



Teams and Leadership in Management and Music



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Introduction

The conductor doesn't make a sound (Zander and Zander (2002)) – much like a leader in management, he performs through his people, the musicians; anywhere people work together in order to achieve high performance, “teams” and “leadership” are universally applicable concepts.

Even seemingly disparate areas such as management and music have one thing in common: people play the central role, and effective leaders can only realize their visions by inspiring their people.

This paper points out further similarities between these fields and identifies learnings from which both can mutually benefit. It links the concepts of “teams” and “leadership” in management and music, and explores the role of experiential learning between these two areas in its first chapter.

The second chapter points out differences between “managing” and “leading”, and similarities of these concepts in management and music.

Finally, this article ends with a chapter on managing change and summarizing conclusions.

Experiential Learning

Several studies have shown that a passion for life-long learning is a prerequisite for lasting professional and personal success (Goleman (1998), Bennis and Thomas (2002), Collins (2005) and Taylor (2014)).

Constant learning is important to adapt to new (business) situations, eloquently underlined by Peter Drucker (2011): *“When a new venture does succeed, more often than not it is in a market other than the one it was originally intended to serve, with products or services not quite those with which it had set out, brought in large part by customers it did not even think of when it started, and used for a host of purposes besides the ones for which the products were first designed. If a new venture does not anticipate this, organizing itself to take advantage of the unexpected and unseen markets [...] then it will succeed only in creating an opportunity for competitors.”*

Self-Awareness

Another fundamental trait of successful individuals is self-awareness and awareness of others (Goleman (2008)). Once an individual clearly understands her strengths, she can focus on further refining them (Drucker (1999)), while also improving major weaknesses in order to achieve personal, professional and business improvement.

Awareness of self and others includes differences in learning styles (James and Gardner (1995), Pashler et al. (2008)), broadly categorized as project-based, self-directed and experience-based (Wheeler (1999)). Experience-based learning has proven effective for many individuals; the gerontologist Andreas Kruse (2014) even concludes from his research involving the baroque composer Johann Sebastian Bach that experience-based intelligence persists into ripe old age. Even with advanced age, there are still possibilities to relate back to a highly developed knowledge base and to further refine it. In fact, Kruse speculates that especially *“the experience of own vulnerability and finite life span opens new potentials and creativity”*.

Experiential Learning

The theory of Experiential Learning by Kolb (1984) is one of the most widely accepted with substantial empirical support; it is built on the premise that being consciously aware of experience is a source of learning and improvement.

This concept outlines two related paths of grasping experience: “concrete experience” and “abstract conceptualization”; and two approaches toward transforming experience: “reflective observation” and “active experimentation”.

Following this theory, an optimal learning cycle involves all four of these learning components. However, most individuals acquire preferences in one experience-grasping and one experience-transforming approach, with ensuing consequences for one preferred learning style:

- Accommodator: concrete experience + active experimentation
- Converger: abstract conceptualization + active experimentation
- Diverger: concrete experience + reflective observation
- Assimilator: abstract conceptualization + reflective observation

Honey and Mumford (2006) further refined this Experiential Learning model based on practical experience in decision-making and problem-solving and assigned new terms to the learning stages in the cycle:

- Activist (Experiencing)
- Reflector (Observing)
- Theorist (Concluding)
- Pragmatist (Testing)

At the outset, setting ambitious learning goals that resonate with the individual learner increase the motivation (Wheeler (1999)) and likelihood of achieving great performance – as the Renaissance artist Michelangelo already stated: "*The greatest danger for most of us is not that our aim is too high and we miss it, but that it is too low and we may reach it.*"

To apply the theory of experiential learning effectively to a wide array of real-life situations (Dreyfus (1991)), many opportunities exist in the professional arena, but personal life can also provide a useful incubator for experiential learning (Wheeler (1999)).

Following up from theoretical learning, e.g. after training courses, with practical applications and outcomes-based metrics is essential to cement the learnings, as is on-the-job learning through new assignments, and to certify the outcomes through recognizing the skills attained (Price and Lawson (2003)). Musicians know this only too well – unless they practice daily for several hours, it becomes apparent that they quickly lose their form.

