



*International Journal of Contemporary Economics and
Administrative Sciences*

ISSN:1925 – 4423

Volume :2, Issue: 3,Year:2012, pp.130-150

Conductors As A Metaphor Of “Leadership”

Uğur ZEL¹

Meltem ONAY²

Abstract

Conductors are evolving from “super-maestro” to full participation in the activities of the orchestral organization, including visioning, strategic direction, audience development and fundraising. To be effective, the musical leader of the orchestra must possess a combination of skills; the most significant of which appear to be artistic and musical skills, organizational skills and charismatic leadership.

The main purpose of this research is to obtain data about the relationship between personality characteristics and leadership styles of orchestra conductors. As a next step, we also want to show that the polyphony can be conducted in an harmonious way in the organizations.

In the analysis section of the research, the answers given by five conductors are classified and presented within a certain systematic method. As a conclusion, when the answers are examined it was clear that there are some common traits of personality and leadership for our small sample group of conductors. We accept this research as a predecessor of another future research which may cover a larger sample from different cultures so that we can clarify the common traits or differentiators.

Key Words: Leader, Leadership, Maestro, Conductor, Orchestra, Personality Traits

JEL Classification Code: M12

1. Introduction

The role of the symphony orchestra conductor is thought to exemplify the romantic ideal of one “man” a powerful, inspired maestro, leading many others, artists, administrators, boards of directors and communities that function as a single unified entity (Morgan,1980). Such comparisons result partially from a lack of knowledge about the true working of the symphony orchestra. Referring to their stature, the metaphor of the symphony conductor has been used to describe leaders in other fields. It also appears that this “metaphor” is developed from “a frame of reference based upon

¹ Prof. Dr., Doğuş University, Faculty of Economics and Administrative Sciences
uzel@dogus.edu.tr

² Prof. Dr., Celal Bayar University, School of Applied Sciences, meltemonay@gmail.com

assumptions that are taken for granted" (Chong, 2000; Rentscher, 2002; Hart,1979; Kamerman,1983a).

The speed of changes experienced in today's world has increased in such a way that humanity faced more changes in the last 20 years than it used to face in the last 2000 years. Present standards reached by the humanity have marked the history in which the leaders and institutions have been determining and influencing factors. It might be claimed that leaders undertake the role of the compass of humanity in the path of civilization.

In recent years Benjamin Zander, Conductor of Boston Philharmonic joined to the management gurus who train the leaders of the big companies of the world. This was not a coincidence. There are lot to be learned from a conductor to conduct a society based on knowledge and competence.

The leaders of the future are people who inspire enthusiasm in others, pioneer the development and sharing of a challenging vision. A good conductor deems himself/herself as the servant of the music played not as a boss. S/he might not know how to play the musical instruments played in his/her orchestra; however, s/he has to dictate which one should be played louder or softer in certain instances during a performance. S/he takes his authority to dictate the pace of performance from his/her knowledge and communication skills. A good conductor does not only consider the rehearsals or the stage performance but also the continuous development of each of the artists in his/her orchestra.

Orchestra As An Organization

Because arts organizations are multifaceted and complex, a steadily growing number of social scientists have attempted to apply their particular disciplines to the questions that confront arts organizations and they have contributed greatly to the literature. Organizational practices in the for-profit sector have contributes to this Exchange, especially in the areas of leadership, organizational behavior, organizational development and human resource management (Kamerman and Martorella, 1983; Couch, Allmendinger and Hackman,1996; Murnighan and Conlon, 1991a; Throsby, 2001; Kamerman,1983a).

As a cultural institution, the symphony is a collective organization of diverse groups committed to preserving a vital part of cultural heritage. Through the collaboration and commitment of musicians, administrators, volunteers and patrons, the orchestral organization protects the viability and strength of symphonic music. Nearly every role in the orchestral organization demands a combination of high-level skills in music as well as the logistics of production and management (Dimaggio,1986).

Many orchestral organizations have adopted a dual leadership system, where an artistic manager and an organizational manager share responsibilities. The artistic manager is responsible, in the broadest sense, for the artistic policy of the organization

and artistic direction; and the organization manager, broadly described as the business person of the arts institution, responsible for all non-artistic matters, including operational and financial matters (Jeffri, 1980; Illinois Arts Allianca, 2003; Lehman, 2003). No matter how much responsibility may be delegated to the organizational manager and staff, the artistic leader, here the conductor, remains the front person for the organization. He serves as the organization's "show horse and spiritual leader" (Hatzis, 2000).

Structure of Orchestras

One of the most striking features of an orchestra is its unique organizational structure. Orchestras are not manufacturing companies, orchestras are not software companies, orchestras are not insurance companies and they are not discount retailers. They are unique in their structure (Dimaggio,1986). The first, the "maestro model", evolved from an understanding of the pattern of European orchestra leadership that placed the conductor in an uncontested position at the top of the organizational pyramid.

Another leadership model has been adapted from a corporate model and involves collective or shared responsibility. Termed a "three legged stool" by Henry Fogel (2000), the model features "the conductor", who guides the artistic course; the "executive director", who exercises administrative control; and the "board", led by the president, who have responsibility for the governance of the orchestra (Castener,1997).

The conductor and the orchestra constitute a kind of microcosm in which social tensions recur and can be concretely studied. The environment is comparable to a community or municipality that, as a sociological research subject, permits extrapolations about society (Adorno,1976; Sikes, 2000; Toeplitz, 2003; Von Rhein, 2004).

