



## **Marija Skobe-Pilley**

### **Abstract**

Business in today's competitive landscape has recognized the arts as a means to drive organisational development as well as to innovate management systems. As business environments are becoming more uncertain, in the challenging atmosphere where the only constant is change, companies are challenged to improve existing products and services and develop new products quickly and efficiently. As a result, there is an increasing demand for creativity and innovation in businesses. Thus, in the ever-changing environment businesses are seeking employees with creative and innovative skills to meet the demands for constant innovation. This is a feature which is traditionally primarily demonstrated by artists, rather than by business employees. However, in order to extend their competencies and capacity, organisations can employ the arts for business purposes. In particular, from a practical point of view, organisations can adopt Arts-Based Learning Programmes (ABLP), i.e. training programmes that use any form of arts to address and solve a business issue and support business transformation. Given that we do not know much about employees perspectives on the training programmes, the aim of this study is to explore the experience of Arts-Based Learning Programmes (ABLP) from the perspective of employees, concerning what they have learnt from the programme and how the learning is applied in their daily work. This presentation will shed light on how ABLP actually works from the employees perspective, which might be distinct from that of artists and training managers who have their own agenda in promoting ABLP in the workplace.

### **Bio**

Marija Skobe-Pilley is a musician, researcher, teacher and leader. Her current research activities focus on arts-based learning in business organisation, which is the subject of her PhD research at the University of Cambridge. Previously, she completed MPhil research at the University of Cambridge in 2012, focusing on creativity, arts and culture in education.

More specifically, her research explored children's meaning-making of their own musical performance. Her educational background is in music and music education, as she holds BA and MMus in Organ Performance and Music Education (University of Zagreb Music Academy). She is also a core member of Age of Artists a non-for-profit consultancy, education provider and research institution in the intersection between business and the arts. She is also a youth leader in her local international community and a music teacher. She is easily shifting between all the identities and roles she is playing, but being a young mother is her favourite one. Contact: [ms2010@cam.ac.uk](mailto:ms2010@cam.ac.uk)