Interestingly, musicians (and athletes) spend much more time practicing than performing, while executives "*spend almost no time practicing and all of their time performing*" (Loehr and Schwarz (2000)). Musicians practice until the mechanics of their playing become ingrained into their subconscious memory; only after the technical basics have been mastered can they focus on adding their artistic touch (Kahnemann (2011)). The jazz musician Bill Evans and his composer Harry Evans (12001) described this process very fittingly: "*The whole process of learning the facility of being able to play jazz is to take these problems from the outer level in, one by one, and to stay with it at a very intense, conscious-concentration level until that process becomes secondary and subconscious.*"

For both managers and musicians it is however crucial to distinguish between situations in which they have acquired enough knowledge or practiced sufficiently and can therefore rely on their intuition when making decisions, or when they have to intellectually analyze a situation or practice some more (Gladwell 2005)). In any case, musicians have to stay disciplined even when evoking strong emotions with their music. "*Even if they were just tuning, every note counted,*" recalled world-class violinist Anne-Sophie Mutter of her experiences with the Berliner Philharmonic Orchestra (Woolfesept (2014)).

In business, many divisions share best practices to learn from experiences that are applicable in different areas. Focusing on "bright spots" (rather than trying to improve what is not functioning well) has proven beneficial (Heath and Heath (2010)), e.g. by conducting project pilots, building in check-points and incorporate positive aspects into the adjusted final projects before sharing the learnings as best practice (Novartis executive, personal communication).

Emotional Attitudes

Emotional attitudes towards a project and those involved also play an important role in experiential learning; as research shows, project mood charts usually follow a U-shaped curve: starting with high hopes, a phase of less optimistic realism usually follows, before it turns into a more confident finish end (Fredrickson (1998)).

"*Everything can look like a failure in the middle*" (Moss Kanter (2003)); It is therefore critical to develop an "optimalist" approach, deriving meaningful learnings from unplanned results (Ben-Shahar (2010)), or even from "crucibles" in life (Bennis (2002)), rather than perceiving them as failures. In fact, learnings from negative experiences are often most memorable (Sennett (1998)). Innovators in the US follow a process of step-wise improvements; therefore the tolerance towards failure is much higher than in Europe, where results have to be perfect with the first attempt (Rapaille (2007)).

Analogies between “Management” and “Music”

“Great performance” is the superior outcome of the disciplined efforts of teams and leaders in management, but also of orchestra musicians and their conductors. While it signifies “business results” for one group and “concerts” for the other, the approaches to achieve these results show remarkable similarities in both fields.

Music is part of virtually every important public and private event in our lives from cradle to grave – largely because it directly conveys strong emotions. Learnings from musical performances can literally resonate with their audience and are therefore especially memorable (Goleman et al. (2002a)). Great team (orchestra) performance, led by an inspiring, visionary leader (conductor) is immediately audible and can provide experiential learning opportunities for managers who play an instrument themselves or share the enjoyment of music.

Concurrently, research has shown that the influence of the quality of leaders (Collins (2005)) and managers (Buckingham (2005)) on individual, team and overall results is significant; the concepts for managing and leading detailed in the next chapters therefore have direct implications not just in business, but also for orchestra teams and their leaders, the conductors, to optimize their (concert) performances.

Leadership and Management

People play a central role when leaders turn their vision into reality: House et al. (1999) defined leadership as “the ability to influence, motivate, and enable others to contribute toward the effectiveness and success of the organization”, and Linsky and Heifetz (2002) as “a way of giving meaning to your life by contributing to the lives of others.”

These are just two out of a myriad of leadership definitions (see also Bennis and Thomas (2002, pp. 2-9)), underlining that it is the leader’s task to perform through other people – much like the conductor who does not make a sound (Zander and Zander (2002)), but performs with and through the orchestra musicians.

This chapter examines current leadership theories and characteristics of effective leaders and how leaders can be developed, putting particular emphasis on the concept of emotional intelligence. It then points out the distinctions between “leadership” and “management” and concludes with elaborating on the importance of effective teams. All these aspects are examined for the fields of management and music.