The work experience of the orchestra musician is often complex, at times extremely exciting, challenging and satisfying; at other times, full of stress, disappointment and boredom. The ultimate goal of every musician is to give his best efforts to produce an inspired artistic performance with clarity and impact. Orchestra musicians are highly skilled specialists who trained from an early age for careers that may take them in many unpredictable directions (Lehman,1995; Breda and Kulesa, 1999; Parasuramm and Nachman,1987; Faulkner,1973).

The concept of a conductor has evolved over the last two hundred years. Leadership of a symphony orchestra is a complex and multifaceted skill that encompasses every aspect of the organization (Blackman,1964). The orchestra conductor derives power and authority from long tradition, Professional myth, precedent, and practice. There is no fixed formula for great conducting any more than any artistic achievement or for leadership in general. As an art reaching beyond technique, conducting can no more be explained in precise terms than can a piano virtuoso's tone or the shading in a Rembrandt painting. As opposed to beating time, real conducting involves a lot more than technique and certain physical ability (Blackman,

1964; Bernstein,1964). It is clearly not enough to be musical genius, as the physical act of conducting can be easily learned. The intangible, spiritual side has to come from somewhere deep within the individual conductor (Murningham and Conlon,1991).

With shared leadership as the norm in most orchestras, few expect the conductor to play the role of the all-powerful maestro who holds in his hands the fate of every orchestra member and the whole institution (Brass and Burkhardt,1993; Mehta, 2002). The conductor has not generally maintained the broad scope of responsibility once held. Yet he continues to have enormous influence on the orchestra, especially regarding the artistic product. The conductor represents an interesting example of the performing artist who is both an onstage performer and the leading interpreter of the performance (Schonberg,1967; Hart,1973; Hart,1979; Lebrecht,1991; Rimsky-Korsakoff,1912; Kamerman, 1983; Hatzis,2000).

Part of the conductor's role is to create a compelling artistic and organizational vision that inspires followers. Bewlew's (1984) "Leadership and organizational Excitement" proposes that charismatic leadership, combined with elements of what the authors term "managerial and custodial" leadership is needed to create excitement in organizations (Whittaker, 1993).

According to Weiterer (2001), two conditions are necessary for charismatic leadership to emerge. Neither the organization's members must perceive that conducting is not a profession, nor does it have an "occupational association." Some of the conductor's authority is charismatic, making it especially interesting for sociologists to study (Kamerman,1983).

Trust and consistency are vital to effective and credible charismatic leadership. If trust is to be generated and instilled into followers, predictability must be present (Bennis and Nanus,1985). The musicians must be able to predict the conductor's behavior in order to trust his intentions and follow his directions. The conductor's positions must be clear.

2. Research Methodology

There are so many researches which are intended to explain the personality and managerial skills of a leader in business life. However, there have been quite a few researches regarding "maestro leadership". In addition, these known features, which are determinations relating to the improvements of the personality and managerial skills of orchestra conductors, are also important key solutions for leaders in business life.

The main purpose of this research is to obtain data about the relationship between personality characteristics and leadership styles of orchestra conductors and also, as a next step, to show that the polyphony can be conducted in an harmonious way in the organizations. Referring to their stature, the metaphor of the symphony conductor has been used to described leaders in other fields.

“Ethnographic method” is generally structured as to explore the nature of the special social event rather than the tested and suggested hypothesis. “Grounded method” is the non-mathematical process of the comment in which the relationships and themes are distinguished. Therefore, these models used in identifying the leadership features that conductors should have might be considered as an effective method.

Given how little has been written about the symphony orchestra, dealing specially with the leadership model of the symphony orchestra conductor within the context of organization development, a qualitative study will be used to explore conductors’ leadership. In the end, the research shows that the balance of three skills is essential to effective conductor leadership:

- Artistic and musical skills
- Organizational skills
- Charismatic leadership

These three dimensions are of equal importance and to be in balance for an effective leadership on the orchestral podium and for the organization.

This research consists of answers given to questions by five orchestra conductors. The fourteen questions asked during the survey are stated below:

1. What are the most important factors that drive you to be a conductor?
2. If you had your chance again would you like to become an orchestra conductor?
3. How does a conductor learn how to manage an orchestra?
4. What are the most important personality traits that an orchestra conductor should have?
5. What do you think is the most important skill a conductor should have?
6. What do you think about the concept of charisma? Do you think charisma is necessary for leadership?
7. Can you comment about the technical and artistic dimensions of the conductor?
8. How is the relationship/communication between the conductor and the orchestra members?
9. How would a conductor motivate the orchestra members? Which motivational skills do they use?
10. If you consider the orchestra as a team, can you describe the team atmosphere? What do you do in order to build a team spirit?
11. What kind of relationship must exist between the conductor and the orchestra members (outside of work)?
12. How does an orchestra conductor carry out being a coach and a mentor?
13. How would an orchestra conductor follow the orchestra members’ performance?
14. What would you do if one of the orchestra members shows a bad performance?

Each interview starts with a general question about the career choice and professional journey of the conductor: "How and why have you become a conductor?" This approach easily makes the interview comfortable for both the interviewer and the conductor for questions concerning the motivational, managerial and leadership aspects of the conductor. Other questions develop within the dialogue as the interview proceeds. Such a method provides flexibility to "unfold the undiscovered ways".

The fact that two Turkish, one Italian, One Brazilian and one German conductor have been questioned in this research brought an international dimension to the research. However, the number of the sample is not enough to generalize the evaluations. So, we tried to avoid making cultural comparisons on leadership and managerial skills.

