

**The transformational leadership behaviours of orchestral conductors:
preferences of professional South African instrumentalists**

A mini-dissertation submitted in partial fulfilment of the requirements of the
MMus Degree (Performance)

Schalk J. van der Merwe

10260383

University of Pretoria

Faculty of Humanities

School of the Arts

Supervisor: Dr Michael Barrett-Berg

August 2021

Abstract

The purpose of the study is to determine which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists. To determine these transformational leadership preferences, the study explores which transformational leadership behaviours are displayed by orchestral conductors and why they are preferred by South African instrumentalists. A mixed method approach was chosen as both quantitative and qualitative data was needed to answer the research questions. The quantitative phase of the study utilised the Multifactor Leadership Questionnaire (MLQ) to determine transformational leadership behaviours that are displayed by orchestral conductors, where 47 professional South African orchestral musicians formed part of the quantitative study. The qualitative phase of the research consisted of five participants who also formed part of the previous quantitative phase of the study. Semi-structured interviews were conducted to establish which transformational leadership behaviours displayed by conductors are preferred by South African professional musicians. The interviews also sought to answer why specific leadership behaviours are preferred. The quantitative results indicate three transformational leadership behaviours frequently displayed by conductors: Idealised Influence – Attributes, Idealised Influence – Behaviours and Inspirational Motivation. The qualitative enquiry revealed that participants preferred all transformational leadership behaviours displayed by conductors, but at varying levels. Transformational leadership is linked to key ideas such as reciprocal trust between orchestra and conductor, the conductor’s ability to prepare for rehearsals and have the necessary skill and knowledge, vision, and the ability to adjust leadership strategies to the group mood. A “fine line” was often referred to by participants, where conductors could easily be either too active or too passive in their approach to certain transformational leadership behaviours. The present study provides evidence in support of the positive effects of two transformational leadership behaviours displayed by conductors in the professional South African orchestral context: Idealised Influence – Attributes (IIA) and Inspirational Motivation (IM).

Keywords

- Orchestral conducting
- Leadership behaviours
- Transformational leadership
- Multifactor leadership questionnaire
- South African professional orchestras
- Full-time orchestral musicians

Declaration

I, Schalk J. van der Merwe, declare that this research is my own work. It is submitted in the partial fulfilment of the requirements of the MMus Degree (Performance) at the University of Pretoria. It has not been submitted before for any degree or examination at any other university or educational institution.



Schalk J. van der Merwe

Date: 30 August 2021

Acknowledgements

- To my supervisor, Dr. Michael Barrett-Berg, words can't express my appreciation. This task would have been impossible without your help, time and expert knowledge. I admire your dedication to your art and your career. Your work ethic truly serves as an inspiration. Thank you.
- Prof. Alexander Johnson, thank you for trusting in my abilities and making this degree possible.
- To all respondents and participants who formed part of this study. Thank you for the valuable input.
- To my parents for encouraging me when needed and understanding when I had to spend time writing and researching over weekends.
- A very special thank you to my wife, Moné, who supported, encouraged and believed in my every step of the way. Thank you for the sacrifices that you made. I am very fortunate to have you in my life.

Table of contents

Abstract	ii
Keywords	iii
Declaration	iv
Acknowledgements	v
Table of contents	vi
List of figures	x
List of tables	xi
Acronyms	xii
Chapter 1 Introduction.....	1
1.1 Introduction	1
1.2 Research questions	3
1.3 Purpose statement.....	3
1.4 Methodology	4
1.5 Chapter outline	4
1.6 Conclusion	5
Chapter 2 Literature review	6
2.1 Introduction	6
2.2 Leadership in business organisations.....	6
2.2.1 Transformational leadership in business organisations	6
2.3 Leadership in education.....	9
2.3.1 Transformational leadership in education	9
2.4 Leadership in the arts	11
2.4.1 Transformational leadership in the arts	12
2.5 Leadership and conducting.....	13
2.5.1 Transformational leadership in conducting	13

2.6	Transformational leadership in the South African context	16
2.7	Conclusion	16
Chapter 3 Research methodology		17
3.1	Introduction	17
3.2	Research approach	17
3.3	Research design.....	18
3.4	Quantitative procedures.....	19
3.4.1	Respondents	19
3.4.2	Data collection.....	22
3.4.3	Data analysis.....	24
3.5	Qualitative procedures.....	25
3.5.1	Participants	25
3.5.2	Data collection.....	26
3.5.3	Data analysis.....	29
3.6	Validity of the study.....	30
3.7	Ethical considerations.....	31
3.8	Conclusion	32
Chapter 4 Results		33
4.1	Introduction	33
4.2	Quantitative results	33
4.2.1	Aggregate scores	35
4.2.2	Transformational leadership items	36
4.2.3	Group agreement.....	41
4.2.4	Comparison with norms	42
4.2.5	Relevant transformational leadership behaviours.....	43
4.2.6	Conclusion	45
4.3	Qualitative results	45

4.3.1	Main Theme I: Builds Trust (IIA)	46
4.3.2	Main Theme II: Acts with Integrity (IIB)	52
4.3.3	Main Theme III: Encourages Others (IM).....	54
4.4	Conclusion	59
Chapter 5 Discussion		60
5.1	Introduction	60
5.2	Building trust.....	60
5.2.1	Displays a sense of power and confidence.....	61
5.2.2	The conductor's ability to build respect.....	63
5.2.3	Going beyond self-interest for the good of the group.....	64
5.3	Acting with integrity.....	66
5.3.1	Placing emphasis on the importance of a collective sense of mission....	66
5.4	Encouraging the orchestra.....	68
5.4.1	Expressing confidence that goals will be achieved	69
5.4.2	Talking enthusiastically about what needs to be accomplished.....	70
5.4.3	Talking optimistically about the future	71
5.4.4	Articulating a compelling vision of the future.....	72
5.5	Conclusion	73
Chapter 6 Conclusion.....		75
6.1	Introduction	75
6.2	Addressing the research questions	75
6.2.1	The transformational leadership behaviours displayed by orchestral conductors in South Africa.....	76
6.2.2	Preferred transformational leadership behaviours displayed by conductors	77
6.3	Limitations of the study	82
6.4	Recommendations for future research	83
6.4	Concluding comment.....	84

References	85
Appendix A: MLQ-5X Rater Form	94
Appendix B: Semi-Structured Interview Schedule	95
Appendix C: Editing Letter	96
Appendix D: Letter of informed consent – MLQ-5X Rater Form	97
Appendix E: Letter of informed consent – Semi-Structured Interviews.....	100

List of figures

		Page
Figure 1	Positive Response Rate of Respondents	21
Figure 2	Classification of Participants According to Instrumental Sections	21
Figure 3	Leadership Styles and Outcomes Measured by the MLQ-5X	23
Figure 4	Transformational Leadership Behaviours Displayed by Conductors	36
Figure 5	Most Frequently Observed Leadership Behaviours	37
Figure 6	<i>Encourages Others</i> (IM), Individual Items Measured	38
Figure 7	<i>Builds Trust</i> (IIA), Individual Items Measured	39
Figure 8	<i>Acts with Integrity</i> (IIB), Individual Items Measured	39
Figure 9	<i>Coaches and Develops People</i> (IC), Individual Items Measured	40
Figure 10	<i>Encourages Innovative Thinking</i> (IS), Individual Items Measured	41
Figure 11	Standard Deviations of Respondents	42
Figure 12	Comparisons with Universal Norms	43

List of tables

		Page
Table 1	Likert Scale Ratings	22
Table 2	Participant and Interview Information	26
Table 3	Observed Relevant Transformational Leadership Behaviours	44
Table 4	Observed Relevant Transformational Leadership Sub-Behaviours	44
Table 5	Main and Secondary Themes	46
Table 6	Observed Transformational Leadership Behaviours and Sub-Behaviours	76

Acronyms

MLQ	Multifactor Leadership Questionnaire
UK	United Kingdom
USA	United States of America

Chapter 1

Introduction

1.1 Introduction

“More than technique, more than knowledge, more than talent, more than personality – leadership is the key to great conductors and great ensembles” (Wis, 2007, p. x). The aforementioned quotation demonstrates how conducting is intrinsically linked to leadership. It is no surprise that literature on conducting frequently utilises the term conductor and leader interchangeably (Schuller, 1997). Despite the fundamental relationship between the profession and leadership, masterclasses and formal academic training of orchestral conductors places emphasis on musical ideas and how it should be communicated to an orchestra through the use of visual gestures (Ulrich, 2009) rather than focus on how to successfully lead the ensemble.

In my experience, there is often a lack of leadership skills in orchestral conductors, despite these individuals being highly qualified musicians and instrumentalists. This often results in rehearsals that are unproductive, tense, and riddled with conflict. Younger conductors often struggle to manage professional players due to a lack of communicative ability and a strong, specific leadership style; leading to possible damage in their professional careers. With only three full-time professional orchestras in South Africa, an absence of knowledge on leadership may lead to the dramatic and prompt halt of an aspiring conductor’s career, as the room for error is significantly smaller than it is for an ambitious conductor in a country with dozens of orchestras.

Understanding leadership is vital to me, especially in my role as part-time lecturer and as a young professional conductor. The conductor-orchestra relationship is rarely explored from the orchestral musicians’ view and is visibly absent in literature pertaining to our unique South African context. Exploring the preferences of orchestral musicians in this field could assist young and established conductors to conduct and approach orchestras with more than just music in mind.

The study on leadership is not a new concept and is intrinsically linked to the workplace (Amankwaa et al., 2019; Chai et al., 2017; Loon et al., 2012), education (Anderson, 2017; Geijsel et al., 1999; Quin et al., 2015), the arts (Abdullah &

Varatharatjoo, 2017; Cray et al., 2007; Williams, 2014), and specifically conducting (Atik, 1994; Boerner & Gebert, 2012; Kammerhoff et al., 2019). Although there are a plethora of studies that attempt to define leadership, there is a lack of consensus among scholars on a clear definition and understanding (Hogan & Kaiser, 2005). Bolden (2004) claims that this lack of a clear and definitive understanding, is one of the main challenges with the term leadership. Vroom and Jago (2007) support this view by arguing that leadership in itself is not a formal standardised scientific term. According to Avery (2004), the concept of leadership is continuously evolving and adapting as society changes; this is substantiated by Fullan (2001) who notes that leadership is more sophisticated than before, as society is increasingly becoming more complex.

In recent times, organisations operate in rapidly changing contexts with institutions and business changing in paradoxical ways (Avery, 2004). This is especially true today, with companies forced to allow employees to work from home due to the Covid-19 pandemic. Leaders need to be effective and operate in a rapidly changing world, requiring the constant renewal of paradigms in all aspects of society, both in theory and in practice. As a result, academics are constantly categorising research obtaining to leadership into different pools (Tyssen et al., 2013).

Gandolfi and Stone defines a leadership style as: “an intentional means by which a leader influences a group of people in an organisation to a widely understood future state that is different from the present one” (2018, p. 261). The type of leadership style applied may depend on factors such as situation, working environment, culture, and institutional regulations (Khan et al., 2016). A prominent leadership style attributed to the social sciences and connected to education, the arts, and especially conducting, is transformational leadership (Atik, 1994; Bass, 1999; Boerner & Gerbert, 2012; Boerner & Von Streit, 2005; Cray et al., 2007; Den Hartog et al., 1997).

The term transformational leadership was first brought to importance in 1978 by James Macgregor Burns (Diaz-Saens, 2011) in a study on different leadership styles. Bass (1999) and Den Hartog et al. (1997) found importance in this leadership paradigm as it inspires the follower to share in an idealised vision of achievement, which is in the best interest of a specific organisation. The transformational leader expects followers

to surpass their self-interests for the good of the applicable group and to become more aware of the true importance of a shared vision (Bass & Stogdill, 1990).

Literature supports five common behaviours of the transformational leader, namely idealised influence - behaviours, idealised influence - attributes, inspirational motivation, intellectual stimulation, and individualised consideration (Bass, 1999; Diaz-Saens, 2011; Rowe & Guerrero, 2011). Furthermore, transformational leadership is systematic, consisting of an organised search for change, an analysis of the organisation and its team members, and an improvement from lesser to greater productivity to bring about a positive transformation (Bass & Stogdill, 1990).

1.2 Research questions

The study will be guided by the following main research question:

Which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists?

The following secondary research question is also linked to the purpose of the study:

Why are specific transformational leadership behaviours preferred by professional South African instrumentalists?

To answer the aforementioned research question, the following research question is deemed necessary:

Which transformational leadership behaviours are displayed by orchestral conductors in South African professional orchestras?

1.3 Purpose statement

The purpose of the study is to determine which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists. To determine these transformational leadership preferences, the study also explores which transformational leadership behaviours are displayed by orchestral conductors and why it is preferred by South African instrumentalists.

1.4 Methodology

The methodological approach applied in this study is discussed in detail in Chapter 3. A mixed method approach was chosen as both quantitative and qualitative data was needed to answer the research questions. The quantitative phase of the study utilised the Multifactor Leadership Questionnaire (MLQ) to determine transformational leadership behaviours that are displayed by orchestral conductors, where 47 professional South African musicians formed part of the quantitative study.

The qualitative phase of the research consisted of five participants who also formed part of the previous quantitative phase of the study. Semi-structured interviews were conducted to establish which transformational leadership behaviours displayed by conductors are preferred by South African professional musicians. The interviews also sought to answer why specific leadership behaviours are preferred.

1.5 Chapter outline

Chapter 1 serves as an introduction to the study. The purpose and background to the study is stated, which serves to outline the need for such an investigation, taking into account both the personal inspiration the author had to initiate the study and also why it is academically relevant. Key concepts, research questions, and the aim of the study are clarified. Ethical validity and the value of the study are discussed.

The second chapter provides a working definition of leadership. Existing research on leadership and transformational leadership is funnelled from broader applications to specific conductor-orchestra relationships to present an understanding of current leadership studies and how they are presented.

Chapter 3 focuses on the research methodology. Detailed explanations regarding data collection, sampling, the research instruments, and data analysis techniques are presented. Ethical considerations are clearly delineated. The chapter concludes with a discussion on strategies, which are implemented to increase the validity of the analysed data.

The fourth chapter presents both the quantitative and qualitative data collected for the study through questionnaires and interviews respectively. Statistical data originating

from the quantitative data collected is presented. The data is assembled and described in detail, and the emergent themes from the qualitative interviews are presented.

The penultimate chapter includes a discussion of the results obtained from the data presented in Chapter 4. Data is also compared and contrasted to current existing literature.

Finally, Chapter 6 aims at answering the research questions by presenting the findings. The study draws to a conclusion and recommendations for further research are provided.

1.6 Conclusion

Chapter 1 consists of an introduction to the study, establishes research questions and the purpose statement. A brief overview of the research methodology is provided, as well as an outline of the chapters of the study.