Leadership – A Brief History

Leadership has been subject of discussion since the time of the Greek philosophers (Goffee and Jones (2000)). A possible explanation for the recent fascination with this topic could be the perceived crisis in modern values, rooting back to the emergence of rationalism in the 18th century.

Briefly examining the history of this large subject, philosophers of the Enlightenment period introduced an optimistic world-view by proclaiming that humans do not have to be victims of their fate, but can actually influence it through their own efforts. This belief continued until the writings of Sigmund Freud and Max Weber elevated the importance of the “unconscious” and introduced doubts in “man’s belief in rationality and progress” (Goffee and Jones (2000)).

Both authors emphasized the importance of human values, without which even the most elaborate productivity efforts fail. “Charismatic leadership” was initially viewed as the answer, but the discussion was re-opened after horrific experiences with charismatic “leaders” during the 20th century; research started examining the characteristics of effective leaders. The resulting trait theory was however unable to unearth common psychological characteristics of leadership. In the US in the 1940s, the ensuing style theory attempted then to identify successful leadership traits. The major learning from this concept was that leadership cannot be simplified to one particular style. Unfortunately neither of these theories provided practical guidance for leaders or for supporting them in their development. The following contingency theory proclaimed that leadership depends on a particular situation – resulting in the situational leadership concept.

Emotional Intelligence

For optimizing leaders' and their teams' performance, Goleman (1998) recognized the importance of "emotional intelligence" - besides IQ, vision, strategic aptitude, determination and technical skills (see also Alon and Higgins (2005), Yukl, Gordon, and Taber (2002), Goffee and Jones (2000), Bower (1997) and Collins and Porras (1996)).

Emotional intelligence includes a set of five skills:

- Self-awareness
- Self-regulation
- Motivation
- Empathy
- Social skill

The first three are self-management skills (see also Boyatzis and Kolb (1969)), and the remaining two are relationship-management skills (see also Goleman, Boyatzis and McKee (2002b)).

Emotionally intelligent leaders have these skills fully developed and can switch between them flexibly – a capacity that can also be developed (Goleman (2000)).

Situational Leadership

As much as personal leadership styles vary, so do situations for which each style would be most appropriate (Sims, Faraj and Yun (2009)). The theory of "situational leadership" was developed (Goleman, Boyatzis and McKee (2002a)), distinguishing between six leadership styles appropriate for different situations with varying impact on work climate:

- Visionary
- Coaching
- Affiliative
- Democratic
- Pacesetter
- Commanding

Emotionally intelligent leaders are flexible in using the right style depending on the circumstances (Spreier, Fontaine and Malloy (2006)).

Goleman (2000) also pointed out the profound influence of organizational climate on financial performance and in turn the influence of leadership style, and Collins' (2005) research found that enduring greatness can be built through "Level 5 Leaders", exhibiting a combination of humility and intense professional will.

Research on leadership styles has implications for action by offering a detailed understanding of how different leadership styles affect performance and impact results.

For optimal task performance, time and experience of team members as well as complexity of a situation requiring differentiated team skills also play a role in the choice of leadership styles, as experiences in a medical trauma center and of legal and consulting teams showed (Sims, Faraj and Yun (2009)).

The general concept of situational leadership can therefore also be applied to the music world: musicians also switch between different roles as orchestra, chamber music and solo musicians, each of these situations requiring different styles of playing and leadership (conducting) and therefore switching between various skill sets; a solo musician needs to play brilliantly to stand out from the background music and is the central focus of a conductor; in a chamber music group, it is most important that the musicians listen and respond to each other; and in an orchestra musicians sometimes even playing inaudibly for the greater common goal: the overall orchestra sound. This is what the conductor envisions, but can only achieve this together with the musicians, as Michael Tilson Thomas (2004), music director of the San Francisco Symphony Orchestra, mentioned:

"A conductor's authority rests on two things: the orchestra's confidence in the conductor's insightful knowledge of the whole score; and the orchestra's faith in the conductor's good heart, which seeks to inspire everyone to make music that is excellent, generous, and sincere.