Questions, Answers and Evaluations

As methodology of writing, the answers given by the conductors is written without making evaluations on the answers. Each of the five conductors is given a code as C1, C2, C3, C4 and C5. In the end of each question a short evaluation is made.

Question 1: What are the most important factors that drive you to be a conductor?

C1: "I loved to lead rather than being led. I'd rather be with people, however, I want them follow my route. I had a desire for music since I was little. When I was at the age of 13-14, while listening to the Beethoven's Symphony No.3, "Eroica", I said to myself: "I wish it wasn't like this". It was not possible to change it, however "it will only be possible if I conduct it".

C2: I want to be in front of people, directing them. I used to go to the opera and theatre where he watched the orchestra conductor for hours.

C3: I do not feel comfortable when I am directed. This is what I wanted to be the one conducting. I wanted to be more visible and in the front line. I love to lead.

C4: I followed my inner instinct, passion. I finished the piano part, however within the orchestra, the piano sounded bitter. Only if I become an orchestra conductor can I be heard.

C5: It gives me pleasure leading/directing people. It is nice to be in front.

Evaluation: All conductors wanted to lead rather than being led. None of them wanted to be dependent. Being independent is a strong value for all conductors. They all have strong intention to play (execute) the music with their inner instinct. They also loved to work with people.

Question 2: If you had your chance again would you like to become an orchestra conductor?

C1: I am doing my job with passion. Discovering new things and doing something different than others do give me a huge pleasure. Because of these, I would be a conductor again.

C2: I like to be in front line and always visible. Being a conductor satisfies me with these things.

C3: When I am conducting I feel like I am feeding myself spiritually. And this is an enormous thing for me. This is why I wouldn't change my job.

C4: I like managing people. To see them doing what I desire to do makes me feel good. I would make the same choice again.

C5: Managing others and creating a good performance in the end is the most fascinating part of my job. You want to live this feeling again and again and this job gives the chance for you to experience this.

Evaluation: All the orchestra conductors said that if they had their chance again, they would choose the same profession. The key word here is "passion". When we asked them why, all of them said because they do their work with "passion". The fact of offering something that no one has explored, heard or felt before was enough to make them satisfied.

Question 3: How does a conductor learn how to manage an orchestra?

C1: The orchestra cannot be managed. The expression of "manage" is misused. In my opinion, rather than saying "managing the orchestra" we should say "creating together". I like this expression much more. As the composer, the audience and the conductor are all in the same environment, all the rhythm and vibrations coming from each of their souls, were collected at a single point then turned into a "spiritual pleasure".

C2: According to me, "you're either a born maestro or you're just not". Learning the craft part of the work (rhythm, ear, etc.) is easier, it only requires technical knowledge. What is important is the ability to manage. A conductor learns to manage the orchestra in the course of time. He gets more and more mature by gaining experiences. If they work with good skilled members, they have a better technique. When they work with low-motivated members, they often try to use different managerial tools in order to understand their psychology. Empathy is important for this.

C3: A conductor is a lifetime student. This is why he has to be more knowledgeable than others. He has to be a good observer. He has to be able to do self-evaluation. He has to behave in a different way to each person. He has to adapt himself in different conditions. He has to find effective solutions to the problems orchestra members forwarded to him to solve.

C4: Nobody may contribute to the performance results in a perfect way every time. Everybody's expectations are different. If orchestra members' morale is down the will not contribute in a perfect way. The emotional link between conductor and the

orchestra members is very important. The chef who trained a conductor has a very critical role in the managing performance of this conductor. If he is a well-trained one, he should know how to look in a different way to the situations. Orchestra members should have respect to the conductor with no exception. The conductor has to build the environment of this mutual respect. Conducting an orchestra is an art itself. It is hard to be a leader by only being trained or reading books. There must be something coming from inside. Your expertise in conducting is very effective on orchestra members. People follow the one who is expert and orator.

C5: It is not only speaking in communication but also body language, eye contact, voice tone are the important factors while conducting or in relations between conductor and orchestra members. There is no between while conducting: either you win or lose. The secret of success lies in experience. The balance between using your authority and emotions is very important. An orchestra conductor must be emotionally controlled in every condition. And also, control and understand the emotions of the orchestra members. These are related with the personality traits. So, managing is not only a technical issue but also has a strong relation with human relations.

Evaluation: The key words conductors used in their answers regarding managing an orchestra are: "technical knowledge", "understanding emotions", "emotional control", "persuasion", "experience", "authority", "body language", "respect", "creating together", "adaptation", "body language".

All these words shows us mainly two dimensions of management like managerial grid of Blake and Mouton: "Concern for people" and "concern for results". The human side is very important while conducting an orchestra. Most of the key words above are strongly correlated with "emotional intelligence" which is a hot topic in managerial literature. In order to develop their potential three of the conductors mentioned that self evaluation and receiving feedbacks from others are important. This is also true for giving feedback to orchestra members for their development. Being objective is another important trait for the health of feedback process. Here, we know that "art people" are mostly emotional and their right brain is dominant. Being emotional and being open to feedback/critics may be somehow a challenge for them. Also, interrelations among the orchestra roles seems to be rather important for the performance outputs of an orchestra and this process should be built up by the conductor himself. Trust may be the key word in building effective relationships between conductor and orchestra members.

Question 4: What are the most important personality traits that an orchestra conductor should have?

C1: Honesty, sincerity, controlling ego, using instinct effectively, sensitivity, quick grasp of subject, recognizing people, practical intelligence, use of body language effectively, convincing, influencing. A conductor must first try to understand the person well then rotate him/her towards his direction. This is the art of leadership.