Chapter 2

Literature review

2.1 Introduction

The overwhelming majority of literature reviewed for this study on leadership is based on quantitative findings, when qualitative inquiry into this subject matter can provide the “richness” of data; often “illuminating in radically new ways phenomena as complex as leadership” (Conger, 1998, p. 107). Literature provides ample evidence that transformational leadership is closely linked to business organisations, education, the arts and conducting, and provides a lens through which this research may be conducted. There is scant information pertaining to the orchestral conductor as transformational leader as perceived by the instrumentalists, especially in a South African context, revealing a gap in the literature.

2.2 Leadership in business organisations

Leadership behaviour plays a critical role in maximising organisational goals by improving performance in the workforce (Yaun & Lee, 2011). The leadership style of an organisation brings positive change, but could also lead to the failure of an organisation (Madanchian et al., 2017).

2.2.1 Transformational leadership in business organisations

The transformational leadership style makes a compelling argument for its presence in business organisations. An array of positive effects on employees, business outcomes, and organisational changes are mediated by this leadership style. Examples include innovation in business and innovative work behaviour (Amankwaa et al., 2019), positive influence on job related learnings (Loon et al., 2012), a positive influence on organisational commitment (Chai et al., 2017), and improved business performance (Strukan et al., 2017). The majority of studies exploring transformational leadership and the relationship with business organisations are of a quantitative nature (Amankwaa et al., 2019; Chai et al., 2017; Loon et al., 2011; Strukan et al., 2017).

In a quantitative study that involved 358 banking employees in Ghana, Amankwaa et al. (2019) examined the effects of transformational leadership on innovative work

behaviour, using simultaneous multiple mediating mechanisms. Transformational leadership traits were determined by using the MLQ developed by Bass and Avolio (1997). Results show that the relationship between transformational leadership and innovative work behaviour is mediated through job autonomy and support from management rather than commitment from employees alone. These findings could stimulate innovation in business and organisations outside of the finance sector. Transformational leadership and innovation in the workplace has been linked to organisational performance (Samad, 2012), small to medium size business (Matzler et al., 2008), and the role of management (Zuraik & Kelly, 2019).

Loon et al. (2012) also utilised the MLQ by Bass and Avolio (1997) to determine the level of transformational leadership applied to job-related learning. The authors conducted a quantitative study to determine the influence of transformational leadership on job-related learning at the individual level. The 400 participants that responded to the survey were diverse, originated from various industries, occupied different positions, and had different levels of education. The four factors of transformational leadership coined by Bass and Stogdill (1990) were a) idealised influence, b) inspirational motivation, c) intellectual stimulation, and d) individual appreciation, which functioned as the central components. The authors found that the transformational leadership style correlated positively to job-related learning. This is in accordance with Coad and Berry (1998) who found that transformational leadership is a prominent driver in the learning of a follower, as this leadership style provides feedback, focus, and helps to determine and articulate individual learning goals.

Strukan et al. (2017) used the four factors of transformational leadership as a theoretical basis to their quantitative study. Unlike Loon et al. (2012), this study is focused on participants that occupied a specific position and specified the regional limitation of the study (Strukan et al., 2017). With 127 companies in Bosnia and Herzegovina and the respective managers of each, the study aimed to determine the impact of transformational leadership on business performance. Business performance, in this study, was determined by product development and financial performance. The research confirmed the initial hypothesis that transformational leadership has a statistically substantial and positive effect on business performance. The five factors identified that brought about transformational leadership were

identified that lead to positive change in a business organisation. These factors were listed as: a strong sense of charisma and being a role model strongly developed moral values, competency in a field of expertise, reliability, the ability to create a vision, and motivating followers to accept and implement said vision. The authors argued that vision forms the basis of transformational leadership (Strukan et al., 2017).

In agreement with Strukan et al. (2017), Chai et al. (2017) also used a shared vision as a basis for another quantitative study. However, in contrast to the previous three studies conducted at individual level, this study put emphasis on the importance of transformational leadership at a team level. Multi-item scales were used in the form of surveys distributed to 4126 employees working for a Korean company in 455 teams. The purpose of the study was twofold: firstly to examine the relationship between transformational leadership and organisational commitment at the team level, and secondly, to determine how the relationship is mediated by a shared vision and team goal commitment. The practical implications of this study revealed that leaders can positively influence levels of organisational commitment by embracing and sharing the company's vision. The results suggest that human resource practitioners should develop transformational leaders to effectively communicate and share the vision of an organisation.

The four studies discussed in this section all implemented a quantitative approach to establish the positive effects of transformational leadership within different businesses. However, Busari et al. (2019) approached their study by using a mixed method design. The study aimed to investigate the relationship between transformational leadership style and factors of employee reactions towards organisational change in the telecommunication sector of Pakistan. Similar to Loon et al. (2012), the MLQ was utilised on 506 employees on different levels to collect quantitative data. This was followed by qualitative semi-structured interviews on five participants within the same telecommunication sector. The authors defended the mixed method approach by arguing that the qualitative study would result in more in-depth insights, as well as support and strengthen the results of the quantitative findings of their research. The results pointed to the positive relationship between employees' reactions to organisational change and the transformational leadership style.

2.3 Leadership in education

In recent years, educational organisations have had to adapt to a rapidly changing and more complex environment (Balyer, 2012). Mathew (2010) substantiates this notion by adding that the immense speed of global change in education is coupled by an increased demand for quality educational delivery. Aforementioned factors have forced the educational sector, and by default its leadership structure, to become innovative, efficient, and effective (Herbst & Conradie, 2011).

2.3.1 Transformational leadership in education

Studies relating to transformational leadership in education and its effects have identified several ways in which this leadership style brings about change. Positive effects of transformational leadership in the educational sector include the enhancement of organisational performance and morale (Anderson, 2017), the promotion of better learning capabilities and improved academic achievement (Hamzah et al., 2011; Quin et al., 2015), as well as adaptation to large-scale innovation (Geijsel et al., 1999).

In a study that reviewed existing literature and the effects of transformational leadership in the educational sector over the past two decades, Anderson (2017) argues that educational institutions in the United States of America (USA) are beginning to function more like business organisations, a sentiment echoed by Hamzah et al. (2011) for Malaysian schools. Factors that led to the enhancement of organisational performance and morale due to transformational leadership were found to be effective in the school setting. The majority of the research reviewed by Anderson (2017) utilises qualitative methods of data gathering in the form of questionnaires, surveys, personal interviews, and self-reporting. In contrast to the argument by Anderson (2017) that the majority of research on transformational leadership in the educational sector is of a qualitative nature, the literature on education found for the purpose of this study is overwhelmingly quantitative (Geijsel et al., 1999; Hamzah et al., 2011; Quin et al., 2015).

Similar to Anderson (2017), Hamzah et al. (2011) also argues that schools are becoming more like organisations and need to be managed with the correct leadership

style. Hamzah et al. (2011) conducted a quantitative survey design where 285 Malaysian teachers completed a questionnaire that quantified perceived levels of transformational leadership practices among principals and teachers. The research concluded that a significant relationship exists between transformational leadership on the part of principals and teachers, and the promotion of better learning capabilities.

The notion that better learning capabilities are achieved because of transformational leadership is supported by Quin et al. (2015), who conducted a quantitative research study to determine leadership practices needed to improve academic achievement. The leadership qualities of principals from high and low performing schools were compared. This comparison was made by 92 teachers from 10 school districts in Southwest Mississippi (USA), who partook in an online survey. Five values of transformational leadership were used to determine the differences in leadership practice. These values were modelling the way, inspiring a shared vision, challenging the process, enabling others to act, and encouraging the heart. It was found that leaders from high performing educational institutions utilised all five values more effectively and regularly than leaders in low performing educational institutions. One of the greatest differences dealt with the value of inspiring a shared vision. This correlates with the findings of Strukan et al. (2017) and Chai et al. (2017) that emphasise the importance of a shared vision in creating organisational change.

In all of their findings, Quin et al. (2015), Strukan et al. (2017), and Chai et al. (2017) placed emphasis on the importance of a shared vision as an element of the transformational leadership style. Geijsel et al. (1999) also concluded that vision was an important dimension of transformational leadership, along with individual consideration and intellectual stimulation. Geijsel et al. (1999) examined the nature of transformational leadership in Dutch schools and the relationship to teachers' changed practices within large-scale innovation. A mixed method study was utilised in this article to arrive at the findings. The qualitative research revealed the three important dimensions of transformational leadership, which was then further explored by a quantitative study.

In contrast to these quantitative studies, Balyer (2012) conducted a qualitative ethnographic study by interviewing 30 teachers from six different schools in Istanbul,

Turkey. The purpose of the study was to determine the level of transformational leadership behaviours that school principals demonstrate on a daily basis during their administrative practices. The four factors of transformational leadership (Bass & Stogdill, 1990) are idealised influence, inspirational motivation, intellectual stimulation, and individual consideration, which were used as a theoretical framework to analyse teachers' responses. The author found that all four factors of transformational leadership were utilised by principals and that teachers had a positive response to these specific leadership factors.

The positive effects of transformational leadership in educational institutions may be seen as a result of specific traits that are present in this leadership style. Quin et al. (2015) identified five principles of transformational leadership that leads to positive change. Of these, inspiring a shared vision is seen as one of the greatest factors, a notion supported by Geijsel et al. (1999). Hamzah et al. (2011) stress the importance of improving practices of transformational leadership to ensure the sustainability of learning institutions. This is supported by Balyer (2012) and Anderson (2017) who encourage the training and development of educational leaders in the application of this leadership style.

2.4 Leadership in the arts

The arts, similar to business organisations and educational institutions, are experiencing major change in the 21st century. Some changes are suggested by Cray et al. (2007) to include challenges in funding, governance, and competition. In the past year, arts organisations such as theatres and production houses have had to adapt to new modes of existence due to the global Covid-19 pandemic. Current regulations and stringent lockdown rules have prevented theatres, concert halls, and performing venues from opening their doors, placing financial constraints on most art institutions globally.

The arts sector applies leadership styles that are similar to those of other industries, but because of factors unique to the arts, the manner in which they are presented may differ. Caust (2010) adds that arts institutions and art forms are so widespread, unique, and culturally bound, that leadership styles are likely to have different outcomes within them. One example might be that the performing arts, such as theatre and dance, tend

to work in collaborative modes and organisational structures. Literature and visual arts on the other hand might be seen as more individual based. Cray et al. (2007) suggest that transformational leadership might be one of the effective leadership styles in the arts sector.

2.4.1 Transformational leadership in the arts

Studies relating to the relationship between transformational leadership and the arts are not as commonplace as studies in the fields of business and education on leadership styles. The limited literature that exists on the subject reveals the positive effects of transformational leadership on education in the arts (Koppang, 1996), choirs (Williams, 2014), and arts organisations (Abdullah & Varatharatjoo, 2017; Cray et al., 2007).

In an attempt to match recognised styles of leadership within the characteristics of arts organisations, Cray et al. (2007) argue that subordinates in an arts institution are usually artists themselves who want to be part of a meaningful organisation where ideas are appreciated and artistic abilities are prized. For this reason, transformational leaders who enjoy the commitment of their followers will see a sense of purpose and extra effort on their behalf. The authors concluded that leaders who can shift between leadership styles might be the best fit for the arts given the “dynamic environment” (Cray et al., 2007, p. 310) of arts organisations.

Abdullah and Varatharatjoo (2017) added to the literature on transformational leadership and arts organisations by conducting a mixed method study through quantitative data collection in the form of structured questions targeted at the main executives of an arts organisation. The purpose of this study was to determine how transformational leadership in an arts organisation leads to positive organisational change. Investigation revealed that two aspects of transformational leadership, idealised influence and intellectual stimulation, led followers to go beyond specified expectations.

Koppang (1996) conducted a quantitative investigation into the leadership behaviour of administrators in 91 performing and visual arts schools in the USA. In contrast to Abdullah and Varatharatjoo (2017), both leaders (administrators) and followers

(teachers) participated in the study. The survey instrument used was the MLQ by Bass and Avolio (1997), which was completed by 63 administrators and 87 teachers. The research showed that administrators in performing and visual art schools are perceived to implement transformational leadership more often than other leadership styles.

Similarly to Koppang (1996), Williams (2014) also conducted a study that included both the leader and follower. This qualitative study was conducted to determine how students and directors achieved success through leadership in a high school choral programme. Williams (2014) defended the use of a qualitative study by arguing that it would provide a deeper understanding of the choral programme and its participants. This case study conducted in-depth interviews with 57 choristers and the conductor, recorded observations through fieldwork, and analysed documents pertaining to a specific choir in the USA. The study showed that the choral director demonstrated the four transformational leadership behaviours as identified by Bass (1999), which related to the choir's overall success.

2.5 Leadership and conducting

Social competence in leadership and leadership style is strongly linked to the conductor of a music group (Carnicer et al., 2015). This link between the conducting profession and the competence as a leader has been utilised numerous times as a model for other organisations and their leaders (Cook & Howit, 2012; Dickson et al., 2020; Eichengreen, 1987). In contrast to studies that use conductors as metaphors for leaders, studies in the leadership behaviour of conductors themselves are not commonplace (Hunt et al., 2004). This being the case, the few studies that have been conducted on leadership in orchestras agree that transformational leadership is efficient for the context of the conductor-orchestra relationship (Boerner et al., 2004).

2.5.1 Transformational leadership in conducting

Since the exploration of transformational leadership on conducting was initiated by Atik (1994), the limited studies from the past three decades revealed the positive effects of this leadership style and its applicable limitations. The conductor's use of transformational leadership relates to positive outcomes of artistic quality, only if a

cooperative climate and a high group mood are present (Boerner & Von Streit, 2005; Boerner & Von Streit, 2007). Orchestral musicians may experience increased performance and satisfaction in non-profit orchestras, partially due to the conductor's ability to reduce and prevent conflict (Kammerhoff et al., 2019).

Researchers typically neglect to consider leadership as a two-way process (Guest, 1987). In a qualitative study, Atik (1994) approached the interactive nature of the conductor-orchestra relationship and conducted open-ended interviews with 19 players, 8 administrators, and 11 conductors from three major orchestras in the United Kingdom (UK). The analysis of the interviews led to the identification of the unexpected emergence of transformational leadership. The investigation revealed that the leader-follower relationship went through two necessary phases. Firstly, the testing phase was initiated where the conductor and musicians would test each other in terms of authority and trust. This was followed by a transactional stage, where leader and follower established a mutually accepted set of expectations to achieve what was required. The interaction had the potential to lead to a third stage, where the players in the orchestra were motivated and performed beyond expectations. Findings indicated that the transformational leadership style could achieve this positive result through a sharing of responsibility and the presence of minimal hierarchical boundaries. However, Atik (1994) did report that the collective did not share these sentiments. A sizeable percentage of orchestral musicians, despite condemning the extinct autocratic leadership style, continue to prefer a strong directive leader who will assert their own vision to achieve what is needed in the minimum amount of rehearsal time.

Boerner and Gebert (2012) reviewed empirical evidence on leadership in orchestras and conducted research on transformational leadership in diverse teams. The findings provided evidence that the transformational leader had an overall positive effect on the artistic performance in an orchestra. Boerner and Gebert (2012) contend that the orchestra is a diverse group of people, due to the different instrumental sections, having players with varying levels of professional experience, and that a difference in hierarchical placement within the group exists. Furthermore, age, gender, nationality, and tenure within an orchestra add to this multiplicity. Diversity may lead to both a positive and negative impact within an orchestra. The conductor, as transformational

leader, reinforces the positive impact and cushions the negative impact of ensemble diversity to positively enforce idea generation within the orchestra (Boerner & Gebert, 2012).

