowledge requires experience to “know what it is like” on a tacit level.

Aesthetic knowledge is constructed (i.e. it is made, shared, transformed and transferred) in relationships between people by way of interaction (Avolio, Gardner, 2004).

4. Research focus and methods

Aesthetic management is concerned with the aesthetic aspects of social influence processes in management. Aesthetic knowledge refers to sensuous experiences (seeing, hearing, smelling, tasting and touching) that are lived in and through the human body. The focus is on interaction and the aesthetic knowledge that is produced by and guide interactions. To date, management studies have focused on the individual and cognitive rather than interactional (Fairhurst, 2007). We searched for traits, characteristics, behaviors, and styles that resided in the leader. For example, aesthetic management might attempt to describe the intuitive processes followers go through, focusing on aesthetic knowledge they rely on, in determining if a manager is authentic. Inquiry into aesthetic management requires qualitative methods. Qualitative research has made a positive impact in our understanding about how leaders manage meaning. But despite these calls for qualitative research, there continue to be too many surveys that attempt to quantify leadership. We have still not departed enough from traditional views of management;

perhaps because management studies, like organizational studies overall, have been dominated by psychological research and experimental designs (Bryman, 2004). Management was not an invention of social scientists; it was not a creation of the behavioral laboratory, rather, it was based on our observation of the everyday vernacular in real organizations. It arose from observation of social actors making sense of their experience, and it should be studied as it occurs in its natural setting. Meindl (1995) begs us “to return management study to focus on what actors and observers construct as a normal part of their social experiences”.

Aesthetics is about sensory knowledge and felt meaning, and concerns itself with feelings and emotions and the richness of qualities, so researchers will have to engage organizations with methods that are appropriate for these types of phenomena. Purely analytic approaches are too thin to describe deep aesthetic experiences (Shusterman, 2001). Taking an aesthetic attitude in observation requires an openness and attentiveness to experiencing an object or process aesthetically.

Aesthetic inquiry attempts to capture the felt meaning various events and interactions have for leaders and followers alike, and getting at the experiential aspects of sensory knowledge will require participant observation and qualitative interviews. In exploring these more aesthetic aspects, researchers would ask about emotions rather than logics that surround particular organizational decisions, changes, and visions. Fortunately, there already exists a strong body of qualitative methods that are well-suited for exploring the aesthetics of an organization. In much the same way that qualitative inquiry gets at the culture of an organization, researchers can use qualitative methods to explore the aesthetics of management.

An important aspect of aesthetic inquiry is that the insights provided by an aesthetic experience are not easily detached from that experience, and it is also worth noting that those particular insights cannot be reached by any other route other than tapping into the aesthetic side of organizational life. In this pursuit, ethnographic methods in particular will be useful.

For recognizing some feature of manager there is some tools and standard test that could help us and we describe them below:

4.1. Self-Esteem and Narcissism

If you do not love yourself, you will be unable to love others (Branden, 1994). It is believed that self-love can actually prevent harmful for

relationships. This position was described most colorfully by the ancient Greeks in the story of Narcissus. (Galloway, 1997)

The association between self-esteem and love has received a moderate degree of empirical attention. The primary finding is that individuals with high self esteem are less likely to experience mania. Manic love, or lovesickness, appears to be more symptomatic of low self-esteem individuals (Hendrick, 1986).

High self-esteem individuals experience love more passionately than do individuals with low self-esteem. (Rudich, 2001)

Cooper-Smith self-esteem test is a questionnaire that helps you to understand if other people are with high self-esteem or not.

Manic people are more autocrats than other.