C2: A conductor must be remarkable and charismatic first. He should act friendly towards members of orchestra. He should show others that he cares about them.

Every conductor should use delegation because of his/her expertise. Conductors must respect all members. Using an "authoritarian regime" and being directive is not suitable in our environment.

C3: Conductors should not be directive and rigid. He must be patient. Must plan his work first and then start to work. Need to have a confident posture in order to rule. Must control his emotions. Conducting an orchestra is like child-rearing. Conductor is the only one who is responsible to rear this child. However, this is not possible, since each orchestra member, often also performs under other conductors. A conductor should adapt his leadership style according to the situation.

C4: Certainly, a conductor must have the ability to lead. Must plan what to do before taking action. Must be proactive, share the findings with members and make them feel the same way as he feels. He should have the ability to build apply strategies. Must understand what others think and why they oppose, what their arguments are. It is an art to understand what is not said. A conductor must have this ability and calibrate each member on performance.

C5: If you want to impress a person, you must be knowledgeable. If you are knowledgeable and experienced, then it is easier to persuade others. While managing, it is normal to hear some counter voices. At this point, what is important is to create an harmony with these voices. Having a strong personality may help you to effect members come together.

Evaluation: All respondents, although they don't use the same words, describe personality traits of a conductor almost in the same way. These traits are also very similar with the ones in the leadership literature. Maybe, one trait which is related with "being tough/use of authority" must be recognized in a different way than others. As using authority, in leadership literature, is commonly tackled while describing situational leadership, here in conducting, respondents show in a different way like "posture", "body language" and "charisma".

All conductors underlined the importance of having the knowledge of bringing different sounds together. In addition, conductors, by using a different language (musician language), are capable of making the orchestra members work without speaking.

Additional question: What do you think is your most powerful side?

C1: I can express myself well and also I am patient, diligent, determined and able to make people relaxed.

C2: I can play the piano very well. For this reason, I manage the orchestra better.

C3: I am sincere, warm and friendly. I like organizing events, being involved in social activities. My technical knowledge on music is quite adequate.

C4: I am good at management. My orchestra members feel good about me and my management style. I try to make them feel that I am one of them.

C5: I work in discipline. I invest myself. I try to develop myself to better continuously.

Additional question: What do you think is your weakness?

C1: It is hard to say "no" sometimes and I assume unnecessary responsibilities and this makes me feel sorrow.

C2: Sometimes, I reflect my emotions unnecessarily. I use sarcastic words unintentionally. I cannot delegate effectively and volume of my responsibilities makes me feel negative.

C3: I have no weakness. A conductor should not have any weakness.

C4: A conductor must know how to play western musical instruments in order to perform better. But I cannot. For example, playing a violin.

C5: I cannot control my emotions when I am upset. I get angry easily when people talk too much.

Question 5: What do you think is the most important skill a conductor should have?

C1: Leadership is being a good teacher, being patient and understanding the community psychology.

C2: A conductor must develop himself continuously and control his emotions, gestures and mimics well.

C3: Every conductor must have two different skills: The first one is related to music (ear, rhythm, memory and the transfer of emotion) and the second one is the ability to influence people.

C4: A conductor must use his body language well. Especially gesture and mimics are more important. Hard working and discipline are key for success. He must rehearse in front of the mirror frequently. Must be confident and reflect this to others.

C5: Transferring information to others is an important skill. And also, using some basic instruments, like piano, is important.

Evaluation: A conductor must, most definitely, ask the question of how to make the audience feel the lyrics of the song that the composer has written (Verdi, Mozart). For the ability to inspire people and in order to create and maintain this regard, the conductor should work in front of a "mirror" employing "baton techniques" and work on facial expressions, eye contact and body posture (body language). Musicians have strong feelings. For this reason, conductors and musicians can understand each other very well. Musicians could easily realize it when the conductor feels insecure.

This profession requires for both sides "to work in harmony" and "understand each other". A conductor, while managing an orchestra, truly shows his "spirit". The reason why people love Luciano Pavarotti and Madonna is because they "reflect on their souls".

Question 6: What do you think about the concept of charisma? Do you think charisma is necessary for leadership?

C1: Charisma is the energy that person carries within himself, and the power which makes people orbit around them. He uses this force to direct his followers to his vision.

C2: I describe charisma as a metaphor. This metaphor is “Don Quichotte”. If you do not show how much you love Don Quichotte, then it is not possible to tell the audience anything. According to me, charisma is to be able to show one’s emotions.

C3: Charisma is to be able to understand other feelings and thoughts, interpreting on them and presenting back to them. A conductor must communicate with the members very effectively. The audience pulls/feels the energy of the conductor, understands what he wants to do. What should be understood is, everybody in the concert hall is there to make music. This the reward everybody will take. In fact the reward is the applause of the audience.

C4: Charisma is a must for a conductor. However, you have it or not. It is a born trait not made.

C5: Charisma comes from the nature of somebody. A conductor must have charisma as this

Evaluation: All the respondents agree that charisma is a “must have” trait of a conductor. They all see the importance of charisma as it increases the interaction among members, audience and conductor. The conductors describe the moment of communication with the audience as “a magic moment”. This is a moment when the conductor, musician and the audience “act with the same emotion”. The prize of this is “applause”. No one is forced to applaud.

Question 7: Can you comment about the technical and artistic dimensions of the conductor?