Boerner and Von Streit (2005) conducted a quantitative study to determine the degree to which a conductor's transformational leadership style and a cooperative climate positively affected the artistic quality of an orchestra. In another study, 208 musicians from 22 German symphony orchestras completed a written questionnaire. In this self-designed questionnaire, Gebert (2002) argued that the same leadership style can result in different outcomes in different contexts. The findings of the study indicated that musicians in an orchestra should be willing to overcome group differences, and integrate into collaborative music making for the artistic quality of the orchestra due to a transformational leadership style (Gebert, 2002). Boerner and Von Streit (2007) used the same data collected through a previous study in 2005, which established that the artistic quality of an orchestra cannot increase due to transformational leadership if there is not a high positive group mood. Conversely, this positive group mood in itself was not a consequence of improved artistic quality without the input of a transformational leader.

Kammerhoff et al. (2019) tested the relationship between transformational leadership, performance, and satisfaction in non-profit orchestras in German speaking countries, as well as the hypothesis of how task and relationship conflict fit into these associations. This quantitative study included 1535 musicians from 462 orchestras and measured leadership behaviour by implementing the MLQ by Bass and Avolio (1997). The data collected showed that transformational leadership is related to both satisfaction and performance in non-profit orchestras, and that this leadership style can be recommended to orchestras for better outcomes. To maintain a high level of satisfaction in the orchestra, conductors should prevent and reduce conflict.

The overwhelming majority of literature on transformational leadership and the connection to the conductor-orchestra relationship is of a quantitative nature (Boerner & Gebert, 2012; Boerner & Von Streit, 2005; Boerner & Von Streit, 2007; Kammerhoff et al., 2019). Notably, studies pertaining to leadership and an orchestra have largely been focused on organisations in Germany (Boerner & Gebert, 2012; Boerner & Von

Streit, 2005; Boerner & Von Streit, 2007; Kammerhoff et al., 2019) and the UK (Atik, 1994). Similar research in the unique and diverse setting of South African orchestras will add great value to literature and possibly yield new findings.

2.6 Transformational leadership in the South African context

The notion that the phenomenon of leadership exists across cultural borders is universally accepted, but the way in which it is applied, however, is viewed as culture specific (Dorfman et al., 1997). Research on leadership in the South African context should therefore be conducted to determine cultural specific variants of its effects. Transformational leadership might be especially applicable to a diverse country such as South Africa, where Wang and Hsieh (2013) suggest that this leadership style may lessen the negative effects of workgroup diversity.

The studies of transformational leadership in South Africa generally relate to the business environment (Keevy & Prumal, 2014), education (Chipunza & Gwarinda, 2010), and government institutions (Mokgolo et al., 2012). Thorough investigation of the literature indicates that studies in leadership pertaining to the arts, and more specifically symphony orchestras, have not yet been conducted. Research relating to leadership in orchestras is usually set within national or cultural boundaries (Atik, 1994; Boerner & Gebert, 2012; Boerner & Von Streit, 2005; Boerner & Von Streit, 2007; Kammerhoff et al., 2019). Even though the symphony orchestra might be seen as a western construct, it has spread throughout the globe and is present within numerous countries outside of the western cultural construct. Its functionality and leadership structures in a diverse and developing country such as South Africa warrant further investigation.

2.7 Conclusion

Chapter 2 addressed the academic literature available on the concept of transformational leadership in different environments, including business, education, and the arts. The next chapter presents the research design and methodology applied in this study.

Chapter 3

Research methodology

3.1 Introduction

In this chapter, the methodological approach and research design for this study are discussed. Procedures pertaining to the selected data collection, sampling, and analysis are justified and presented. This chapter concludes with the specifics pertaining to achieving validity of both the data and the research methods utilised.

3.2 Research approach

Mixed method research involves the collection, combination, or integration of quantitative and qualitative data in a study (Creswell & Creswell, 2018). Creswell and Plano Clark (2011) expanded on this definition by stating that the combination of data from the qualitative and quantitative approach is achieved through merging, building on one another sequentially, or by embedding one set of data within the other. The notion that mixed method research is more than just the collection of qualitative and quantitative data, but also the merging, integration, and relation of two (or more) sets of data is supported by De Vos et al. (2011). De Vos et al. (2011) further simplifies the mixed method approach by outlining it as a unification of the qualitative and quantitative research methods, where numeric (quantitative data) and text (qualitative data) are collected and integrated at some stage of the research process to form a more holistic answer to the research question (De Vos et al., 2011).

When research questions cannot be answered by qualitative or quantitative studies alone, a mixed method approach is deemed necessary (Creswell & Plano Clark, 2011). As the purpose of this study was to determine which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists, a mixed method approach was best suited to answer the primary research question. The first stage determined which transformational leadership behaviours were displayed by conductors in the South African context according to the instrumentalists. This was established by using an existing quantitative instrument (Appendix A). Qualitative data, by means of semi-structured interviews (Appendix B), was then collected to expand on the initial findings and to

determine the preferences of South African instrumentalists. Creswell and Creswell (2018) argue that the use of mixed method research is generally justified due to its ability to draw strength from both quantitative and qualitative research, reducing the limitations of each individual approach. Kumar (2014) writes that the use of dual research methods may be appropriate in studies when a researcher wants to enhance the meaningfulness of conclusions or sketch a complete picture of a situation. Creswell and Plano Clark (2011) further add that the mixed method research approach is utilised when one data source is inadequate or when results from one phase of a study requires further inquiry from additional data. Creswell and Plano Clark (2011) argue that quantitative data typically provides general understandings, and as such, the need may arise to substantiate, expand, or explain these results by initiating a second qualitative phase. Outcomes from quantitative data may be explicated further through qualitative measures when complete and accurate information is not provided by initial results to answer a research question (Kumar, 2014). The use of a mixed method approach to ascertain specific leadership styles within organisations is well-supported by the literature (Abdullah & Varatharajoo, 2017; Agnew & Flin, 2014; Busari et al., 2019; Franco & Matos, 2015).

3.3 Research design

Research designs are “types of inquiry” within the methodological approach of a study that “provide specific direction for procedures in a research study” (Creswell & Creswell, 2018, p. 10). A research design varies depending on the purpose of the study, the essence of research questions, and the researcher’s available resources (De Vos et al., 2011).

The mixed method approach was best suited for this study with an explanatory sequential design. In this design, quantitative data is collected and analysed from the onset, leading to the collection of qualitative data, which is then analysed to further explain or expand on the first quantitative phase. In this study the initial quantitative data collected and analysed was the transformational leadership behaviours displayed by orchestral conductors. Qualitative exploration then guided the study to establish which of these specific leadership behaviours were preferred by professional orchestral musicians in the South African context. Creswell and Plano Clark (2011)

suggest that two variants of this mixed method research design exist depending on the emphasis on quantitative or qualitative research. As both the quantitative and qualitative data were of equal importance in this study and required to answer the research question, the variants were not applicable. The argument for choosing the mixed method explanatory sequential design may be further substantiated by Creswell and Creswell (2018) who state that this approach is particularly useful in fields previously dominated by a purely quantitative approach. This makes this research design appropriate to the study of leadership, as a majority of studies in this field have been conducted by using purely quantitative research methods. Of the sixteen studies relating to transformational leadership mentioned in the literature review of this study, only three utilised a qualitative approach.

3.4 Quantitative procedures

The quantitative inquiry utilised the MLQ (Appendix A) and was completed by 47 professional South African orchestral musicians (n=47). In this section the methods utilised to obtain the qualitative data are discussed in detail.

3.4.1 Respondents

Before samples are chosen, a researcher should clarify what constitutes the population of the quantitative research (Clark-Carter, 2010). Maree (2016) defines a population as a group consisting of all the units relevant to the research. In this study, the population consisted of professional South African orchestral musicians. In the dissertation by Burdukova (2010), it was established that only three full-time professional orchestras are present in South Africa. Further investigation by Burdukova revealed that these three orchestras have a total of 149 permanently employed musicians. Communication with one of the three orchestras, however, revealed that they restructured in 2017 and now only make use of available ad-hoc players. Available information on the websites of professional orchestras in South Africa revealed that 148 orchestral musicians were currently affiliated with these institutions and either played on an ad-hoc or permanent basis. This amount is very similar to the findings by Burdukova (2010), but includes ad-hoc musicians and not only those who are permanently employed. Following these findings, the target population size may be expressed as N=148.

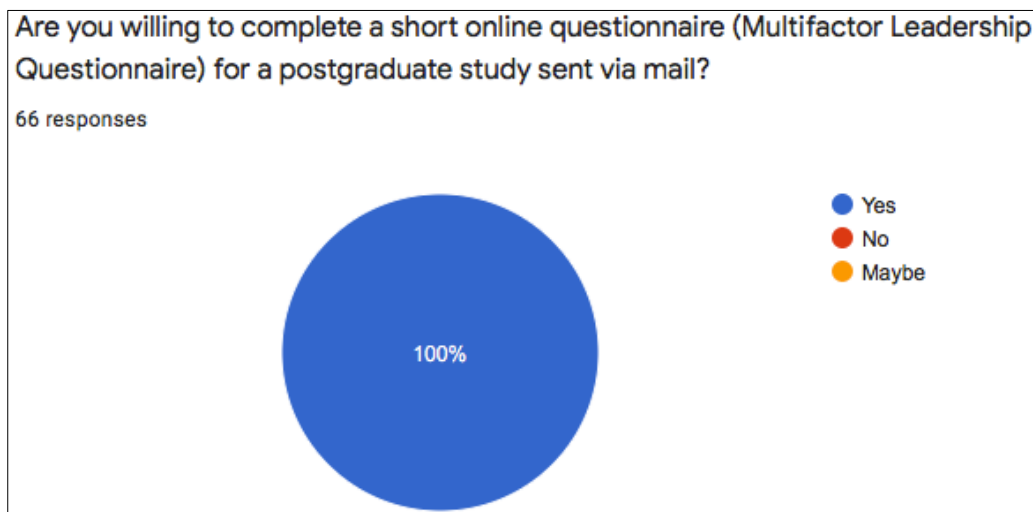
To reach the maximum amount of professional orchestral musicians in South Africa, the researcher attempted to approach the population in two ways:

- Making contact via email with the management of professional orchestras, explaining the intent of the study, and asking them to forward a google form link to players associated with the respective orchestras. The Google Form contained the letter of informed consent drafted for this study and requested the following information: name and surname, an e-mail address, instrumental section, and willingness to complete the MLQ.
- Using the researcher's personal database, built through regular interaction with orchestral musicians during rehearsals, to contact individuals in the population via personal messages on various social media platforms that contained the same link to the google form sent to the orchestra managers.

All orchestra managers that were contacted agreed to assist in distributing the information to the relevant professional orchestral musicians associated with their institutions. A total of 83 professional orchestral musicians were contacted from the researcher's database via personal messages, and 66 professional musicians completed the google form, all indicating that they were willing to complete the MLQ if received via email. This can be seen in Figure 1, which was automatically generated by Google Forms to indicate the amount of positive and negative responses.

Figure 1

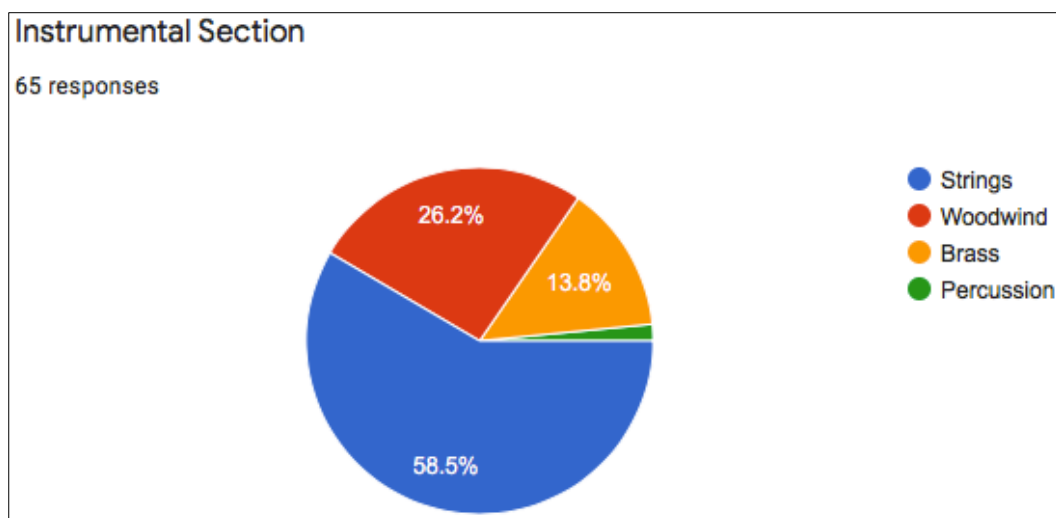
Positive Response Rate of Respondents



Of the 66 responses received on Google Forms, 65 respondents revealed the instrumental section that they occupy in the orchestra, as seen in Figure 2. The graph indicates that 58.5% of respondents were string players, 26.2% were woodwind players, 13.8% occupied a position in the brass section, and 1.5% were percussionists. This is roughly the same ratio that would be found in these sections in symphony orchestras and indicates a well-represented sample of professional orchestral musicians in South Africa.

Figure 2

Classification of Respondents According to Instrumental Sections



3.4.2 Data collection

The explanatory sequential design makes use of both quantitative and qualitative data in an attempt to answer the research questions (De Vos et al., 2011). The data collection starts in two phases; the first phase consists of rigorous quantitative data collection and the second qualitative phase of purposeful sampling (Creswell & Creswell, 2018).

The purpose of the quantitative data in this study was to determine the transformational leadership behaviours utilised by conductors as seen from the perspective of professional orchestral musicians. The literature review revealed an instrument, the Multifactor Leadership Questionnaire (MLQ-5X) (Appendix A), that is utilised by numerous studies to measure transformational leadership (Amankwaa et al., 2019; Busari et al., 2019; Kammerhoff et al., 2019; Loon et al., 2012).

The following information was obtained from the MLQ manual and sample set by Avolio and Bass (2004) purchased from Mind Garden, Inc. The MLQ-5X (Appendix A) contains 45 items that identify and measure leadership behaviours and outcomes. The MLQ-5X Rater Form evaluates to what degree leaders are observed to engage in specific leadership behaviours. A five-point Likert scale was utilised for rating the frequency of leadership behaviour. The scale for leadership items are presented as follows:

Table 1

Likert Scale Ratings

0	Not at all
1	Once in a while
2	Sometimes
3	Fairly often
4	Frequently, if not always

The rating scale included the measurement of five transformational, two transactional, two passive avoidant, and three outcome scales as shown in Figure 3. Each of the five transformational leadership behaviours are described and defined in the literature review of this study. Although the MLQ-5X measures other leadership styles such as transactional and passive-avoidant, the researcher focused attention on the transformational leadership outcomes presented, as the items measure leadership styles and behaviours separately.