Old-school conductors liked to hold the lead in their hands at all times. I do not. Sometimes I lead. Other times I'll say, "Violas, I'm giving you the lead. Listen to one another, and find your way with this phrase: I'm not trying to drill people, military style, to play music exactly together. I'm trying to encourage them to play as one, which is a different thing. I'm guiding the performance, but I'm aware that they're executing it.

It's their sinews, their heartstrings. I'm there to help them do it in a way that is convincing and natural for them but also a part of the larger design.

My approach is to be in tune with the people with whom I'm working. If I'm conducting an ensemble for the first time, I will relate what it is I want them to do to the great things they've already done. If I'm conducting my own orchestra, I can see in the musicians' bodies and faces how they're feeling that day, and it becomes very clear who may need encouragement and who may need cautioning.

The objectivity and perspective I have as the only person who is just listening is a powerful thing. I try to use this perspective to help the ensemble reach its goals."

Impact of Emotionally Intelligent Leaders

When aligning a group around a common goal (Bennis and Nanus (1985), Conger (1989) and Kotter (1996)), leaders need to consider that emotions are contagious, and that positive emotions spread most easily (Bertaut (1996) and Bower (1991)). Scientists speculate that during evolution smiles and laughter emerged to signal friendliness and cement alliances (Barsade and Gibson (1998)).

Goleman, Boyatzis and McKee (2002a), Davidson, Jackson and Kalin (2000) and Damásio (1994) showed that emotions have a direct impact on the left prefrontal cortex and provided a scientific explanation with their research on the neuroanatomy of leadership; Goleman, Boyatzis and McKee (2002a) also coined the term "resonant leadership", from the Latin word "resonare: reinforcement or prolongation of sound by reflection" (Oxford English Dictionary (2014)).

Leaders with a talent to strongly express positive emotions act as "limbic attractors". These "emotional magnets" naturally engage followers (Kellerman (2012)) and hold them together as a team (Ashford and Humphrey (1995) and Lawler (1992)) – just like Napoleon said: "A leader is a dealer in hope" (Bertaut (1996)). Leaders who do not show emotions seem distant; however, a leader's emotions need to authentically reflect a situation, otherwise these "dissonant" or "clueless" leaders (Goleman, Boyatzis and McKee (2002a)) can have unintended effects (Goleman, Boyatzis and McKee (2002b), Alon and Higgins (2005)) and Sinclair (1998)).

Resonant Leadership

For resonant leaders, it is therefore crucial to consider how much their attitudes reflect those of their direct reports (Sutton (2010) and Sutton (2011)), underlining the importance of self-awareness and self-management next to social skills. Like in management, in a concert musicians and audience members constantly look at the conductor; he establishes the vision for a piece at the outset of a rehearsal period, but also guides the orchestra through the concert, making adjustments with even small gestures. Like leaders in management, conductors also put great emphasis on orchestra atmosphere, spending time speaking with different musicians individually, but also giving credit to the orchestra before bowing themselves to an applauding audience.

Authentic Leaders

Cashman stated: "Leadership is authentic self-expression that creates value" (McGregor (1960)); leaders and followers both associate authenticity with sincerity, honesty, and integrity (Bennis and Thomas (2002, pp. 2-9)). Authenticity is however not an innate quality, but one that others must attribute to a leader. It can therefore be controlled by a leader to a great extent: managing the perception of others by displaying different personality traits according to the respective situation (Goffee and Jones (2005)) – just like Shakespeare recognized long ago: "All the world's a stage...and one man in his time plays many parts." (As You Like It, Act 2, Scene 7, Page 6).

For authentic leaders to energize and retain loyal followers, they need to "walk the talk" to emphasize personal commitment (Novartis executives, personal communication), but can develop their authenticity (Goffee and Jones (2005), Peters and Waterman (1983) and Greenleaf (1977)).

In a similar way as authentic leaders resonate with their constituents, musicians create the same effect for their audience members – even in the true sense of the word. While eliciting strong emotions with their music, they themselves have to stay disciplined with their technique and control their emotions (Mac Adams (2001)).