C1: To me, the technical dimension show itself by using the body language and jazzing up the performance. Every conductor uses a different body language. Your right hand represents your brain, your right hand represents your heart. I always give this message to the orchestra members: Everybody has a story and our aim is to prevail this as a “common story” of us and service this to the audience. If a conductor feels enthusiasm while conducting every member of orchestra feels this and reflects his/her enthusiasm. The artistic side is to “create”.

It is an art as this is not an easy thing put forward and very valuable not only for a conductor also for a musician. We together with the audience co-invest in something which is creating a unique satisfaction.

C2: Some orchestras are comfortable only with their conductors. Because the baton in the hands of the conductor clearly shows them what to do. If the conductor is not able to use the baton correctly, then it will lead to confusion, it can even surprise the audience. Describing the composer’s spirit is the most difficult dimension. At this stage, the composer’s feelings and emotions must be described and explained. Almost like a

company which needs to know where it is heading its vision. For this reason, the conductor must be very knowledgeable and explain it with only a few words.

C3: A conductor without a good musicality and a good technique wouldn't be able to manage the orchestra. Without this technique, giving out a message is not possible.

C4: Conductor's hand and the baton in his hands is very important to manage the orchestra. Because the members of the orchestra look to the chef's bar. If you are the conductor, you have to use it successfully otherwise everyone will be confused. We have "preparatory strokes" which give the signal for the coming strokes. This is necessary for an adequate performance. You have to use both hands equally. Each hand, should give a different command. Using hands effectively is an important "technical skill". While managing "artistic dimension" should not be neglected. Artistic dimension is to understand the composer's "feelings" in a right way. He has to interpret and reflect composer's feeling to the audience. And to do this effectively, you have to make a good research.

C5: The first thing a conductor had to learn and develop is "technical skills". If you do not have your own technique, it is hard to give message to members. At the same time, you have to develop your technique continuously. When and how to pause the music is related with "technical skills". "Artistic dimension" is to build an harmony among the orchestra members. If all members perform well it becomes art. You can learn technical dimension in schools but, you have to create the artistic dimension on your own. This dimension in fact, requires questioning. For example, you have to ask to yourself: why Brahms has played/composed this way?

Evaluation: All the conductors have emphasized on the artistic side, rather than the technical side. Each conductor has to have their own language. All of the audience entering the hall has also their own story. The conductor of the orchestra "co-invests". The conductor; touches the "strings of the heart" of the audience and the musicians. The conductor has to create the artistic dimension on his own. Understanding the feelings of the composer is very important and this forms the artistic dimension of conducting.

Question 8: How is the relationship/communication between the conductor and the orchestra members?

C1: Conductor is the father of an orchestra. I have to support and protect the members like a father. For this reason, a conductor must be open to dialogue all the time. It is actually hard to be an orchestra member. Because a member cannot do everything s/he wants. Someone (conductor) interferes with your work continuously. At this point a serious tension occurs between band members and conductor. If the conductor is not free from ego this is inevitable. For this reason, members of the orchestra should understand that, conductor must give instructions in order to make music. Another issue affecting the performance of the members is the fact that these people previously worked with other conductors who have different styles. If you have a negative experience with a conductor, like being treated in a bad way, you will expect the same negative behaviors from other conductors.

C2: There should be a limit and balance of intimacy. In every orchestra there are "group chiefs". I try to keep my relations with these chief in a good manner. Being honest and open is a must. While dealing with interpersonal problems, exhibiting a professional attitude without interpreting with your emotions is very important. Musicians are sensitive and emotional by their nature. This is why a conductor should be very careful in order not to harm their mood. In the meantime, empowering their "technical" skills may also help to strengthen relationships.

C3: Aggressive and authoritarian conductors have been mostly unsuccessful. Confident conductors, form their relations with the members more likely as friends. The orchestra is the instrument of a conductor.

C4: Stress damages relationships. Being positive and constructive is important for healthy relationships. Conductors personality traits is the major determinant in creating a healthy climate in the orchestra. However this depends on the external factors as well.

C5: Work and private life should not be confused. Adoption of a more intimate but controllable relationship rather than a hierarchical one is important. The conductor should keep the distance but the distance must be close enough to make the members feel the conductor's fatherly attitude toward them.

Evaluation: Almost all conductors stated that, the conductor is the "orchestra's father"; supportive, listening, patient, solution finder, honest and open. The orchestra members are like their children. Balancing authority with sincerity is a hard job for a conductor. On the other hand, being an orchestra member is actually difficult. Because, they can never play the music in a way that they want to play it unless they feel themselves out of stress and in a healthy environment. Also, they often have to work with different conductors with different styles in relationships. Musicians are emotional people. This is why it is hard to solve the interpersonal problems. Conductors should be open, sincere and honest in their relationship. They should not act with their emotions. The conductors noted that they should avoid a rigid hierarchy and establish an honest and close relationship.

**Question 9: How would a conductor motivate the orchestra members?
Which motivational skills do they use?**

C1: If they perform well I make jokes to them and let them leave the rehearsal early. For them, this is very valuable. In addition, I thank them for their good performance. What is important is to make them believe that you are one of them. When you make them feel this, they accept you and influenced from your attitudes.

C2: Conductor's task is to arouse the attention of musicians to find good work and interpret the arguments they need. If you do so, then motivation comes naturally.

C3: If a conductor criticizes frequently rather than accepting that they are right in cases they are really right, this make their mood down. If I hear something positive related with my orchestra's performance, I announce this as soon as possible. If they perform excellent, I cancel the next rehearsal. This allows them to become more confident in themselves. One other important issue on motivation is, rather than

revealing their negative attitudes, it is important to emphasize on their positive aspects and talk about their strengths in and out of work. This also motivates them well.