Figure 3

Leadership Styles and Outcomes Measured by the MLQ-5X

Characteristic	Scale Name	Scale Abbrev	Items
Transformational	Idealized Attributes or Idealized Influence (Attributes)	IA or II(A)	10,18,21,25
Transformational	Idealized Behaviors or Idealized Influence (Behaviors)	IB or II(B)	6,14,23,34
Transformational	Inspirational Motivation	IM	9,13,26,36
Transformational	Intellectual Stimulation	IS	2,8,30,32
Transformational	Individual Consideration	IC	15,19,29,31
Transactional	Contingent Reward	CR	1,11,16,35
Transactional	Mgmt by Exception (Active)	MBEA	4,22,24,27
Passive Avoidant	Mgmt by Exception (Passive)	MBEP	3,12,17,20
Passive Avoidant	Laissez-Faire	LF	5,7,28,33

Characteristic	Scale Name	Scale Abbrev	Items
*Outcomes of Leadrshp	Extra Effort	EE	39,42,44
Outcomes of Leadrshp	Effectiveness	EFF	37,40,43,45
Outcomes of Leadrshp	Satisfaction	SAT	38,41

*As the term connotes, the Outcomes of Leadership are not Leadership styles, rather they are outcomes or results of leadership behavior.

Source: Avolio and Bass (2004)

The MLQ-5X (Appendix A) is an accepted standard instrument for assessing transformational leadership behaviour and has been translated into numerous languages (Rowald, 2005). A great deal of revision has occurred on the MLQ since its first use in 1985 to insure and improve its construct validity (Avolio & Bass, 2004).

The researcher made use of the Transform System by Mindgarden Inc., which is an online survey, hosting, and analysis platform that incorporates licenses purchased

from Mindgarden Inc. to simplify data collection and analysis. The researcher purchased 66 licences from Mindgarden Inc. to conduct the MLQ online. An auto-generated email was sent to the 66 individuals who completed the Google Form through the Transform System, explaining how to complete the MLQ-5X Rater Form and contained a link to the online questionnaire. Daily reminders were sent via the Transform System, encouraging the completion of the MLQ-5X. A total of 47 professional orchestral musicians completed the questionnaire.

3.4.3 Data analysis

Raw data, irrespective of its nature, is of no use to research unless it is processed and turned into evidence to support a study (Hofstee, 2009). Data analysis in mixed method research consists of analysing quantitative data by using quantitative procedures, and analysing qualitative data by using qualitative procedures (De Vos et al., 2012).

The online hosting platform, Transform System by Mindgarden Inc., provided a .csv file with raw data and scale scores of all respondents. To interpret these results, a MLQ Group Report was also purchased, which provided aggregate scores, standard deviations, comparisons to universal norms, and the most frequently observed transformational leadership behaviours.

The purpose of the quantitative phase of this study was to determine the transformational leadership behaviours displayed by orchestral conductors in South Africa. A specific approach was followed to determine displayed behaviours in the MLQ group report. Firstly, the aggregate scores were compared to universal norms (27285 completed MLQs) to align the frequency of transformational leadership behaviours displayed by orchestral conductors in accordance to that of leaders in a multitude of fields and professions. Secondly, standard deviations were inspected to determine the accuracy of the results obtained from respondents. The variation in response to the MLQ measured the group standard deviations of the frequency ratings for the leadership scales and outcomes. All five transformational leadership behaviours had a standard deviation of between 0.7 and 0.8 from the norm. Finally, the most frequently displayed transformational leadership sub-behaviours were inspected and found to be aligned to the results of the top three most displayed overall

transformational leadership behaviours. These behaviours were then compared to a theoretical analysis of each to set up a related interview schedule for the qualitative phase of the study.

3.5 Qualitative procedures

The qualitative inquiry made use of semi-structured interviews based on an interview schedule (Appendix B) designed from data retrieved from the MLQ to gain insight into the views of participants. Five participants, who also took part in the quantitative phase of the study, were selected by the researcher to take part in the qualitative inquiry. In this section the methods utilised to obtain the qualitative data are discussed in detail.

3.5.1 Participants

Creswell and Creswell (2018) suggest that the key idea to qualitative sampling in an explanatory mixed method sequential design is that the qualitative sample should build directly on the results of the data in the quantitative phase. This notion indicates that individuals selected for the qualitative sample should have contributed to the initial quantitative phase of the study (Creswell & Plano Clark, 2011). The sample selected for the qualitative data was therefore specifically selected from respondents that partook in the first quantitative phase. Creswell and Plano Clark (2011) suggest that a possible way of selecting participants for the qualitative inquiry is to ask initial respondents to volunteer for the second phase of the study. The authors suggest that voluntary participation is particularly useful in research where quantitative data does not provide information as to whom should be selected for the qualitative sample (Creswell & Clark, 2011).

Maree (2016) stated that no specific rules govern the size of samples in qualitative studies. He continues by saying that sample sizes should be determined by a researcher's own discretion and aspects such as the research question, the research design, and the time and funds available. Busari et al. (2019) conducted a similar mixed method study on leadership and selected five participants who partook in the qualitative section of the research. Similarly to Busari et al. (2019), this study also utilised five voluntary participants as a qualitative sample.

In selecting the five voluntary participants, a purposive sampling strategy was utilised. Purposeful sampling uses the researcher's judgement in order to decide who will be best suited to provide the most useful information in order to answer the research question (Kumar, 2014). When utilising this research strategy, the researcher should think critically about the population and derive a sample that will align with the purpose of a study (De Vos et al., 2011). As the parameters of the population were established in the quantitative sample, a specific group of participants within the voluntary respondents was purposefully selected. The five participants were chosen as representative of sections within the orchestra. Two string players, one woodwind player, one brass player and one percussionist was purposefully selected. This selection roughly represented the ratios of these instrumental sections within the orchestra and within the respondents of the quantitative phase of the study as indicated in Figure 2. The earliest available participants were chosen for the semi-structured interviews due to time constraints. Table 2 illustrates the participant's pseudonyms, instrument, sex and the length of each individual interview.

Table 2

Participant and Interview Information

Pseudonym Allocated	Instrument	Male/Female	Length of Interview
Participant 1	Violin	Male	39'47"
Participant 2	Percussion	Female	38'22"
Participant 3	Viola	Female	33'34"
Participant 4	Trumpet	Male	27'25"
Participant 5	Oboe	Male	41'24"

3.5.2 Data collection

According to Diaz-Saens (2011), 85% of qualitative articles based on leadership utilise qualitative interviewing. Leedy and Ormrod (2001) stated that qualitative interviews are usually either open-ended or semi-structured with a few central questions. Of these two interview types, the semi-structured interview holds the most popular

position (Blanche et al., 2012). The semi-structured interview has fewer limitations than the structured interview and allows for more flexibility. Both researcher and participant have the freedom to expand on certain topics of interest that might be presented during the interviews. For the purpose of this study, the semi-structured interview was chosen, as it assisted the researcher to gain detailed insight into the belief, perceptions, and accounts that participants have.

To set up an interview that assisted in obtaining the necessary information, the quantitative phase of the study had to be completed first (De Vos et al., 2011). The quantitative questionnaire (Appendix A) determined the transformational leadership behaviours of conductors, whereas the semi-structured interviews (Appendix B) provided in-depth information on which of these leadership behaviours are preferred by professional musicians in South Africa.

General guidelines were followed when setting up the interview schedule. Maree (2016) suggests that the semi-structured interview is based on a set of questions developed by the researcher before interviews take place, and further adds that these questions may be followed up by queries to clarify answers given during the interview. The semi-structured interview questions should be neutral, clear, open-ended, non-judgemental, unbiased, and focussed to give information relevant to the study (De Vos et al., 2011). Questions in the semi-structured interviews explored preferences of transformational leadership behaviours displayed by orchestral conductors. The questions were centred on the most prominent transformational leadership behaviours that emerged in the preceding quantitative phase of the study.

3.5.2.1 *Conducting the semi-structured interviews*

Communication via email was sent to five purposefully selected individuals, as per the criteria set out in the sampling strategy, to establish appropriate times for online interviews via an online video conferencing service platform. The email was accompanied by a consent form (Appendix D) containing information pertaining to the aim of the study, research methodology, risks, stress and discomfort, and participants' rights. Participants were asked to indicate their preferred online video conferencing service platform, of which four preferred Zoom. All four participants that conducted the interview on Zoom had a paid subscription, which entitled them to interviews lasting

longer than the 40 minute limit for free access. The fifth participant was more familiar with Google Meet and it was agreed that this platform would be used to conduct their interview. Two participants had to postpone their initial interviews. One participant tested positive for Covid-19 and the other was booked for a concert with an orchestra in a different province. The five interviews, which were originally scheduled to be conducted over two consecutive days, were finally completed after two weeks due to these unforeseen circumstances.

Leedy and Ormrod (2001) suggest that the researcher utilises technology to facilitate data collection. Four electronic devices were utilised during the interviews to ensure that the data was safely recorded. An iPad (5th generation) was used for the online interviews, as it had the best sound and video quality. Two iPhones were used to make voice recordings of the interviews. A laptop was used to automatically transcribe the interviews and record them at the same time. Hofstee (2009) suggests that the researcher informs participants that interviews will be recorded, but that their identities will not be revealed at any stage of the research. Participants were only required to provide names and surnames on consent forms for administrative reasons, and these are only known to the researcher. Participants were asked for verbal consent before any recording commenced during the interviews. The data made use of allocated pseudonyms for each participant to ensure confidentiality. During the interview, notes were taken regarding possible follow up questions on specific discussions and of body language that could influence the interpretation of the voice recordings.

The researcher conducted four interviews in his office on the main campus of the University of Pretoria. This venue was suitable as it provided a stable internet connection, was private and conducive to conducting such interviews, and also has generator capacity to prevent disturbances due to the high probability of load shedding (the purposeful reduction of electricity due to capacity constraint as implemented by South Africa's sole power producer, Eskom). It was necessary, and unavoidable, to conduct the final interview from the researchers home study due to lockdown regulations imposed by the South African Government. Despite a brief power outage, the final interview was successfully conducted and recorded.

3.5.2.2 *Transcription of the semi-structured interviews*

Verbatim transcriptions of the each semi-structured interview were automatically generated by Otter.ai software. Otter.ai is an online software platform that records and transcribes interviews automatically. Although all five participants were fluent in English, it is not the mother tongue for four of them. All participants, however, agreed to, and preferred to, conduct the interviews in English. This assisted the researcher as the transcription technology utilised only facilitates transcriptions in English. After interviews were conducted, the researcher edited the transcriptions as some words and phrases were incorrectly transcribed by the software. Editing was done by re-listening to each interview and then manually editing the exported document. Re-listening to the interviews and editing the transcriptions assisted the researcher in familiarising himself with the content of each interview. The text documents were emailed to participants. Participants were asked if the transcripts reflected their views giving them the opportunity to add or retract anything discussed in the interviews.

3.5.3 *Data analysis*

By analysing qualitative data, a researcher brings order, structure, and meaning to the data collected, which in this case is verbatim transcriptions of semi-structured interviews (De Vos et al., 2011). The process of bringing order and meaning to collected data is an ongoing back-and-forth process that is more complicated than just numerous successive steps (Maree, 2016). One way to make sense of the mass of data collected by qualitative interviewing is applying the concept of qualitative content analysis (Creswell & Creswell, 2018; De Vos et al., 2011; Kumar, 2014; Maree, 2016). Kumar (2014) suggests that the process of content analysis involves a number of steps: identifying main themes in the data, assignment of codes to the main themes, classifying responses under main themes, and the integration of responses into the text of the report. The first step of analysing data is identifying broad themes or applying category formation (De Vos et al., 2011). This refers to the process wherein a researcher studies descriptive responses by participants to understand their meanings. These sentiments are then grouped into broad themes and sub-themes, which in turn becomes the basis for analysing the text of interviews (Kumar, 2014). After broad themes and sub-themes have been identified, a process of coding ensues

(Kumar, 2014). Coding is defined as the process wherein segments of valuable data are marked with symbols or identifying words that provides sufficient information on the relevant content within a section (Maree, 2016). Following the process of labelling content with unique identifying markers, transcriptions need to be grouped into categories that fall under specific conceptual names identified by the researcher (De Vos et al., 2011). Lastly, themes are interconnected and discussed to draw the necessary conclusions.

To achieve the procedure of analysis as suggested by the authors above, the interview transcriptions were read and re-read individually to get a general understanding of each participant's interview. As the qualitative data builds on the quantitative data, themes and sub-themes were derived from the quantitative data analysis. Themes and secondary themes were related to the transformational leadership behaviours and sub-behaviours that were observed in orchestral conductors. Coloured pens were used to identify the themes and sub-themes in each transcription. These themes and sub-themes were grouped together in Chapter 4, displaying the findings.

3.6 Validity of the study

Mixed method research involves both quantitative and qualitative strands of data, and as a result, a need therefore exists to address the validity checks that will be conducted for both data sets (Creswell & Plano Clark, 2011). The main test of validity in quantitative research lies with the instrument constructed for the study and if it measures what it is supposed to measure consistently over time (Maree, 2016).

The MLQ-5X (Appendix A) is a tried and trusted research instrument that has been developed and adapted for over three decades (Avolio & Bass, 2004). Maree (2016) suggests that a threat to the validity within an instrument lies with its inability to be applied across cultures. The MLQ-5X has been used in numerous South African studies (Garg & Ramjee, 2013; Ristow et al., 1999; Van Jaarsveld et al., 2019) since its inception making it a valid, tested instrument for this study.

Four constructs are proposed by Lincoln and Guba (1985) to establish the validity of qualitative data; credibility, transferability, dependability, and confirmability. Credibility refers to the credibility and believability of the results from the participants' perspective

(Kumar, 2014). A method of assuring credibility of the results, suggested by Maree (2016), is that the researcher confirms findings based on the semi-structured interviews with the participants to insure that interpretations are correct. Creswell and Plano Clark (2011) refers to this method as member-checking, which was utilised in this study. Transferability, confirmability, and dependability may be achieved when the researcher clearly articulates data collection, and keeps a detailed record of the processes followed to obtain and analyse data (Kumar, 2014). To achieve this, verbatim transcripts of the semi-structured interviews were recorded, and the method of their collection and analysis were clearly defined and explained.

The qualitative interviewing was based on the findings of quantitative results obtained from a tried and tested instrument. The construction and analysis of the interviews were therefore guided by the validity of the quantitative element of the study.

3.7 Ethical considerations

A licence was obtained to legally use the MLQ 5X Rater Form as part of the data collection process. This licence was bought by the researcher and no costs were passed onto respondents. The process of collecting both quantitative and qualitative data from respondents and participants respectively, was voluntary. All contributors from both the quantitative (Appendix D) and qualitative (Appendix E) sample were informed about the nature and procedures of the study and asked to provide informed consent accordingly.