Management and Leadership

Distinctions between “management” and “leadership” often portray management as inferior, a leader however needs to have both capabilities and be able to discern what is needed (Goffee Jones (2000)), much like a conductor.

Kotter, J.P. (1999) also argues that leadership and management are two distinctive and complementary mechanisms of action. Each has its own functions and characteristic activities, but both are necessary for success in an increasingly complex environment.

Management emerged in the twentieth century to cope with the complexity of large organizations; the traditional view of management is centered on organizational structure and processes to promote stability, whereas the central element for leadership is orchestrating change through vision and strategies and aligning people to achieve success (Zaleznik (2004), Hunter and Ibarra (2007) and Gardner (1990)).

Managers play however a crucial role in identifying unique abilities in their employees and help them to fully develop by adjusting roles to capitalize on individual strengths and tailoring coaching to unique learning styles. Not only do they save time, but also build motivated, high-performing teams (Buckingham (2005), Buckingham and Coffman (1999), Amabile and Kramer (2012), Amabile and Kramer (2011a)).

Amabile and Kramer (2011b)) found that making progress in meaningful work is deeply motivating for employees (see also Barsh, Mogelof and Webb (2010) and Barsh, Cranston and Craske (2008)).

Managers play a crucial role by accounting for at least 70% of variance in employee engagement, Gallup estimates (Beck and Harter (2014)). Only about 10% of managers have the necessary talents to excel in their role, such as people management skills, building relationships that create trust, open dialogue, and full transparency (see also Kelner, Rivers, and O’Connell, (1996) and Lotwin and String (1997)). When companies can however increase their number of talented managers and double the rate of engaged employees, they achieve, on average, 147% higher earnings per share than their competitors (Beck and Harter (2014) and Agrawal et al. (2010)).

In a dynamic business environment, companies therefore need to develop leadership and managerial talent according to individual styles, but executives need to combine both skills to lead high-performing teams – to stick with the musical analogy, leaders and managers probably need to practice their skills as much as musicians do before they perform!

In one of her recent remarks, Harvard University President Drew Faust compared the Harvard community to a “*symphony orchestra—beautiful in the way its diverse parts come together*” (Faust (2014)).

Each orchestra musician, no matter how skillful, knows that he cannot produce the sound of an entire orchestra by himself. To create the symphony sound, it is necessary to constantly listen to each other and adapt one’s sound to one another in order to produce the required team sound. Even though they have to sometimes play inaudibly, the musicians make this sacrifice to contribute to something bigger than themselves. “*It is about the love of music, not about being successful as an individual musician*” (Marie-Pierre Langlamet, harpist in the Berliner Philharmonic Orchestra). This willingness to contribute one’s best skills for many musicians leads to the experience of a state of “flow”, which Csikszentmihalyi (1990) described as a state of mind that utilizes an optimal balance of performance and stimulation. The result is “*unconditional engagement*”, which provides “*great energy*” (Madeleine Carruzzo, violinist in the Berlin Philharmonic Orchestra). “*This orchestra is able and willing to throw themselves into the music in a way which I have almost no words to describe to you*”, mentions Anne-Sophie Mutter (Woolfsept (2014)). This extraordinary level of commitment is even palpable for the audience members: “*There isn’t a feeling of routine*,” said Mr. Rattle, chief conductor of the Berlin Philharmonic Orchestra. “*People come to the concert and it’s like the end of the world. In this moment, there is nothing more important.*” (Woolfsept (2014)).