C4: If we are trying to perform a difficult part of music, they expect me to make it easier to perform. I divide the part into pieces so that it would be easier for them to perform. I tell them past stories when we performed it best. In this way they feel themselves as part of a whole. It is not easy to create team spirit. However, when you create this it will be easier to reach success. When they see themselves perform excellent in hard times, their self confidence grow. For example, we hardly have one playing harp in an orchestra. Sometimes, I think s/he must have felt lonely and in the middle of orchestra's performance, I stop the performance and want them to cheer him/her up for his/her good performance. In this way, I want him/her feel that s/he is part of the orchestra. In addition, if a member performs bad, I do not prefer to stop the music and give feedback. If you react immediately then others will begin gossiping about his/her poor performance. In such cases, when the music finishes, I say "Great, come on, let's try again". They sure understand that they did not perform well.

C5: If the performance is excellent then all members have already become self-motivated. I do not use a personal motivational tool. When they make it right, I offer them a coffee. I make jokes during the performance.

Evaluation: It is important to show that all members of the orchestra is a part of the orchestra. When one of them makes a mistake, rather than stopping the whole orchestra, you have to make sure the music carries on. You should find a way to make them understand that they made something wrong. Exhibiting sincere attitudes, offering a cup of coffee, using humors, letting them early, cancelling rehearsals are some examples of motivational tools. However, these tools are preferred by some of the conductors not all of them. Each conductor see motivation in a different way.

Question 10: If you consider the orchestra as a team, can you describe the team atmosphere? What do you do in order to build a team spirit?

C1: In order to create team spirit you have to be a member of that team. Only the conductor himself make others believe that he is a member of the team. Using authority is not enough to make members come together.

C2: In order to lead a team, as a leader, you have to develop your leadership skills and transfer your learnings/experiences into practice. Every member, including the conductor has responsibilities. First you have to perform your responsibilities. Also, we have to collaborate as we perform as a team. In order to do so, we have to plan all our activities to reach best results.

C3: To be a team, a conductor should not make discrimination among members. We as conductors, should keep equal distance to each member.

C4: Gossiping about other members is the lethal fault in the process of team building. While giving feedback you should be constructive. Everybody must feel that you are there to develop them individually. Positive environment supports team building.

C5: First, being a team must be the priority of every member as this is a precondition for success. Extraordinary success comes after being a team. Also,

Evaluation: If you are an orchestra, you have to work as a team. Conductors should not make any discrimination or bestow a privilege. A leader must absolutely develop and practice his management skills. Every member should know about his/her responsibilities and has to collaborate for team performance.

Question 11: What kind of relationship must exist between the conductor and the orchestra members (outside of work)?

C1: Conductors should be sharing some time outside the working hours. Especially building this kind of relationship can be helpful on building trust between the members and the conductor. The most important problem is arranging your attitudes towards members of the orchestra. If you favor some of the members, the group dynamics will deteriorate quickly.

C2: A conductor should not behave different at times outside of work. This harms trust between conductor and orchestra members.

C3: A conductor should never be arrogant towards them and it is always helpful to be moderate. Particularly, asking for advice from the musicians about music makes them feel appreciated.

C4: In fact you should share some of your time with the members, however, we are living in our own world in a limited time. So this is not easy for me.

C5: I think we should be more formal with members of the Orchestra. When you come closer, sometimes this may harm your authority.

Evaluation: Almost all of the orchestra conductors supported that building a good relationship between the conductor and the orchestra members outside of work can be very helpful. Arranging the distance and attitudes are important while building this relationship outside of work.

Question 12: How does an orchestra conductor carry out being a coach and a mentor?

C1: The first conductor stated that you need to consider the orchestra members as “fellow travelers”. Also, you should pull out the energy within the members, with constructive criticisms and by forming a better empathy.

C2: If a conductor uses his coach/mentor hat effectively, he has the ability to solve the problems in an easy way which is very useful and important for the orchestra’s performance.

C3: Conductors, need to make use of mentoring to orchestra members. However, if members do not want this, it is not possible to be successful. I usually work in small groups. I’m selecting some of them as team leaders. The relationship I formed with these leaders helps me to increase the level of orchestra’s performance.

C4: It is the demand of the orchestra member triggers the mentoring process. If they are not ready to receive there is nothing to do as a conductor.

C5: There would be no use of mentoring or coaching if there is no desire within the member. They should ask for your help in order to make use of your experiences. Otherwise, this will be a meaningless effort of the conductor.

Evaluation: It may be evaluated that orchestra conductors may have limited or wrong information about "leadership coaching" as they used the wording "members should ask for it" or "would be no use if there is no desire within them". Coaching is one of the important skills that must be used in order to reach better performance or high motivation. There is no need to ask if the member of the orchestra needs coaching, it must be made whenever necessary.

Question 13: How would an orchestra conductor follow the orchestra members' performance?

C1: As a conductor, you should make them feel that they are precious. One of the biggest conductor Rachmaninoff was perfect in doing this. After his speech you feel yourself as the best musician and suddenly you begin to see yourself like that. And this increases your performance.

C2: A conductor, definitely needs to understand the psychology of the orchestra members very well. A word or a behavior may make a member feel broken or demotivated. A conductor should avoid from making destructive criticism. If you have a complaint or problem, you need to talk one to one.