All respondents and participants were informed as to their right to withdraw from the research project without negative consequences, and that no remuneration was provided. The identity and personal information of all contributors remained confidential and no identifying information was published in the findings of this study. In line with university regulations, all data obtained through the semi-structured interviews, transcripts, and MLQ-5X rater forms will be held safely in an electronic password protected format by the University of Pretoria for 15 years, after which it will be destroyed. Future researchers who wish to use anonymised data may do so. In light of the current global Covid-19 pandemic and the dangers associated with Covid-19 and in-person interviews, all communication and interviews took place online, ensuring the safety of all participants involved.

3.8 Conclusion

Chapter 3 provided a detailed account of the research methodology applied in this study. The selected research approach and design were presented. Both quantitative and qualitative methods of data collection and analysis were discussed and justified. Lastly, the validity of the study and ethical considerations were presented.

Chapter 4

Results

4.1 Introduction

This chapter is initiated by the results obtained in the quantitative phase of the study. The data was gathered from 47 professional South African musicians who completed the MLQ (Appendix A). The results of the quantitative phase, which determine transformational leadership traits displayed by orchestral conductors in South Africa, were consequently utilised to categorise the qualitative data obtained through semi-structured interviews (Appendix B).

4.2 Quantitative results

All quantitative results were obtained from the Transform System by Mindgarden Inc. The results were calculated and provided in a MLQ Group Report which was purchased for the purposes of this study.

The 47 respondents that completed the MLQ rated the transformational leadership behaviours displayed by conductors in South African professional orchestras. The instrument measured the five I's of transformational leadership displayed by conductors, namely:

- Idealised Influence – Attributes (IIA) referred to as *Builds Trust*
- Idealised Influence – Behaviours (IIB) referred to as *Acts with Integrity*
- Inspirational Motivation (IM) referred to as *Encourages Others*
- Intellectual Stimulation (IS) referred to as *Encourages Innovative Thinking*
- Individualised Consideration (IC) referred to as *Coaches and Develops People*

The MLQ contained 20 items related to transformational leadership. The items, related to each behaviour, were rated on a Likert-type scale that ranges from 0, meaning the conductor does not display the leadership behaviour at all, to 4, applicable to conductors who display the specific leadership behaviour frequently, if not always. The

items measuring for individual behaviour are listed below and are viewed as sub-behaviours of the five I's of transformational leadership:

Builds Trust (IIA)

- Instil pride in others for being associated with them
- Go beyond self-interest for the good of the group
- Acts in ways that build other's respect for me
- Display a sense of power and confidence

Acts with Integrity (IIB)

- Talk about their most important values and beliefs
- Specify the importance of having a strong sense of purpose
- Consider the moral and ethical consequences of decisions
- Emphasise the importance of having a collective sense of mission

Encourages Others (IM)

- Talk optimistically about the future
- Talk enthusiastically about what needs to be accomplished
- Articulate a compelling vision of the future
- Express confidence that goals will be achieved

Encourages Innovative Thinking (IS)

- Re-examine critical assumptions to question whether they are appropriate
- Seek differing perspectives when solving problems
- Get other to look at problems from many different angles
- Suggest new ways of looking at how to complete assignments

Coaches and develops people (IC)

- Spend time teaching and coaching
- Treat others as individuals rather than just as a member of the group
- Consider each individual as having different needs, abilities, and aspirations from others
- Help others to develops their strength

4.2.1 Aggregate scores

The first set of quantitative results generated by the MLQ group report reveals the aggregate scores of 47 respondents who are all professional South African orchestral musicians. These scores display the average score for the individual transformational leadership behaviour received from all respondents by rating the subset of transformational leadership items. The results display the frequency of transformational leadership behaviours exhibited by conductors encountered in a South African professional setting.

The data displayed in Figure 4 reveals how frequently the five transformational leadership traits are displayed by orchestral conductors. Aggregate scores ranked from the highest to lowest are as follows:

- Encourages Others (IM) = 2.9
- Builds Trust (IIA) = 2.8
- Acts With Integrity (IIB) = 2.4
- Coaches and Develops People (IC) = 2.1
- Encourages Innovative Thinking (IS) = 1.8

The four transformational leadership behaviours displayed most frequently are *Builds Trust* (IIA), *Acts with Integrity* (IIB), *Encourages Others* (IM), and *Coaches & Develops People* (IC). *Encourages Innovative Thinking* (IS) is the only transformational leadership behaviour that has an aggregate score lower than 2.0.

Figure 4

Transformational Leadership Behaviours Displayed by Conductors



4.2.2 Transformational leadership items

Each of the five transformational leadership behaviours is subdivided into sets of four transformational items or sub-behaviours as set out at the beginning of this chapter. Subsequent figures below reveals the aggregate scores of each of these items rated

by the 47 respondents in the study. The items in each scale are rated from highest to lowest observed frequency. The MLQ Group Report also provides a list of the most frequently observed leadership behaviours displayed by conductors in the South African professional setting (Figure 5).

Figure 5

Most Frequently Observed Leadership Behaviours

Score	Scale	Item
3.4	Builds Trust (IIA)	Displays a sense of power and confidence
3.1	Encourages Others (IM)	Expresses confidence that goals will be achieved
2.9	Encourages Others (IM)	Talks enthusiastically about what needs to be accomplished
2.8	Acts with Integrity (IIB)	Emphasizes the importance of having a collective sense of mission
2.8	Encourages Others (IM)	Talks optimistically about the future
2.7	Builds Trust (IIA)	Acts in ways that builds my respect
2.7	Coaches & Develops People (IC)	Spends time teaching and coaching
2.6	Builds Trust (IIA)	Goes beyond self-interest for the good of the group
2.6	Builds Trust (IIA)	Instills pride in me for being associated with him/her
2.6	Encourages Innovative Thinking (IS)	Re-examines critical assumptions to question whether they are appropriate

Encourage Others (IM) is the transformational leadership behaviour that achieved the highest overall aggregate score at 2.9. The items related to *Encourages Others* (IM) had the following average scale scores which are displayed below (figure 6):

Figure 6

Encourages Others (IM), Individual Items Measured

Encourages Others (IM)		
Score	Scale	Item
3.1	Encourages Others (IM)	Expresses confidence that goals will be achieved
2.9	Encourages Others (IM)	Talks enthusiastically about what needs to be accomplished
2.8	Encourages Others (IM)	Talks optimistically about the future
2.5	Encourages Others (IM)	Articulates a compelling vision of the future

Of the five transformational leadership behaviours *Builds Trust* (IIA) is rated as the second highest transformational leadership behaviour with an aggregate score of 2.8. The four items in this transformational leadership behaviour (Figure 7) have individual scores as represented below:

Figure 7

Builds Trust (IIA), Individual Items Measured

Builds Trust (IIA)		
Score	Scale	Item
3.4	Builds Trust (IIA)	Displays a sense of power and confidence
2.7	Builds Trust (IIA)	Acts in ways that builds my respect
2.6	Builds Trust (IIA)	Goes beyond self-interest for the good of the group
2.6	Builds Trust (IIA)	Instills pride in me for being associated with him/her

The transformational leadership behaviour with the third highest overall score (2.4) is *Acts with Integrity* (IIB). The four items used to rate this transformational leadership behaviour (Figure 8) have the following individual scores:

Figure 8

Acts with Integrity (IIB), Individual Items Measured

Acts with Integrity (IIB)		
Score	Scale	Item
2.8	Acts with Integrity (IIB)	Emphasizes the importance of having a collective sense of mission
2.4	Acts with Integrity (IIB)	Considers the moral and ethical consequences of decisions
2.2	Acts with Integrity (IIB)	Specifies the importance of having a strong sense of purpose
1.9	Acts with Integrity (IIB)	Talks about their most important values and beliefs

Acts with Integrity (IIB) scores relatively lower than the highest two transformational leadership behaviours with 0.5 and 0.4 differences respectively.

Coaches and Develops People (IC) is rated as the second lowest observed transformational leadership behaviour among orchestral conductors by South African instrumentalists with an aggregate score of 2.1 as represented below (figure 9):

Figure 9

Coaches and Develops People (IC), Individual Items Measured

Score	Scale	Item
2.7	Coaches & Develops People (IC)	Spends time teaching and coaching
2.2	Coaches & Develops People (IC)	Helps me to develop my strengths
1.8	Coaches & Develops People (IC)	Treats me as an individual rather than just as a member of a group
1.5	Coaches & Develops People (IC)	Considers me as having different needs, abilities, and aspirations from others

Encourages Innovative Thinking (IS) had the lowest aggregate score of the five transformational leadership behaviours scoring 1.9. The items used to measure this transformational leadership behaviour (Figure 10) have the following overall scores:

Figure 10

Encourages Innovative Thinking (IS), Individual Items Measured

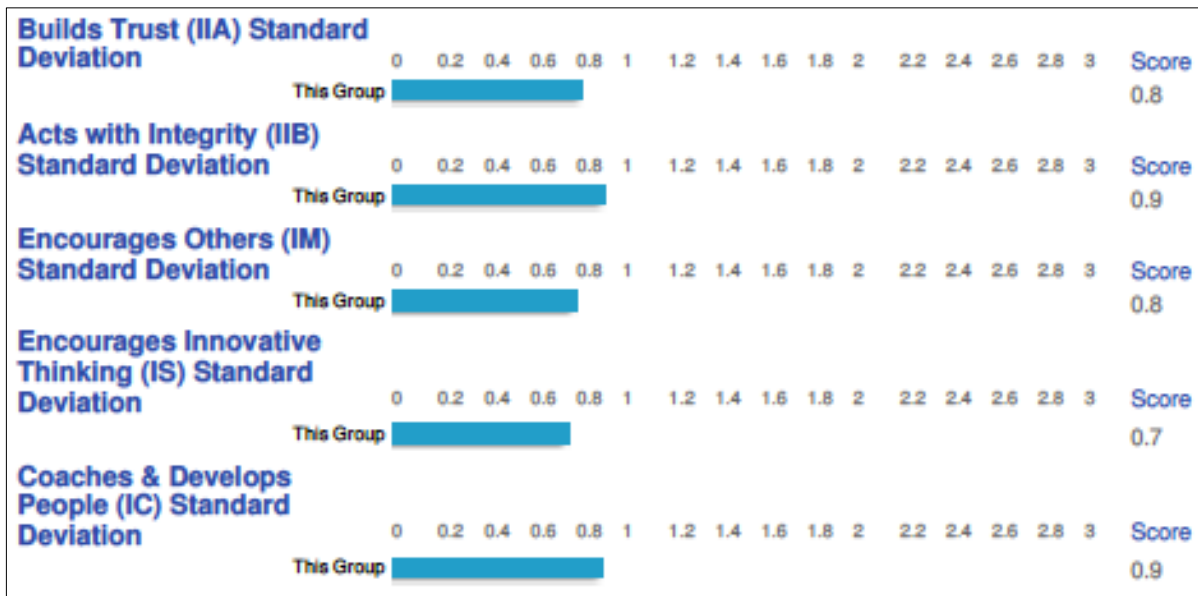
Encourages Innovative Thinking (IS)		
Score	Scale	Item
2.6	Encourages Innovative Thinking (IS)	Re-examines critical assumptions to question whether they are appropriate
2	Encourages Innovative Thinking (IS)	Seeks differing perspectives when solving problems
1.7	Encourages Innovative Thinking (IS)	Suggests new ways of looking at how to complete assignments
1.5	Encourages Innovative Thinking (IS)	Gets me to look at problems from many different angles

4.2.3 Group agreement

The group agreement determines the standard deviation of the respondents in the quantitative phase of the study. Standard deviations range from 0.0 to 3.0 in general. Lower standard deviations indicate a higher group agreement. All five transformational leadership behaviours for this group have a standard deviation smaller than 1.0 ($SD < 1.0$) with the highest standard deviations occurring in *Coaches and Develops People* (IC) and *Acts with Integrity* (IIB). Both of these leadership behaviours have a standard deviation of 0.9 ($SD = 0.9$). The next two transformational leadership behaviours, *Encourages Others* (IM) and *Builds Trust* (IIA) have standard deviations of 0.8 ($SD = 0.8$). The transformational leadership behaviour with the lowest standard deviation is *Encourages Innovative Thinking* (IS), which has a standard deviation of 0.7 ($SD = 0.7$). Consequently all five behaviours displayed by orchestral conductors in South Africa are observed by professional players with a low range standard deviation and none are excluded from the study as a result. The group agreements are visually displayed in Figure 11.

Figure 11

Standard Deviations of Respondents

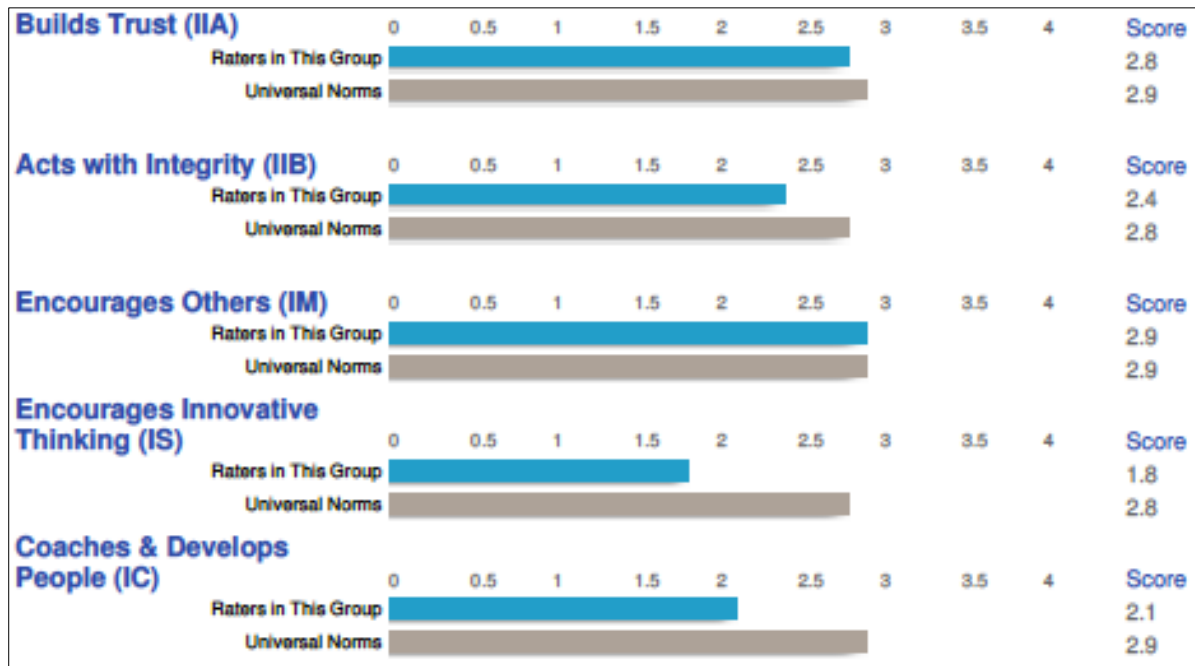


4.2.4 Comparison with norms

The aggregate score of raters in this study may be compared to universal norms (Figure 12) to establish the frequency of observed transformational leadership behaviours. The universal norms represent data from 27 285 raters who have previously completed the MLQ. Two transformational leadership behaviours are observed at a significantly lower frequency than the universal norms, with *Encourages Innovative Thinking (IS)* and *Coaches and Develops People (IC)* scoring 1.0 and 0.8 respectively. The three remaining transformational leadership behaviours observed for this study all have a deviation smaller than 0.4 from the universal norms.