Importance of High-Performing Teams

Like in any high-performing team, individual members need to be clear about roles and responsibilities and rely on each other; orchestra musicians first practice their parts on their own before they rehearse the piece together in a team-learning approach. Clear team goals and group incentives are also critical for teams in management (Joplin and Daus (1997), Horwitz and Horwitz (2007) and Homan et al. (2008)). With these prerequisites, a high-performing team can even perform collective leadership and arrive at the best decisions as a team (Novartis executive, personal communication and Tassler (2014)). Great teams achieve superior levels of participation, cooperation and collaboration because their members trust one

another, share a strong sense of group identity, and have confidence in their effectiveness as a team (Rose (2008)). Katzenbach and Smith (2005 and 1993) found that teams and good performance are inseparable, and that the best share a basic discipline, calling for both individual and mutual accountability. A team's essential discipline comprises five characteristics:

- A meaningful common purpose that the team has helped to shape
- Specific performance goals that flow from the common purpose
- A mix of complementary skills
- A strong commitment to how the work gets done
- Mutual accountability

Diverse Teams

Research has shown that diverse teams can produce results that are far greater than the sum of their parts (Ross (2011)).

Diversity, inclusive leadership and cross-cultural competency are also important concepts in today's globalized world to ensure that people operate to their full potential and work together cohesively (Baghai and Quigley (2011), Repeckiene et al. (2010), Goleman, Boyatzis and McKee (2002b) and Rosen and Digh (2001)).

Examples of diversity and inclusion also exist in the musical world, like the recent "Open Philharmonics" initiative of the Graz Philharmonic Orchestra, which opened up the orchestra for amateur players, attracting hundreds of them and performed a concert before a sold-out opera house (see <http://www.oper-graz.com/oper/openphilharmonics/>). Another cross-cultural initiative is the West-Eastern Divan Orchestra, a Seville-based orchestra of young Arab and Israeli musicians, founded by Daniel Barenboim.

Leading a Team Effectively

Leaders can support team performance by providing an inspiring vision, living loyalty (Farber (2004)) and creating conditions so that the group views itself as a team (Michelman (2004)):

- Clarity on roles and responsibilities
- Atmosphere of trust and support, while permitting healthy conflicts
- Clear performance expectations
- Constant communication to exploit opportunities
- Celebrate success

In an orchestra, the section leader has a special role as "primus inter pares" – like Noah Bendix-Balgley (2014), 1st Concertmaster of the Berlin Philharmonic Orchestra says: "*The concertmaster is a leader among equals in the orchestra, and must serve to facilitate communication between the conductor and the orchestra, and between different sections of the orchestra. The symphony orchestra is a huge organism. The concertmaster must keep his ears and eyes finely attuned to many things at once, and then make the necessary adjustments to provide clarity and leadership that brings the ensemble closer together.*"

Management teams can learn a lot from this approach having a common team goal that is overriding individual goals.

Leaders also have an important role in balancing individual "star" and team performance; Reynolds (2014) found that in team sports (such as soccer) there is actually a tipping point, after which the addition of further "stars" to a team actually leads to decreased team performance. This stands in contrast to "individual contributor" sports (such as baseball). Reynolds concludes that team sports however require communication and coordination, which might be a challenge for superstars. Team leaders therefore have an important role, focusing on the overall team performance and team dynamics, formalizing roles and responsibilities – but also integrating the superstars!

The same is true for a conductor: Daniel Barenboim (General Music Director of La Scala in Milan, the Berlin State Opera, and the Staatskapelle Berlin) said: "*The conductor creates an entity out of 80 musicians, so that they think the same thing at a certain point in time.*"

Developing Leaders

Each person is naturally born with a certain level of different emotional intelligence skills, but these can be developed through persistence, practice, and feedback from colleagues or coaches (Goleman, Boyatzis and McKee (2002b)).

Many companies have therefore adopted the concept of “Learning Agility” when developing future leaders. They are coached to develop in the following five dimensions (Cashman (2013)):

- Mental Agility
- People Agility
- Change Agility
- Results Agility
- Self-Awareness

To develop leaders, there is a role for the entire organization to be involved in areas such as sponsoring, mentoring, coaching, role modeling, assessment, education, and providing experience (Goleman, Boyatzis and McKee (2002b) and Alon and Higgins (2005)) to derive the maximum impact on company performance.

It is also important to keep in mind that individual development is the foundation for team development and to reward those who develop leaders.

In the end however, much lies in the responsibility of the leader: *“You can’t be a hero if you are ordered to be out there; you don’t get to be immortal unless you choose to be there and then go out and do your part.”* (Christensen (2009)).