C3: Sometimes I sit among the audience and watch the orchestra members. If someone makes an error, does not play well, I give feedback with my look and then of course I talk to them personally.

C4: I track every member's body language separately and easily feel differences. Also, when the members notice that I am watching them, they start to play more carefully. The formula is "seeing without looking".

C5: The orchestra members must show a higher performance than their capacity and they should not be afraid to "make mistakes". A conductor should never get into a "psychological war" with the musicians. He must find a way to encourage them, and rather than making destructive criticism, he should find solutions to their problems.

Evaluation: All conductors indicated that they have a common language between them. This language is intended to solve their problems with the orchestra members. The conductor must follow and observe the members carefully. Orchestra members should feel themselves "valuable". In order to do this, a conductor must have the ability to understand their psychology. Understanding their body language is an important skill. A conductor should avoid making destructive criticism. If there is a problem with the members of the orchestra, the conductor should deal with them individually and find solutions to their problems. Seeing without looking is an important skill for a conductor to build healthy relations with the members.

Question 14: What would you do if one of the orchestra members shows a bad performance?

C1: "Eye contact" is very important. Generally, the orchestra performs 80-minute show. The conductor should use this period effectively. If you go fast, everyone gets tired very quickly. You should plan the time well. The most important secret is listening to the silence carefully.

C2: I prefer to ask them what is the issue affecting them in a negative way. We try to find remedies together. To me, using communication in an effective way is the most important way of correcting one's performance.

C3: I formed a set of tricks which I follow for years. One is giving frequent feedback that they are very successful. The other one is reminding them that I trust them in every condition.

C4: I break the music into pieces before practicing it as a whole. Each group make separate rehearsals. In this way, they perform better when they come together as a group.

C5: A conductor should behave in a "professional" way every time. I mean, a conductor should keep his emotions away from work. He shouldn't act or decide emotionally. He should keep their concentration awake continuously.

Evaluation: Feedback, trust, being professional, communicating effectively are key words conductors used in their answers on how they react when members show a bad performance. Being professional means, they do not act emotionally while working.

3. Evaluation and Conclusion

The main target of this research is to help managers who are looking for success formulas within their business life, to obtain new points of view which contribute their personal and management skills by using the "orchestra conductor metaphor". In addition, to give them clues about how to manage the polyphony in harmony in the organizations, just like within the orchestra.

With this research, considering known leadership approaches and models, we determined these arguments about the orchestra conductors:

1. They go beyond all the known and commonly used methods by interrogating them and adopt "independence" as a principle.
2. Within their profession "passion" is playing an important role.
3. Artistic dimension of management is as important as technical dimension. Having experience and doing practice as much as one can are the most important parts of technical dimension while, emotional control and adaptive relationship are the most important parts of artistic dimension.
4. As for personality traits, honesty, sincerity and practical intelligence are the most revealed ones for conductors. They must avoid egoism and try to be spiritual and charismatic.

5. In terms of capability and skills, being patient, hard-working and understanding, using empathy are key ones for conductors . They must also know how to use their body language.

6. Instead of a hierarchical management approach, they expect to get a better performance by creating a participative atmosphere and by considering all the group members as parts of a whole. They try to motivate the members by emphasizing on their positive sides, rather than criticizing them.

7. Being tolerant to making mistakes is important as well as giving feedback in a right way when members do something wrong.

8. They should also try to encourage the group members to collaborate by creating a common language and by helping them deal with their problems.

Eight basic paragraphs mentioned above are actually well-known topic titles regarding leadership approaches. However, what we need to emphasize here is that the orchestra chief wins a great success, thanks to these methods.

We can find out if an orchestra chief is successful or not, by determining how much he is applauded by the audience. Therefore, if we take into account that these five orchestra conductors are very successful both in our country and worldwide, we can say that these concluding remarks are considerable.

As a result of this research, a model for managing a company or an orchestra is specified in Figure-1.

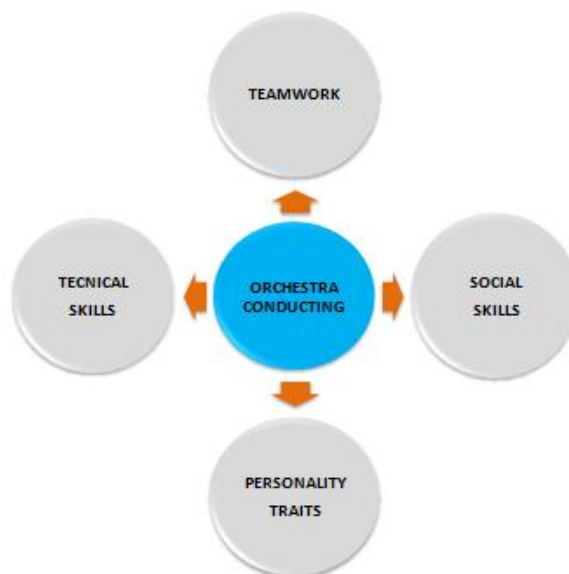


Figure-1: Dimensions of conducting an orchestra

Each of the four dimensions of the model has sub-dimensions. The key words conductors emphasized in their answers such as; coaching, emotional control, communication, collaboration, forming the team spirit are sub-dimensions (skills/traits) of these four main dimensions of conducting process of an orchestra. For the coming researches, we recommend to make a specific research on each main dimension and then it will be easier to synthesize all the findings and make a general evaluation. From another perspective, we are planning to compare the comments of the orchestra conductors with the ideas of the executives who are successful in the business world. We expect that this comparison will provide us quite important information regarding “maestro” leadership.