Figure 12

Comparisons with Universal Norms



4.2.5 Relevant transformational leadership behaviours

In establishing the relevant observed transformational leadership behaviours the following criteria, as suggested by the MLQ Group Report, is taken into account:

- Standard deviations for observed transformational leadership behaviours is required to be smaller than 1.0 ($SD < 1.0$).
- Results should point to transformational leadership behaviours when compared to universal norms.
- Leadership sub-behaviours taken into account must be in the top 10 list of most frequently observed transformational leadership behaviours.

Table 3 indicates the transformational leadership behaviours that meet the criteria set out above.

Table 3

Observed Relevant Transformational Leadership Behaviours

Transformational Leadership Behaviours	Meets Criteria
Builds Trust (IIA)	Yes
Acts With Integrity (IIB)	Yes
Encourages Others (IM)	Yes
Encourages Innovative Thinking (IS)	No
Coaches and Develops People (IC)	No

Table 3 above indicates that two transformation leadership behaviours, namely *Encourages Innovative Thinking (IS)* and *Coaches and Develops People (IC)*, are excluded as a result of the high deviation from universal norms. The sub-themes pertaining to these two transformational leadership behaviours are thus also excluded from the data.

Table 4

Observed Relevant Transformational Leadership Sub-behaviours

Transformational Leadership Sub-behaviours	Meets Criteria
Builds Trust (IIA)	
Displays a sense of power and confidence	Yes
Acts in ways that builds my respect	Yes
Goes beyond self-interest for the good of the group	Yes
Instils pride in me for being associated with him/her	No
Acts with Integrity (IIB)	
Emphasises the importance of having a collective sense of mission	Yes

Considers the moral and ethical consequences of decisions	No
Specifies the importance of having a strong sense of purpose	No
Talks about their most important values and beliefs	No
Encourages Others (IM)	
Expresses confidence that goals will be achieved	Yes
Talks enthusiastically about what needs to be accomplished	Yes
Talks Optimistically about the future	Yes
Articulates a compelling vision of the future	Yes

Table 4 above clearly illustrates sub-behaviours that meet the necessary requirements in terms of minimal deviation when compared to universal norms. Only eight sub-behaviours linked to three transformational leadership behaviours will be included in the results of this study, with four being omitted due to a high deviation when compared to universal norms.

4.2.6 Conclusion

The results obtained from the quantitative phase of the study reveal three transformational leadership behaviours and eight transformational leadership sub-behaviours that are observed frequently in conductors by South African professional orchestral musicians. The qualitative phase of the study builds on these results, determining which of these transformational leadership behaviours are preferred by musicians.

4.3 Qualitative results

The qualitative data in this section builds on the quantitative findings of the research. Three transformational leadership behaviours and eight sub-behaviours were utilised to construct the semi-structured interview schedule required to answer the primary research question of the study. Behaviours and sub-behaviours were consequently utilised to identify and dissect the qualitative data obtained from participants that formed part of the second phase of the research. The purpose of the collected data was to establish which transformational leadership behaviours displayed by orchestral

conductors in the South African professional context are preferred by instrumentalists and why they are preferred. Themes and secondary themes are set out in Table 5 .

Table 5

Main and Secondary Themes

Main Themes	Secondary Themes
I. Builds Trust (IIA)	i. Displays a sense of power and confidence
	ii. Acts in a way that builds my respect
	iii. Goes beyond self-interest for the good of the group
II. Acts with Integrity (IIB)	i. Emphasises the importance of having a collective sense of mission
III. Encourages Others (IM)	i. Expresses confidence that goals will be achieved
	ii. Talks enthusiastically about what needs to be accomplished
	iii. Talks Optimistically about the future
	iv. Articulates a compelling vision of the future

4.3.1 Main Theme I: Builds Trust (IIA)

The first main theme, *Builds Trust* (IIA), is divided into three secondary themes, namely; displays a sense of power and confidence; acts in a way that builds my respect; and goes beyond self-interest for the good of the group. In the following section, the data derived from the semi-structured interviews are presented.

4.3.1.1 Displays a sense of power and confidence

Questions in the semi-structured interviews related to the importance of self-confidence and authority displayed by orchestral conductors attracted a variety of responses. One of the participants expressed the belief that confidence displayed by a conductor in a professional setting was the most important behaviour:

Playing under a variety of conductors in my past, and now you know, when I have to think back, I think confidence is absolutely the most important thing. (Participant 5)

Participants maintained that they often perceived conductors who have a healthy sense of self-confidence, as professionals who were highly prepared for rehearsals and knew their work “backwards” (Participant 2). Participants expressed this belief multiple times during the interview:

The way I interpret authority and self-confidence is in the sense of; do you know your work. And of course, you have to, because orchestras pick up if conductors are not prepared. The conductor obviously gets paid a lot more [than instrumentalists] to do the job. So, the conductor needs to know his or her work backwards and has to know what [they] want. (Participant 2)

I think the most important thing that relates to authority and makes a positive impact on the orchestra, in the first rehearsal especially, is that the conductor must be prepared, beyond any doubt. He (sic) must be completely versed in the work that he (sic) is supposed to study in with the orchestra. (Participant 3)

So the thing is, first of all, assuming, that you will have someone who knows what they are doing as a conductor, and that to me translates to a sense of confidence. I think that you are confident, because you're well prepared. And I mean, then that will be beneficial to the orchestra. (Participant 5)

Two participants placed specific emphasis on the fact that the conductor's self-confidence motivated the orchestra to find their own sense of confidence:

Displaying that confidence (referring to the conductor) gives the orchestra confidence that makes us deliver a better product. (Participant 1)

The authority and the self-confidence, and I think it's extremely important, because, it gets transferred to the orchestra. Non-verbal energy and confidence... (Participant 2)

Four out of the five participants expressed that conductors could become too authoritative and over confident. Participant 2 simply expressed that conductors should be “self-confident, but not cocky”. Tyrannical authority “diminishes” the orchestra's energy, and consequently also the “quality of playing” according to Participant 1. This participant also expressed that this was “the old school way of conducting” but that it was still present in the South African context. This notion was further expanded on by several participants:

So you work with a very emotional organism when you work with an orchestra. It's a sensitive organism. You will find your bullies [referring to conductors] and you will find your insensitive buffaloes. (Participant 1)

He or she [conductors] is kind of the authoritative person in the relationship [between orchestra and conductor] or in this context [rehearsals]. But if it's too much of a one way street, I think it will not bring out the best in people. (Participant 2)

If [the conductor] comes in with authority and confidence that is one thing; if it's arrogant self-confidence that isn't true of them, you're not going to go along, and follow that. (Participant 4)

One participant elaborated on how the conductor should be a “collaborator” and work with “respect” with the orchestra instead of being a conductor that enforces authority. This participant further defined conductors with an “unhealthy self-confidence” as coming from a place of inferiority and insecurity:

The conductor, actually, should be more of a collaborator with his colleagues and works in respect with the orchestra rather than just somebody that pushes down his authority. And very often what happens if conductors are unsure about themselves, they might actually come over as very bombastic, trying to suppress their own feeling of inferiority, or unsureness in front of the other colleagues, the biggest bullies that I have seen on podiums were ultimately the people that were the most unsure of themselves. So, self-confidence, healthy self-confidence, not an unhealthy self-confidence, is preferred. (Participant 3)

The data reveals that conductors who present a lack of authority, and who may be too familiar with the players, may result in a musical output that is not desirable:

Yes, it's such a fine balance because some conductors in the beginning, when the rehearsal starts, they tend to be too familiar. And then, when they need to take authority, there's a bit of a mess. (Participant 1)

The conductor needs to be friendly, but not necessarily familiar with the orchestra, again he or she needs to be approachable, so that you win over the orchestra. And I think, on the one hand, he or she needs to be reasonable, but also needs to be firm. Because, at the end of the day, you want the result of the best possible musical output... (Participant 5)

4.3.1.2 Acts in a way that builds my respect

Three participants deemed the conductor's ability to gain their respect not merely as preferable, but "very important". Participants mentioned the importance of respect and its relation to trust:

Very important, because, you know, respect equals trust. (Participant 2)

Oh that is very important if I feel if I can respect this person [conductor]. (Participant 1)

[Respect] is very important. I value it quite a lot. I would want to work with someone that I respect. If I don't respect someone or if it is a conductor in the past that has treated people badly, you don't want to work with him (sic). So I would place that quite highly as far as that is concerned. (Participant 4)

Orchestral musicians mentioned several ways in which a conductor may act to gain the orchestra's respect. Participant 1 and 5 associated respect for the conductor with their ability to prepare adequately for rehearsals:

Clarity of purpose, with the stick and then also the initial greeting, that gives you that sense of, you know I can respect this person. [The conductor] knows what he's (sic) doing. [The conductor] respects me by being prepared. [The conductor] is not going to waste my time. I don't want to waste [the conductor's] time. I'm gonna give him (sic) the best I've got. (Participant 1)

We're going to talk about the conductor's ability to act in a way that builds respect. It comes back to being prepared and knowing what they are doing. (Participant 5)

In addition to the comments provided by Participant 1 above, Participants 2 and 4 also provided evidence of the importance of gaining respect from the conductors by simply acknowledging or greeting the players:

It doesn't cost [conductors] anything to just, when you walk past an orchestra member, acknowledge that the person exists, because you do find conductors that are simply too high and mighty. (Participant 2)

You know, you greet people. You know I've greeted conductors and being very personable to them and being absolutely flatly ignored, treated like you don't exist. You don't have to know someone's name. I think it's just a matter of being friendly and acknowledging the players personally. (Participant 4)

The data provided by the participants below offer insight into why this behaviour by conductors may lead to positive artistic results. Participant 4 argues that a sense of respect creates a positive mood; a contrasting negative mood will ultimately result in how he plays, and could affect technical ability. Participant 1 abstractly refers to the conductor that has the orchestras respect as someone who has the ability to create more “magic”. He continues by stating that a conductor-orchestra relationship of mutual respect “just gives you a better concert” as the musicians will ultimately give their best in an environment where such a relationship flourishes. The following quotes substantiate this notion:

And if you are able to get an orchestra behind you, and have their respect, you can do amazing work with an orchestra, especially the better the orchestra the more magic you can create. An orchestra that feels appreciated and respected and generally just gives you a better concert; in the end, they feel valued as people, because as an orchestra player you already know that you're a small part in a big machine. You know you're sort of a small cog in the clock. And if you are made to feel insignificant and your contribution is really meaningless. You're not going to give the maximum. (Participant 1)

I'd like to think so I think it'd be a bit more invested in... you know? My positivity [experienced by a heightened respect for the conductor] or negativity, also impacts how I play, I definitely, you know, I miss more notes if I'm negative. (Participant 4)

4.3.1.3 *Goes beyond self-interest for the good of the group*

Participant 1 commented on how a conductor’s principle responsibility is to be a “servant of the music” and that the conductor should honour the “wishes of the composer”. The participant feels that any conductor that can move beyond self-interest will inspire the orchestra to help them achieve musical goals:

Look the thing is, it’s good for an orchestra to notice when the [conductor] is a servant of the music, rather than someone who is serving himself (sic). And you can see it by the meticulousness in which he (sic) rehearses and he (sic) builds phrases and themes, and the way [the conductor] seeks to honour the objectives of the composer. That immediately shows the [orchestra] that the conductor is more interested in music and honouring the wishes of the composer versus being a showman, and you know just some handsome penguin on the stage. It immediately becomes apparent by the way in which the conductor works. See, if you convince an orchestra that you're interested in the beauty of the music, more than your own interest, you will actually get them all to buy in so much. Nobody starts playing music because they hate it. So, if somebody helps you to achieve that goal, you're going to go for it, if somebody

wants to glorify himself (sic) in the process, it becomes shallow, and immediately you know, you realise this [conductor] is just in for himself (sic). (Participant 1)

The notion introduced by Participant 1 that the primary responsibility of the conductor is the music and the wishes of the composer are reiterated by Participant 2. They feel that any personal interest that may interfere with this concept should not be present. Furthermore, one participant also identifies a relationship between self-interest and showmanship and how the conductors present themselves through their attire:

But I think, you know at the end of the day, it really, as I've said before. For me, it's about the music the conductor is the, you know, is sort of the medium, I almost want to say, you know the main communicator of the music from the composer, but it should not be about personal this or that. A conductor shouldn't be self-absorbed in the sense of; "It's just it's all about me. Look at me, I'm wearing a nice suit" or female conductors, "I'm wearing my red shoes" or "I am a female conductor but I'm dressed in a suit". I've experienced that a few times. So if I see that the conductor is in it for the music, and not principally himself, I tend to be more open to new musical ideas. (Participant 2)

Data relates self-interest to showmanship. Believing in the notion that showmanship that interferes with the conductor's ability to show "integrity" and "humility", will create "disharmony":

Music is a levelling field. It is. It is something that only works with integrity and humility, actually. And anything that would interfere with that, that is, that is, in disharmony with that it will not work. So anything plastic, showmanship, basically relates to self-interests. (Participant 3)

Participants relate self-interest to conductors who become so self-absorbed that the efforts of the group is not acknowledged and appreciated:

I mean, yes, the conductor is important, you know, we all know that. And we're not going to debate that but, you know, is he part or he or she, you know, part of the team, or are they on their own. And I think, you know, if we get to the point where you feel, where the conductor is not part of the team and it's actually what we've done, as a group, is not acknowledged and appreciated then you kind of think okay well that's a bit too far, as far as going for their self-interests. (Participant 4)

When the conductors are so self-observed that they are no longer part of our team, acknowledging the team effort, then we lose faith in artistic abilities and struggle to function as a complete team. (Participant 5)

Once again a participant refers to the “fine line” (Participant 4) that the conductor has to tread to maintain a well-balanced relationship with the musicians in the orchestra. Permissible acts of self-interests and their limitations are illustrated in the following verbatim quotes:

We live in the age of social media, which I find a necessary evil. Of course, one has to promote your own brand. And it's fine, because it also reaches a broader audience, which you know is a sort of way of sparking interest for people who would not necessarily have been interested in call it Western classical music for lack of a better word. It needs to be a collective effort, and it's a collective goal, and that is to make music. (Participant 2)

I think it's a fine line I mean I think if it starts impacting the relationship with the orchestra negatively, that's where you want to question it... as far as going for their own interests, you know, obviously, you know, make you say yes to do things you have to be self-promoting, you have to put on show you have to be personable, but I think there's ways to do that and still build people up and work as the team. (Participant 4)

4.3.2 Main Theme II: Acts with Integrity (IIB)

A singular secondary theme related to the third main theme, *Acts with Integrity* (IIB), was identified in the qualitative data, namely: emphasises the importance of having a collective sense of mission. The following section presents the qualitative data derived from this secondary theme.