4.2. Adaption-innovation theory

Differences in problem-solving approaches determine, to some extent, how people are creative and how they interact in teams. Understanding these differences is essential to developing effective strategies for teaching the various concepts and subjects required for top managers. To measure the differences in approaches to problem-solving between majors we used Kirton's Adaption-Innovation inventory (KAI). The application of A-I theory is broad, because it addresses problem-solving, decision-making, and change, fundamental issues that concern people in all endeavors. These differences can be reliably measured. Furthermore, A-I theory holds that the individual's preferred approach to problem-solving, making decisions, and change is an innate characteristic of the individual and does not change over time. (Foxall, 1986)

In general, adaptors will work within the existing problem paradigm and not challenge the basic assumptions implicit in the problem. Innovators are apt to challenge the basic assumptions and the paradigm in which the problem is embedded. Consequently, innovators are more likely to propose solutions that are seen as "different" and "risky." Adaptors are more likely to use their creativity to "refine" and "tweak." Kirton explains that adaptors and innovators do not naturally work together well. However, he argues that bringing together adaptors and innovators within the same team project would have significant synergistic benefits by enabling the team or group to work on a larger and more diverse set of alternatives.

Nevertheless, the difference in problem-solving styles of the adaptors and innovators makes teamwork difficult. Because people have a natural

tendency to associate with people like themselves, they tend to have negative views of people who are different. (Filipczak, 1997)

The KAI consists of 32 items that ask respondents how easy or difficult they would find it, over a long period of time, to maintain a specific type of behavior. Each item is scored on a five-point scale, which gives a range of 32–160, mid-point 96 (Kirtton 1999). Research shows that KAI scores are normally in actual range of 60 to 145. Research shows that work groups tend to develop a consensual KAI score, although the range of KAI scores within these groups can be fairly wide. (Filipczak, 1997)

Table 1:KAI Scores from Selected Studies

Group	KAI mean		
Managers	101.94 (n=131)		KAI, All
Teachers	95.5 (n=119)	Mean	94.97
Project Managers	109.4 (n=133)	Std. Dev.	12.47
Bank employees	90 (n=128)	Count	73
Financial Analysts	110 (n=34)	Minimum	65
Women	90 (n=242)	Maximum	127
Men	98.1 (n=290)		

4.3. MBTI (Myers-Briggs Type Indicators)

The MBTI is one of the most widely used psychological tests administered today. Among the non-psychiatric population, no other instrument of personality assessment is more utilized. It enjoys a tremendous amount of success. (Reis, Betton, 1990). The MBTI is employed as a tool by major corporations, vocational and marriage counselors and as a resource for such purposes as educational placement, personal growth retreats, and the matching of college roommates. The Educational Testing Service began to distribute the MBTI in the 1960's and studies and research began in earnest on its use and validity. It has been translated into Japanese, Spanish, French, German, and many other languages. (Ron, 1993)

The Sensing type is hard driving and results oriented. The intuitor is a conceptualizer and sees things from a predominant perspective of innovation, creativity, theory, and imagination. The Thinking type is very

analytical, objective, systematic and methodical. The Feeling type appreciates the values of feeling and human emotions.

Table 2: The results of my MBTI test

PREFERENCE STRENGTHS POINTS			
	Number		Number
Extraversion	13	Introversion	12
Sensing	1	Intuition	22
Thinking	28	Feeling	0
Judging	20	Perception	7

4.4. Creative Problem-Solving (CPS)

Fluency (quantitative), total number of problem statements generated by the participant and Originality (qualitative), was measured by coding responses to see the ability of a participant to generate statistically infrequent responses for the population of which the participant was a member; by administering the Torrance Test of Creative Thinking (TTCT) to the main sample; and by having a professional judge and rate a subset of the responses.

The effect cognitive style on problem-defining behavior could not be clearly identified. This study demonstrated, however, that innovators were more fluent. Because of the confounding effect of fluency on originality, however, it became evident that a purer measure of originality was needed. This study did not support Kirton's belief that innovators were more original than adaptors (Puccio, 1994).

5. Studies and Results:

Managers have several roles in organizations and companies such as figurehead, lead, liaison, monitor, disseminator, spoke man, entrepreneur, disturbance handler, resource allocator, negotiator... in classic theory of management. But in modern and world class organizations the role of it is changed.

Regarding to a survey in Iranian managers they are asked to tell the most important factors that affect their efficiency and effectiveness. For this 41 companies was selected and their general managers asked to answer the

questionnaire. After analyzing the result, we found that there are six factors of competency of managers:

The selected companies are working in auto industry and parts, metal and mining industry, and broadcast industry. For designing the questionnaire we used the Galloway Kate guide and used the goodness of fit and chi-square for reliability (Galloway, 1997).