REFERENCES

- Adorno, T.W. (1976). *Introduction to the sociology of music*. New York: Seabury Press. (E.B.Ashton,Trans.)
- Allmendinger, J.,& Hackman,J.R. (1996). Organizations in changing environments: The case of East German symphony orchestras. *Administrative Sciences Quarterly*, 41(3),337-369.
- Bennis, W.,& Nanus, B. (1985). *Leaders: The Strategies for Taking Charge*, New York: Harper &Row.
- Berlew,D.E. (1984). Leadership and organizational excitement. In D.A. Kolb, I.M. Rubin.,& J.M. McIntyre (Eds.), *Organizational psychology: Reading on human behavior in organizations (pp:410-423)*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Bernstein, L.(1954). *The joy of music*. New York: Simon and Schuster.
- Blackman, C. (1964). *Behind the baton*. New York: Charos Enterprises.
- Brass,D.,& Burkhardt,M. (1993). Potential Power And Power Use: An investigation of structure and behavior. *Academy of Management Journal*, 36(3),441-470.
- Breda,J.,& Kulesa,P.(1999). *Stress and job satisfaction among symphony musicians. Symphony Orchestra Institute Research Study Series No.3*. Deerfield, IL: Symphony Orchestra Institute.
- Castener, X. (1997). The tension between artistic leaders and management in arts organizations: The case of the Barcelona symphony orchestra. In M.Fitzgibbon & A. Kelly (Eds.), *From maestro to manager: Critical Issues in arts and culture management*. Dublin: Oak Tree Press.
- Chong, D. (2000). Re-reading in Arts Management, *Law & Society*, 29 (4), 290-304.
- Dimaggio, P.(1986). *Nonprofit enterprise in the arts: Studies in mission and constraint*. New York: Oxford University Press.

- Hart,P. (1973). *Orpheus in The New World*. New York: Charles Scribner's Sons.
- Hart, P. (1979). *Conductors: A New Generation*. New York: Charles Scribner's Sons.
- Hatzis,C.(2000). The orchestra as metaphor. *Harmony*, 11, 56-58.
- Faulkner,R.R. (1973). Orchestra interaction: Some features of communication and authority in an artistic organization. *Sociology Quarterly*,14,147-157.
- Kammerman, J. (1983). Rationalization of conductor's styles. In J. Kamerman & R.Martorella, (Eds.),*Performers and performances: The social organizational of artistic work*. New York: Praeger Publishing.
- Kammerman, J.(1983a). Symphony conducting as an occupation. In J. Kamerman & R.Martorella. (Eds.), *Performance and performances: The social organization of artistic work*. New York: Praeger Publishing.
- Lebrecht,N. (1991). *The Maestro myth: Great conductors in pursuit of power*. London: Simon &Schuster LTD.
- Lehman, E. (1995). Recruitment practices in American and British symphony orchestras: Contrasts and consequences. *Journal of Arts Management, Law &Society*, 24(4),324-344.
- Lehman, E.(2003). Trends in private sector support of the non-profit arts. In V.Morris & D.Pankratz (Eds.), *The arts in new millennium: Research and the arts sector (pp.123-132)*. London: Praeger Publishing.
- Jeffri, J. (1980). *The emerging arts: Management, survival, and growth*. New York: Praeger Publishing.
- Illinois Arts Alliance. (2003). *Succession: Arts leadership for the 21st century*. Chicago: Chicago Community Trust.
- Mehta, Z. (2003). Managing The New York Philharmonic in Today's World, *International Journal of Arts Management*, 5(3), 4-11.
- Morgan,G.(1980). Paradigms, metaphors and puzzle solving in organization theory. *Administrative Science Quarterly*, 21,605-622.
- Murnighan, J.K., & Conlon, D.E. (1991). The Dynamics of Intense Work Groups: A Study of British String Quartets, *Administrative Science Quarterly*, 36(2), 165-187.
- Murnighan,J.K.,& Conlon,D.E. (1991a). Correlates of organizational and Professional commitment: the case of musicians in symphony orchestras. *Groups and organizations Studies*. 12(3), 287-303.
- Parasuaman,S., & Nachman, S.A. (1987). Correlates of organizational and Professional commitment: The case of musicians in symphony orchestras. *Group and Organizational Studies*. 12(3), 287-303.

Rentschler,R.(2002).*The entrepreneurial arts leader: Cultural policy change and revolution*. St.Lucia, Queensland, Australia: University of Queensland Press.

Rimsky- Korsakov,N. (1912). *Principle of Orchestratio* (E.Agate, Trans). New York: Kalmus Orchestra Scores Inc.

Schonberg, H.C. (1967). *The great conductors*. New York: Simon &Schuster.

Sikes, M. (2000). Higher Education Training in Arts Administration: A Millennial and Metaphoric Reappraisal, *Journal of Arts Management, Law &Society*, 30(2), 91-102.

Throsby,D. (2001). *Economics and Culture*. Cambridge, M.A: University Press.

Toeplitz, G. (2003). From Challenge to Success: What must Change?, *Harmony*, 16, 133-138.

Von Rhein,J. (2004). What Kind of Leader does The CSO Need?, *Chicago Tribune*, 1, 4.

Weiterer, S.J. (2001).The Organization of Charisma: Promoting, Creating and Idealizing Self. *Organization Studies*, 22(1), 91-111.

Whitaker, B. (1993). The Arts of social change: Artistic, philosophical, and managerial issues. *Journal of Arts Management, Law &Society*, 23(1), 25-36.