4.3.2.1 Emphasises the importance of having a collective sense of mission

A collective sense of mission was interpreted by most orchestral musicians in the interviews as ensemble playing and how the conductor realises this form of teamwork. Having a collective sense of mission assists instrumentalists to “enjoy the music” (Participant 2) and creates a “larger level of understanding” (Participant 5). Participants commented on the transformational leadership sub-behaviour and how it relates to ensemble playing:

We've got to play together. We've got to phrase together and we've got to tune properly and listen to each other. So, that kind of thing [ensemble playing] immediately gives that sense of camaraderie. (Participant 1)

But when one realises how what I do on this side of the orchestra fits what they do on that side of the orchestra, it helps me to understand the bigger picture, and actually enjoy the music. (Participant 2)

Yeah sure. I think you have to have common goals as a group and that effects ensemble playing. (Participant 4)

When the conductor says; “Okay oboe, this and this, start this line but, please take note how that line was started by the violas” Like immediately it just creates a larger level of understanding of what happens in the music. (Participant 5)

Participant 3, on the other hand, states that the conductor does not have to place emphasis on a collective sense of mission, especially in professional orchestras. The argument is based on the premise that the orchestra will not function if a collective sense of mission is not ever-present. Participant 2 also finds that the conductor should not be open about the importance of having a collective sense of mission and that their approach should be subtle. Both Participant 2 and 3 refer to this notion of not having to directly express this transformational leadership sub-behaviour in the following quotes:

But so I think in the subtle, non-overt way if the conductor can bring out that the teamwork. (Participant 2)

In order to have a successful interpretation and performance of the work, teamwork, actually goes without saying... I don't actually think that necessarily the conductor will have to address that specifically as teamwork itself, you will be so he will achieve that by, by combining the collective musicality and professionalism of the high level ensemble that he works with. (Participant 3)

The subtle approach used to create a collective sense of mission could be achieved non-verbally through the use of gestures:

And I think by, you know, I think it [emphasising a collective sense of mission] will be a sort of a non-verbal thing. (Participant 2)

Let's do that, but you don't always have to say that in words but also in gesture but I mean, you will be guiding that it is really important that there is that sense of coming together as a team to achieve that. (Participant 4)

Participant 3 noted that conductors in South Africa have a very difficult time in emphasising a collective sense of mission in many orchestras, as echoed by Participant 1:

People [instrumentalists] have been sitting in their chairs for many-many years in some South African orchestras and there has been no re-auditions. They have very strong ideas of how they think, how they think things should be. People actually do get new information, conductors, and these things can

sometimes be resisted by the group because people don't like change that much. This could create outright conflict. But I think if a conductor can make the change that he wants to achieve, if it doesn't become like a power play between your conductor and the orchestra, and if he could motivate the different approach, from an informed point of view, you know. (Participant 3)

Sometimes, say the concertmaster is refusing to cooperate, and it happens here, then, the atmosphere becomes sour very-very quickly. (Participant 1)

4.3.3 Main Theme III: Encourages Others (IM)

Participant 1 recalled an experience that revealed how important it is for conductors to encourage others. The conductor he describes greeted the orchestra with the following paraphrased words: "Good afternoon ladies and gentlemen, I am so excited to be working with you. You all look like lovely people, and I can't wait to make this beautiful music. We are going to blow these people away." He describes how the conductor, with this greeting, won the entire orchestra over in a matter of seconds. The above quotation neatly encompasses all four secondary themes displayed by the data in this section, namely; expresses confidence that goals will be achieved, talks enthusiastically about what needs to be accomplished, talks optimistically about the future, and articulates a compelling vision of the future.

4.3.3.1 Expresses confidence that goals will be achieved

Participants generally related goals to the final musical product presented in concerts or recordings. Participant 2 stated that the conductor's ability to express confidently that goals will be achieved leads to "reciprocal trust" on the sides of both conductor and orchestra. They continued to say that the conductor's ability to express this confidence may be observed in their "body language" and "the non-verbal communication" which corresponds to the conductor's gestures.

In this interview, Participant 3 also related goals to the final musical product. The conductor's ability to express confidence that goals will be achieved was likened to a sense of "vision". The expression of confidence should be a gradual process where the orchestra is made aware of progress. Consequently, the orchestra's ability to perceive progress through the conductor's confidence motivates them to "buy into" the conductor's vision:

If the conductor can convey his goals, his (sic) vision, that he (sic) has for the music to the musicians, and he builds up in the rehearsals, [the conductor] builds it up in a way that the orchestra can also see and hear, every time we are improving, and we are getting closer to the goal and we are going to buy into it. (Participant 3)

Participant 1 feels that the conductor's inability to express this transformational leadership sub-behaviour may lead to "panic" in the orchestra if a realisation manifests that goals will not be achieved. Confidence does not necessarily need to be verbally executed by the conductor, but may be observed in the way that the conductor rehearses:

Planning for the conductor is essential in such a way that, and that then the people can see. Look, [the conductor] knows what he's (sic) doing. This is the aim and the conductor, you can even state his (sic) aim. So today, we're going to do this. This is how far we need to get. They [the orchestra] just need to see that you [the conductor] know exactly what you're doing. (Participant 1)

You want to believe the conductor believes in you think that that is important. (Participant 4)

Participant 5 accentuates the importance of conductors expressing confidence that goals will be achieved. The conductor's ability to express confidence in this manner, especially when music that is "new and challenging" is approached, gives a sense of purpose to orchestral members and they are elevated beyond a business transaction:

The confidence expressed by the conductor, and the goals, and the learning of something new and challenging, that brings us back to this idea, this ethereal idea of we are on the stage, we are entertainers... artists. It's not just a business transaction were the orchestra has to play and get paid and leave. That confidence of "we're going to do this incredible work" means a lot. (Participant 5)

The data shows that the conductor's behaviour outside of the rehearsal and concert space may also have an impact on the way the orchestra perceives them. Participant 5 refers to the conductors' ability to motivate the orchestra through his expressions, whereas Participant 1 gives an example of the opposite in the following quotes:

If we are outside taking a break, and the conductor is speaking to the double bass, or whatever instrument, and we just pass by, or you hear, this is such an incredible work and the conductor is thrilled to be doing it with this orchestra because of their capabilities, you know, it does instil a sense of excitement. It instils a sense of wanting to be there and wanting to, as much as we can, break

away from the business model which is eminent in an orchestra. We want to go back to this more abstract idea of performance, to making magic happen on stage, and we're all in this boat for the same goal and, you know, making more of a dream a reality. (Participant 5)

The conductor said to me before the rehearsal: "Oh, I've never heard of this orchestra." You know, and immediately his whole demeanour was "this is going to be hard." I don't want to play under him again, because it was something negative, he had low expectations. He thought we were going to suck, and it was going to be a horrible concert and he just felt that he had to somehow get through it. (Participant 1)

4.3.3.2 *Talks enthusiastically about what needs to be accomplished*

Data from the interviews show that one of the reasons why the enthusiasm displayed by conductors is a preferred transformational leadership behaviour seems to be the fact that it creates the illusion that hard work becomes easier:

With an enthusiastic conductor, you will walk out of the rehearsal in you won't even be tired. Once you get home, you realise, it's because of the enthusiasm displayed. You get swept up in that, and you don't feel as though you're working that hard. (Participant 1)

The words "fine line" seems to be ever-present in the data. Participants 2 and 3 mentioned that conductors could easily be perceived as overenthusiastic. Enthusiasm that does not fit in with the group mood and is regarded as "patronising" and "fake", lacking in both "sincerity" and "integrity":

It's a fine line if a conductor is overenthusiastic. It could be perceived as actually being patronising. You know, it's kind of the enthusiasm is combined with the mood of everyone. So, you know, you don't want it to be fake. (Participant 2)

Overenthusiasm will quickly be visible to the orchestra and we immediately miss sincerity and integrity. (Participant 3)

Furthermore, one of the participants speaks to the conductor's inability to display enthusiasm about what needs to be accomplished, even when the conductor-orchestra relationship moves off stage:

I think it is important that [the conductor] is enthusiastic, even backstage. I think, even just warming up. The last thing you want is a conductor to be like; "Ah! I can't deal with this today" and "This is the last thing I want" and "This person is going to play incorrectly." It's just a negative mood I mean, you're not going to start off well if that's the conductor's approach. (Participant 4)

4.3.3.3 *Talks optimistically about the future*

The importance of optimism in the orchestra was addressed during the interviews:

Optimism is very-very important. And it's, it's palpable, and it rubs off on the orchestra. (Participant 1)

Optimism might ultimately lead to a better standard of playing. Instrumentalists will also experience positive emotions related to performances as a result:

... the optimism and positivity would result in a better standard I think. Or at least it would feel that way. After all, I would walk away feeling better about the performance. (Participant 4)

Conductors who were perceived as overly optimistic were thought to be “fake” and “over the top”. Participant 5 felt that the orchestra’s trade is a “serious” one and that it is a “true and noble craft”, therefore a display of overt optimism may be detrimental to the “serious investment” expected from the conductor. Both Participants 5 and 4 had further input on this notion:

At the end of the day, you know, I don't want to sit there thinking; “Okay, maybe less red bull and energy for you, conductor.” At the end of the day what you're doing is something serious. What we do remains a true and noble craft. Our trade is, at the end of the day, not a playground. I don't mean to say conductors who are very optimistic display a kind of childish behaviour, no that is not what I'm trying to say, but sometimes, you know, I feel like, let's not lose sight of our level of serious investment that we need. (Participant 5)

You know, there's obviously some conductors who are overly optimistic, so fake and over the top. I think there's a limit there. You do want to believe that they believe in what you can achieve, but it must be sincere. (Participant 4)

In opposition to overly optimistic conductors, data provides evidence of the consequences to a lack of optimism from the conductor, and how it would influence instrumentalists negatively:

I think it's so important obviously that there is optimism. You can't just be neutral and not really care. There's nothing worse than a concert that isn't that important [to the conductor]. And then the conductor's is like “well you know whatever happens, you can play this concert I really don't care.” You need this positive effect from the conductor. (Participant 4)

4.3.3.4 *Articulates a compelling vision of the future*

One of the participants uses a metaphor to describe the conductor's mission and how they should clearly know what the future holds, steering the orchestra in the direction of this future vision:

It's a person [the conductor] that gets into a metaphorical boat with the orchestra, everyone has their own paddles, and [the conductor] flows with them, steers them, works with them on this river. That is the composition, or the work that they're doing and they understand the water, and they understand the currents, and he (sic) does as well, but [the conductor] can read things as he (sic) needs to, but [the conductor] also co-operates, and he (sic) knows clearly where this journey is going to end and what he (sic) wants to achieve to reach this journey's end with him (sic). (Participant 3)

The notion that an orchestra needs a conductor who has a compelling vision of the future is further substantiated in the data:

And then you've got to have someone who states their vision by saying; "Well look, here's the goal, this is where we are going. Come join me on the ride, I will make it worth your while." We need this inspiring vision to create a musical product that is worthwhile. (Participant 4)

Participant 1 expressed his understanding of the difficulties that conductors have to engage an orchestra and share his vision. This is especially difficult in South Africa, as most conductors conducting South African orchestras merely act as guest conductors:

It's a very difficult thing I think conductors have the unenviable task of, you know, arriving, and not actually knowing that many people and having to immediately engage them and make them believe in the vision. (Participant 1)

A compelling vision of the future is seen by Participant 2 as the final musical product. The conductor's ability to believe that the orchestra will be able to achieve the standard he or she has set for them in this regard is deemed important by Participants 2 and 5 respectively:

Well, the orchestra will pick up on that. So I think in that sense, it's the optimism of the goals of, obviously the music, the final product. The ultimate musical goal is that the conductor must believe in our ability to achieve the desired musical vision. More often than not that can be observed in body language and gesture. (Participant 2)

If conductors have a vision, an idea of where we should go, but it's not clear that our technical level is sufficient, we lose sight of the conductor's intentions.
(Participant 5)

4.4 Conclusion

The findings displayed in this chapter resulted from a two way process. Firstly, data obtained through the MLQ was presented and analysed. Following the first step, raw data in the form of interview transcripts were coded by using established themes to present findings relevant to the study's research questions. The following chapter discusses this study's findings and compares it to results presented in existing literature.

Chapter 5

Discussion

5.1 Introduction

This study was initiated with the purpose of exploring which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists. Transformational leadership behaviours displayed by conductors were determined by the Multifactor Leadership Questionnaire (MLQ), completed by 47 professional South African orchestral musicians. Numerous studies make use of this quantitative instrument to determine transformational leadership behaviours (Amankwaa et al., 2019; Busari et al., 2019; Kammerhoff et al., 2019; Loon et al., 2012). Following the quantitative findings, the researcher conducted five semi-structured interviews, seeking more in-depth information relevant to the study. The amalgamation of quantitative and qualitative data produced a mixed method approach very similar to that proposed by Busari et al. (2019). Although related to other studies in this methodological approach, the focus of this research lies specifically within South African professional orchestras and instrumentalists, filling a gap in the current literature. In this penultimate chapter, the findings of the previous chapter are discussed and compared to relevant literature reviewed in Chapter 2.

5.2 Building trust

The transformational leadership behaviour, *building trust* received an aggregate score of 2.8, the second highest of the five transformational leadership behaviours discussed and outlined in Chapter 4. In a study by Wood (2010), 390 professional musicians in the USA rated conductors' leadership behaviours by means of the MLQ. Similarly to this study, the aggregate score in Wood's study for *Building trust* was 2.6, rated as the most frequently observed transformational leadership behaviour in conductors.

Three of the sub-behaviours of *building trust*; namely *displays a sense of power and confidence*, *acts in a way that builds respect*, and *goes beyond self-interest for the good of the group*, were found to be relevant in the quantitative and qualitative data collected. Literature supports (Abfalter, 2013; Boerner & Gebert, 2012; Fuqua et al., 2000; Kirkpatrick & Locke, 1991; Koivunen & Wennes, 2011; Schmid et al., 2019) and

contrasts (Boerner & Von Streit, 2007; Engels, 2018) the findings of this study. The next section discusses, compares, and contrasts the transformational leadership sub-behaviours in regard to relevant literature.

5.2.1 Displays a sense of power and confidence

The transformational leadership sub-behaviour; *display a sense of power and confidence* is observed most frequently in orchestral conductors, scoring 3.4 on the MLQ. The orchestral conductor's ability to display confidence is described by Participant 5 as "absolutely the most important thing" and "extremely important" by Participant 2. These comments point to the notion that this leadership sub-behaviour is not only observed most frequently, but is of special significance to instrumentalists.