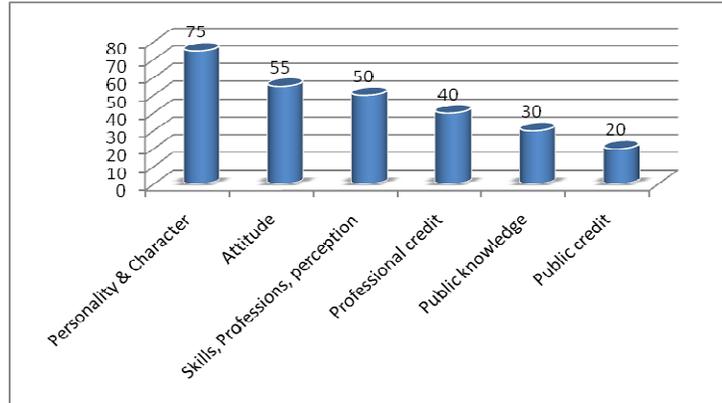


Figure 1- six factors of competency

In each category we find some basic traits and features for managers and evaluate the weight of each:

Public knowledge & theories	Effect
Human resource management	☑☑☑
Foundation of management and leadership	☑☑☑
Strategic management	☑☑☑
Resource management	☑☑
Quality management and productivity	☑☑
Organizational Behavior	☑☑
Industrial psychology	☑☑
Accounting and finance	☑☑
Planning and Project management	☑☑
Change management	☑
Decision making & Research methods	☑
New modern technologies	☑☑

BEHAVIORAL SKILLS AND PERCEPTION	EFFECT
Speech skill	☑☑☑
Negotiation skill	☑☑☑
Interpersonal communication	☑☑☑
Consultancy acceptance	☑☑☑
Mental analysis power	☑☑☑
New thought courage	☑☑☑
Emotions control power	☑☑
Learning from environment	☑☑
Self express	☑
Distinguish between problems	☑☑☑

CHARACTERISTIC	EFFECT
Self confidence	☑☑☑
Responsibility	☑☑☑
appreciative	☑☑☑
courage	☑☑
Patient	☑☑
Competitor	☑
foundational	☑
Optimistic	☑☑
Resistant to problem	☑☑☑
Strict	☑☑☑
Criticism	☑☑
Propriety	☑☑

ATTITUDE	EFFECT
Islamic values	☑☑☑
Response to God	☑☑☑
Response to People	☑☑☑
Islamic behavior	☑☑☑
Professional behavior	☑☑☑
Difference between people and subjects	☑
Respecting people	☑☑
Priority of organization goals	☑

PROFESSIONAL CREDIT	EFFECT
Hierarchical trust	☑☑☑
Suborder trust	☑☑☑
Reputation	☑☑☑
Formal communication with effective ones	☑☑
Informal communication with effective ones	☑☑

In the tables you can see the education of these managers and their professions:

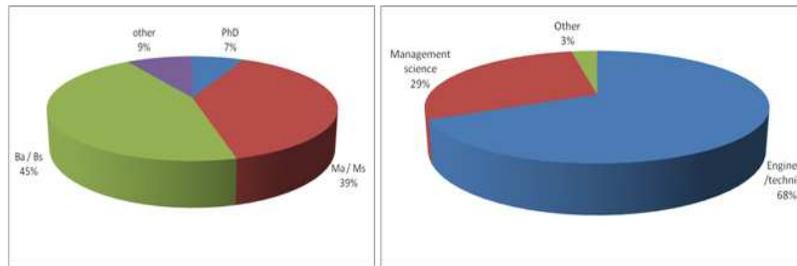


Figure 2-profession and education of managers

In this study we found out some information about the behavior and attitude of the managers and therefore we can understand their management style and psychology.