Leading Change

“Our industry is going through significant change right now, which I know can cause a lot of uncertainty. But it can also open doors to better ways of working and new opportunities for growth. [...] When managed well, I believe change can be a positive experience for us and for all those that we serve.”

- Joe Jimenez (Novartis CEO; April 10, 2012)

Constant change, renewal, reinvention and adaptation are part of every successful organization’s DNA (Christensen (1995)) – in fact, *“status quo is an illusion”* (David Epstein, Novartis Pharma CEO, personal communication). However, only roughly one third of change efforts succeed (Kotter (1996), Dewar and Keller (2009), Keller and Price (2011)) and Dewar et al. (2011)).

Change Management

Progress in the area of change management has come from the insight that change needs to be actively managed in order to provide improved outcomes; Like the field of economics, it has also benefited from the insight that in order to sustainably implement the required behavior change, considerable attention needs to be placed in understanding how humans interpret their environment, choose to respond and change their behavior (Price and Lawson (2003), Heath and Heath (2010), and Garvin and Roberto (2005)).

The importance of *“taking care of the cultural soil for planting the seeds of change”* (Garvin and Roberto (2005)) could even be quantified by demonstrating a strong link between organizational health and business performance (Dewar et al. (2011), LaClair and Rao (2002)).

This chapter therefore explores the theory of change and change management, and describes approaches for practical change management implementation with particular emphasis on the appreciation of uniquely human social, cognitive and emotional traits.

Like innovation, change management is a process, but project management alone will merely start the change effort; following a structured approach is necessary (Gyurjyan, Parsons and Thaker (2014)) to help individuals, teams, and organizations transition from a current state to a desired future state and sustainably maintain newly adopted behaviors, taking the “human factor” into account.

Theories of Change Leadership

Kurt Lewin's fundamental Change Model (1947) provides a high-level 3-step process for change:

- Unfreeze
- Change
- Freeze

Operationalizing change management, Kotter described the following 8 necessary steps for transformation (1996):

- Step 1: Establishing a Sense of Urgency
- Step 2: Creating the Guiding Coalition
- Step 3: Developing a Change Vision
- Step 4: Communicating the Vision for Buy-in (see also Garvin and Roberto (2005))
- Step 5: Empowering Broad-based Action
- Step 6: Generating Short-Term Wins (see also Weick (1984) and Parcells (2001 pp. 111-112))
- Step 7: Never Letting Up
- Step 8: Incorporating Changes into the Culture (see also Heath and Heath (2010), Garvin and Roberto (2005))

Bridges (1995) further refined this model by working out a clear differentiation between "change" and "transition": "change" means "an alteration in circumstances", whereas "transition is the psychological process of accepting and working through change" (see also Bridges and Bridges (2003)).

Much like change, transitions need to be actively managed in order to achieve outcomes that are sustainable by mastering the transition from the current to the desired future state.

Every change requires transition, a 3-phase process (and has deeply personal implications that need to be accounted for):

- End of an old way
- Neutral zone
- New beginning

Leaders need to help individuals by giving them time to let change issues ripen while they move through the following change phases (adapted from Kuebler-Ross (2005)):

- Shock
- Denial
- Anger
- Bargaining
- Adapting
- Testing
- Acceptance

Effective Change Leadership

Accounting for individual differences, Dweck (2006) discerns between individuals with a "fixed mindset" who believe that they are essentially born with innate abilities and cannot change anything substantial" and those with a "growth mindset" who think they can always change substantially. The latter approach leads to better performance, as was shown in a study involving athletes, and is even teachable, as a study with school students has demonstrated (Blackwell, Trzesniewski and Dweck (2007)). As Winston Churchill already observed: "*A pessimist sees difficulties in every opportunity; an optimist sees opportunity in every difficulty.*"

Heath and Heath (2007, pp.182-199) also mention that individuals adopt identities throughout life (e.g. scientists with education), and March (1994, chapter 2) distinguishes between two models of decision making: one considering consequences of one's decision (akin to a cost / benefit analysis) and one assessing one's identity ("Who am I? What kind of situation is this? What would someone like me do in this situation?").