These are some information about the important trait that managers mentioned to them but are every manager are the same in these feature or not? To answer this question we design some questionnaires to extract the real feature of these managers by using some standard technique such as KAI (Kirton adoption-innovation inventory) test, MBTI (Myers-Briggs Type Indicators) test, Cooper-Smith self-esteem test, TTCT (Torrance Test of Creative Thinking), machiavellism, courage test...Through these test we insert some special question to know if they use their aesthetic ability to make decision, solve problem or judge between people. After analyzing the result we encounter:

KAI Scores (101) of these managers are less than same people in developed countries and this means managers in Iran are not risky and try to direct people in a strict way and with instructions. They are in their positions not because of their competency. Unlike developed countries in Iran lots of companies belong to government and near 80% of our economy is not private and in free economy. Therefore some political people become a manager and probably their decisions are affected by governmental change. Therefore when they are supported by politician or majors they have high self-confidence and self-esteem and their outcomes are very good.

Their creative thinking is depended to their position and their supporters. If they are supported they can use some creative solution in operation.

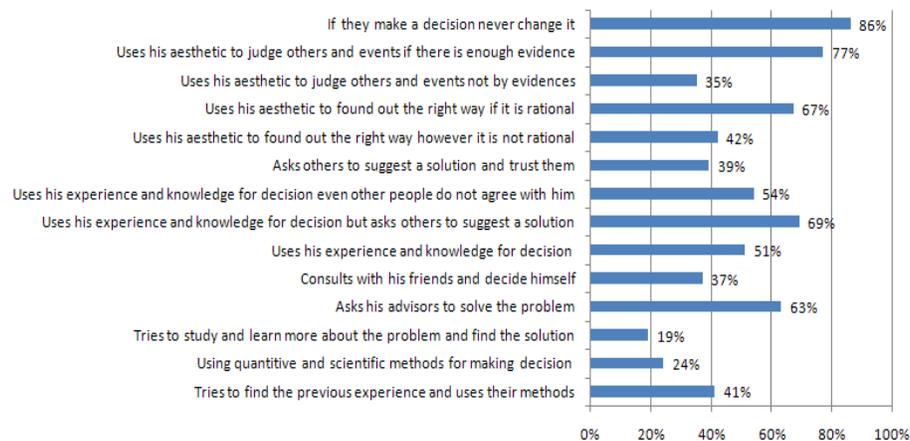
There were three concerns regarding the MBTI: Reliability, Validity, and Effectiveness. (Buttner, Gryskiewicz, 1993) Extraverts, Intuitors, Perceivers tend to be more innovative.

We found that men (54%) are more Introversion but women (55%) are more Extraversion. Most of men (66%) are sensing but half of women are sensing or intuition.

Whereas 90% men are thinking and 10% feeling but 60% of women are thinking. 73% of men are judging and 27% perceiving but 64% of women are judging.

Conclusions

At the end we analyze the decision making methods of them and found that:



As you can see Iranian managers sometimes make decision individually and do not mention if it is not acceptable for others and in this way they uses just their knowledge or experience or aesthetic. Sometimes they asked other to help them.

In Iranian culture, there is a proverb said “no man changes his decision”, therefore managers try to make a right decision (individually or by other aid). However they are sometimes wrong but never change their decisions.

We have attempted to introduce an approach capable of inquiry into these more implicit and subjective aspects of leadership. We believe there is great potential for aesthetic leadership. We have demonstrated that leadership is already inching toward the aesthetic side of organizational life in current topics such as transformational, charismatic, and authentic leadership. We also believe that the movement to include followers in

leadership models and the exploration of leadership qualities call for an aesthetic perspective.

There has been much progress in leadership research, and given the direction leadership studies are going, the time is right for an aesthetic approach to leadership.

We hope aesthetic leadership offers the field a chance to lead theory and practice. We think attention to the aesthetic side of leadership phenomena will not only transform organizations, but the lenses we use to view them. And if we begin to view leadership through new lenses, we can begin to think and attend to leadership differently, generating new theory and further developing our conceptualization of what leadership entails.

At the end of this study we find out that:

They are strongly Thinking, Judging and Intuition but half of them are Extraversion. Their Personality & Character, Attitude, Skills, Professions, perception are so important for management and in making a decision more than Two-thirds:

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