Therefore leaders can improve the success of their change projects by enrolling individuals with a "change mindset" into their guiding coalition and crafting a vision that resonates with peoples' sense of identity.

Heifetz (1994) and Heifetz and Laurie (1997) provide an almost counterintuitive approach for leaders who are used to actively manage their organizations with great authority: much like a conductor, “*who does not make a sound*” (Zander and Zander (2002)), when orchestrating so-called “adaptive challenges”, leaders need to “give the work back” to the people (the musicians, in the case of the conductor) and follow these additional principles:

- Getting on the balcony
- Identifying the key challenge
- Regulating distress
- Maintaining disciplined attention
- Giving the work back to the people
- Protecting voices of leadership from below

Adaptive change is often painful, as it challenges peoples’ habits, beliefs and values. Leading an organization through an adaptive challenge process calls for leaders with a high degree of emotional intelligence; rather than protecting their organization, they “should allow them to feel the pinch of reality” (Heifetz and Laurie (1997)) and need to skillfully control the rate of change, while carefully distinguishing between “oneself and one’s role” (Heifetz and Laurie (1997)). Ultimately however, the likelihood of sustained outcome is improved with such an approach that so profoundly involves constituents thus creating ownership.

Change Management in Music

In the musical world, change is often subtle, but nonetheless profound through self-examination and structural transformation (Woolfesept (2014)), as can be observed through the history of major orchestra under the influence of their different conductors, who shaped their sound and repertoire. It also includes adaptations to respond to changing music tastes and funding sources, develop young players and make technological adaptations to reach new audience members.

This chapter provided evidence that in order to create a culture of continuous improvement, leaders need to actively manage change, focusing as much on organizational health as on key performance metrics. The leader’s role in change management is what Gandhi described in his famous aphorism, “*be the change you want to see in the world*”.

In a receptive environment, employees not only understand need for change; they are also emotionally committed to implement it. Ideally, they trust a leader (the conductor) (Garvin and Roberto (2005)) who enables them to buy into the purpose of an organization that stands for something bigger than themselves.

Concluding with Charles Darwin: “*It is not the strongest of the species that survives, nor the most intelligent, but the most responsive to change.*”

Conclusions

Leadership and management are crucial concepts in any field where people work together in teams to achieve outstanding results.

In recent years, the human factor has transpired as crucial for effective leaders, since they perform their work through people who are motivated by emotions. Research in the field of neuroanatomy has built the fundamentals for the development of the theories of emotional intelligence (Goleman (1998)) and resonant leadership (Goleman, Boyatzis and McKee (2002a)).

The theory of situational leadership (Sims, Faraj and Yun (2009)) then added the necessity for authentic leaders (Goffee and Jones (2005)) to have different leadership styles available in their repertoire and to be socially aware to detect the right situation for each style as well as being able to manage themselves when applying the appropriate leadership type.

Interestingly, the focus on people does not compromise outcomes, but is actually the most direct way to build a sustainably successful organization. Not only are excellent results externally recognized, but also deeply satisfying for those who create them.

This analysis also shows the limitations of the parallels between management and music: the latter is a particular case of team work and leadership, which relies not so much on verbal-intellectual communication, but underlines the importance of emotional intelligence with focus on the affiliative, visionary and coaching leadership styles.

In an increasingly complex and fast-changing environment, change is inevitable, but provides opportunities for leaders to continuously inspire their constituents and create a culture of constant experiential learning with a persistent “sense of urgency” (Kotter (1996)).

Numerous practical examples have shown that important lessons about teams and leadership can be gained from teams and conductors in orchestras, since these lessons can be made directly audible by demonstrating them with musicians (e.g. Gansch (2014), Gansch (2006) and Zander and Zander (2002)). With all genres of music now instantly accessible, classical music is showing its timeless relevance – not the least as an analogy for teams and leadership. At the same time, orchestras can also benefit from managerial experience, recognizing that both leadership and management are important to achieve the ultimate goal - great performances.

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