A fine balance exists in the perceived implementation of this transformational leadership sub-behaviour. Fuqua et al. (2000) found that leaders who exercise authority without dominating or threatening a group, are more effective than those who become tyrannical in their authority, arguing that "effective leaders increase their personal power by empowering others in the organization" (p. 4). Similarly to the findings by Fuqua et al. (2000), the belief that collaboration has a positive effect on authority is supported by the data:

The conductor, actually, should be more of a collaborator with his colleagues and works in respect with the orchestra rather than just somebody that pushes down his authority. (Participant 3)

The concept of collaboration in leadership behaviours echoes the findings of Koivunen and Wennes (2011) who argue that leadership is "an ongoing relational process between the conductor and the musicians" (p. 51). Adenot (2015) further comments on unhealthy authority, where "the conductor's supposed 'absolute authority' regularly meets resistance" (p. 1). This resistance that is brought about by the authoritarian or over-confident conductor is also highlighted in the interviews:

If it's arrogant self-confidence that isn't true of themselves, you're not going to go along, and follow that. (Participant 4)

If it's too much of a one-way street [authority], I think it will not bring out the best in people. (Participant 2)

Qualitative data provided insight to the origins of unhealthy forms of self-confidence and authority displayed by orchestral conductors. This unwanted behaviour is perceived to stem from conductors who are unprepared and unsure about their own abilities:

And very often what happens if conductors are unsure about themselves, they might actually come over as very bombastic, trying to suppress their own feeling of inferiority, or unsureness in front of the other colleagues, the biggest bullies that I have seen on podiums were ultimately the people that were the most unsure of themselves. (Participant 3)

Orchestral conductors can easily become too familiar with the instrumentalists, lacking the desired amount of authority. Conductors who are viewed as overly familiar with the orchestra have difficulty in establishing authority when necessary. Having a leader on the podium that is friendly and approachable, yet firm enough when needed, is viewed as important:

Yes, it's such a fine balance because some conductors in the beginning, when the rehearsal starts, they tend to be too familiar. And then, when they need to take authority, there's a bit of a mess. (Participant 1)

The conductor needs to be friendly, but not necessarily familiar with the orchestra. (Participant 5)

Leaders who display a sense of confidence and power are often perceived as professionals who have an unquestionable knowledge for their craft, as posited by Fuqua et al. (2000) who found that leaders who work to develop and increase their “expertise will enhance their effectiveness” (p. 4). Kirkpatrick and Locke (1991) further support the conviction that “effective leaders have a high degree of knowledge” (p. 55). Participants revealed that the orchestral conductor’s knowledge, preparation, and skill are translated as self-confidence and authority:

The way I interpret authority and self-confidence is in the sense of; do you know your work. (Participant 2)

I think the most important thing that relates to authority and makes a positive impact on the orchestra, in the first rehearsal especially, is that the conductor must be prepared, beyond any doubt. (Participant 3)

So the thing is, first of all, assuming, that you will have someone who knows what they are doing as a conductor, and that to me translates to a sense of confidence. (Participant 5)

The conductor, who arrives at rehearsals prepared and ready, displaying confidence, positively impacts the instrumentalists' ability to deliver an artistic product of higher quality. The participants mentioned abstract, yet positive concepts, such as "energy" that is transferred to the orchestra by way of the conductor's self-confidence increasing abilities to deliver a better product:

Displaying that confidence (referring to the conductor) gives the orchestra confidence that makes us deliver a better product. (Participant 1)

The authority and the self-confidence, and I think it's extremely important, because, it gets transferred to the orchestra... nonverbal energy and confidence. (Participant 2)

In contrast to the findings of this study, the results of a study by Engels (2018) "did not show a relationship of significance between artistic quality and the conductor's transformational leadership" (p. 50).

Ultimately, the data provides evidence that professional South African orchestral musicians favour this transformational leadership behaviour, and simultaneously expect conductors to know their work extremely well and be thoroughly prepared for rehearsals. The data also provides evidence that this transformational leadership behaviour is directly connected to the orchestra's abilities and artistic output.

5.2.2 The conductor's ability to build respect

Acts in a way that builds respect scored an average of 2.7 on the MLQ, ranking fifth as a frequently observed transformational behaviour of orchestral conductors. Qualitative data supports these quantitative findings, with participants agreeing to the significance of respect from the conductor as a precursor to artistic success. The study reveals two findings in terms of a conductor earning respect: the ability to know the music and be prepared, followed by a simple gesture in the form of a greeting before orchestral events. The former was well substantiated in the interviews:

It comes back to being prepared and knowing what they [conductors] are doing. (Participant 5)

[The conductor] knows what he's (sic) doing. [The conductor] respects me by being prepared. [The conductor] is not going to waste my time. (Participant 1)

Although it might seem superfluous to mention the importance of greeting people in order to earn their respect, data from the interviews suggests that the absence of this simple gesture happens regularly, with conductors often ignoring players outright:

Acknowledge that the person [orchestral players] exists, because you do find conductors that are simply too high and mighty. (Participant 2)

You know I've greeted conductors and being very personable to them and being absolutely flatly ignored, treated like you don't exist. You don't have to know someone's name. I think it's just a matter of being friendly and acknowledging the players personally. (Participant 4)

Abfalter (2013) found that effective leadership in creative groups is brought about by the group's respect for their leader, where "artistic vision and expertise appear to be the basis of respect" (p. 301). He further adds that "mutual respect between leaders and team members is a prerequisite of the creative process and success" (Abfalter, 2013, p. 301). Interviewees highlighted the importance of a positive/respectful environment as a precursor for creativity and success:

Positivity [experienced by a heightened respect for the conductor] or negativity, also impacts how I play, I definitely, you know, I miss more notes if I'm negative. (Participant 4)

If you are able to get an orchestra behind you, and have their respect, you can do amazing work with an orchestra. (Participant 1)

Boerner and Gerbert (2012) found that an orchestra's ability to produce a higher artistic output is related to transformational leadership behaviours if a high group mood is already prevalent. In contrast to these findings, this data from the study provides evidence that supports the opinion that the conductor's transformational leadership behaviour brings about a positive group mood, which in turn influences artistic abilities.

5.2.3 *Going beyond self-interest for the good of the group*

Going beyond self-interest for the good of the group has an aggregate score of 2.6 and is the eighth most frequently observed leadership sub-behaviour displayed by conductors. The orchestral conductor's principal responsibilities are referred to as being a "servant of the music" (Participant 1) and as the "main communicator of the music from the composer" (Participant 2). A form of self-interest that intercepts the conductor's ability to rehearse meticulously and realise the wishes of the composer

damages the conductor-orchestra relationship. The conductor who moves beyond forms of self-interest has the ability to inspire the orchestra, and is substantiated by data:

If you convince an orchestra that you're interested in the beauty of the music, more than your own interest, you will actually get them all to buy in so much. (Participant 1)

So if I see that the conductor is in it for the music, and not principally himself, I tend to be more open to new musical ideas. (Participant 2)

In agreement with the findings in Chapter 4, pointing to the destructive nature of a conductor's self-interests, Schmid et al. (2019) found that this aspect "represents a recurring theme, indicating that it is indeed a key characteristic of destructive leadership" (p. 1403). The authors assert that acting out of self-interest, rather than for the good of the group, creates a shared perception of destructive leadership, which influences the individual and vice versa. Conductors who act in self-interest rather than as part of a team cause disunity in the orchestra, especially when team efforts are not acknowledged:

I think, you know, if we get to the point where you feel, where the conductor is not part of the team and it's actually what we've done, as a group, is not acknowledged and appreciated then you kind of think okay well that's a bit too far. (Participant 4)

When the conductors are so self-observed that they are no longer part of our team, acknowledging the team effort, then we lose faith in artistic abilities and struggle to function as a complete team. (Participant 5)

Kirkpatrick and Locke (1991) argue that "honesty and integrity are virtues in all individuals, but have special significance for leaders" (p. 53). This is substantiated in the qualitative data, which found that self-interest interferes with the conductor's ability to show "integrity and humility" (Participant 3).

A multiplicity of specific practices is viewed by participants as forms of self-interest that trumps the primary responsibilities of the conductor. Overbearing personal philosophies, accentuation on attire, and showmanship were seen as manifestations of self-interests by participants in Chapter 4:

A conductor shouldn't be self-absorbed in the sense of; "it's all about me. Look at me, I'm wearing a nice suit" or female conductors, "I'm wearing my red shoes" or "I am a female conductor but I'm dressed in a suit". (Participant 2)

So anything plastic, such as showmanship, basically relates to self-interest. (Participant 3)

The data in the previous chapter of this study revealed that instrumentalists have an understanding that certain forms of self-interest are "necessary evils" (Participant 2). Conductors who promote themselves on social media, or establish a brand of their own, spark the interest of audiences who may have previously been uninterested in orchestral concerts, and thus this is considered acceptable behaviour. These forms of self-interest, however, are seen as a "fine line" that could easily be crossed, and potentially have a negative impact on the "relationship with the orchestra" (Participant 4).

5.3 Acting with integrity

Acting with integrity is a transformational leadership behaviour that has a sub-behaviour namely; *placing an emphasis on the importance of a collective sense of mission*, which is relevant to this study. *Acting with integrity* received an aggregate score of 2.4, making it the third highest leadership behaviour observed. The score is comparable to the findings of Wood (2010), where the same leadership behaviour scored 2.5. Comparing the data to literature revealed similarities in numerous studies (Bathurst & Cain, 2013; Kammerhoff et al., 2019; Khodaykov, 2014; Koivunen & Wennes, 2011; Watson, 2012; Zel & Onay, 2012).

5.3.1 *Placing emphasis on the importance of a collective sense of mission*

Placing emphases on the importance of a collective sense of mission is the 4th most frequently observed leadership sub-behaviour displayed by conductors, with an aggregate score of 2.8. Participants expressed that this behaviour need not be emphasised and can be approached in a subtle manner by the conductor:

But so I think in the subtle, in a non-overt way if the conductor can bring out that teamwork. (Participant 2)

Teamwork actually goes without saying... I don't actually think that necessarily the conductor will have to address that specifically as teamwork itself, you will

be so he will achieve that by, by combining the collective musicality and professionalism of the high level ensemble that he works with. (Participant 3)

The participants further expanded on the subtle approach conductors may utilise to achieve this transformational leadership sub-behaviour. A collective sense of mission may be achieved non-verbally and through gesture, as supported in the interviews conducted:

And I think by, you know, I think it [emphasising a collective sense of mission] will be a sort of a non-verbal thing. (Participant 2)

Let's do that, but you don't always have to say that in words but also in gesture, but I mean, you will be guiding that it is really important that there is that sense of coming together as a team to achieve that. (Participant 4)

Literature supports the notion of leadership behaviours communicated through the employment of body language and gesture (Bathurst & Cain, 2013; Koivunen & Wennes, 2011; Watson, 2012; Zel & Onay, 2012). Adenot (2015) specifically refers to the musicians' view of an over communicative conductor: "musicians seem always circumspect with a conductor who is over-verbal in explaining what he wants to do: when, in their view, a conductor talks too much, they suspect he is in some way incompetent" (p. 9).

A collective sense of mission is interpreted by most orchestral musicians in the interviews as ensemble playing and the manner in which the orchestral conductor realises this form of teamwork. Ensemble playing relates to the interconnection of musical phrases and harmonies between instrumental sections in the orchestra. To achieve ensemble playing, instrumentalists require a better understanding of the music, which consequently leads to more enjoyment:

We've got to play together. We've got to phrase together, and we've got to tune properly and listen to each other. So, that kind of thing [ensemble playing] immediately gives that sense of camaraderie. (Participant 1)

Yeah sure, I think you have to have common goals as a group and that effects ensemble playing. (Participant 4)

When the conductor says; "Okay oboe, this and this, start this line but, please take note how that line was started by the violas". Like immediately it just creates a larger level of understanding of what happens in the music. (Participant 5)

Participant 1 described the difficulty of establishing a collective sense of mission in South African orchestras, due to the clashing of old orchestral traditions against creativity and new ideas on the part of the conductor. This holds especially true in orchestras where tenured musicians are set in their ways:

People [instrumentalists] have been sitting in their chairs for many-many years in some South African orchestras and there have been no re-auditions. They have very strong ideas of how they think, how they think things should be. People actually do get new information, conductors, and these things can sometimes be resisted by the group because people don't like change that much. This could create outright conflict. (Participant 3)

Sometimes, say the concertmaster is refusing to cooperate, and it happens here, then, the atmosphere becomes sour very-very quickly. (Participant 1)

Kammerhoff et al. (2019) found that conductors, as transformational leaders, are only effective in maintaining a high level of satisfaction among instrumentalists if they have the ability to reduce and prevent conflict. The results of their study show “that conflict mediates how transformational leadership is related to satisfaction” (Kammerhoff et al., 2019, p. 333). Khodaykov (2014) describes the conductor-orchestra relationship as an initial power play and that “the success of this negotiation depends on the extent to which guest conductors can signal their readiness to build trustworthy and respectful relationships with musicians” (p. 64).

Even though this transformational leadership behaviour is observed by South African instrumentalists in conductors and may lead to a better understanding of the music, most participants expressed that this behaviour need not be emphasised and can be approached in a more subtle manner.

5.4 Encouraging the orchestra

The transformational leadership behaviour *encouraging others* and four of its sub-behaviours, were found to be relevant to the study. The four transformational leadership sub-behaviours displayed by South African conductors and discussed in the following section are *expressing confidence that goals will be achieved, talking enthusiastically about what needs to be accomplished, talking optimistically about the future* and *articulating a compelling vision of the future*. The average score by quantitative respondents for this observed leadership behaviour is 2.9, making it the

highest scoring observed leadership behaviour in conductors. *Encouraging others* was also a high scoring leadership behaviour observed in conductors in the study of Wood (2010), with an aggregate of 2.5.

5.4.1 Expressing confidence that goals will be achieved

Expressing confidence that goals will be achieved scored 3.1 in the MLQ and is therefore the second most frequently observed leadership sub-behaviour displayed by conductors in South Africa.

The goals referred to in this transformational leadership sub-behaviour were equalled to the final musical product presented by the orchestra for recording or performance purposes by participants in Chapter 4. Conductors, who effectively translate their sense of confidence that goals will be achieved to the orchestra, instil a sense of excitement and encouragement that goes beyond the idea of a simple business transaction:

The confidence expressed by the conductor, and the goals, and the learning of something new and challenging, that brings us back to this idea, this ethereal idea of we are on the stage, we are entertainers, artists. It's not just a business transaction. (Participant 5)

The data further illustrates that the orchestra is more convinced by the conductor's expression of confidence if he/she gradually encourages and acknowledges progress:

[The conductor] builds up in a way that the orchestra can also see and hear, every time we are improving, and we are getting closer to the goal and we are going to buy into it. (Participant 3)

Wis (2002) similarly argues that conductors should create a "forward looking atmosphere" in rehearsals, "drawing out the ensembles potential" (p. 22). The author continues by stating that an orchestra who achieves these goals as a result of the conductor realise that "accomplishments are the result of regular, consistent, daily work" (Wis, 2002, p. 22).

The orchestra is also influenced by the conductor's behaviour outside the rehearsal and concert space. A conductor who has the ability to express confidence in, and is excited by the orchestra's abilities, uplifts the orchestra's mood and inspires them.

This behaviour off stage could move the orchestra beyond the idea of an unambiguous occupation to a realm of true artistry. The opposite also holds true where the conductor's inability to express a sense of confidence has a negative impact on the group. These off stage behaviours and their effects are substantiated in the interviews:

If we are outside taking a break, and the conductor is speaking to the double bass, or whatever instrument, and we just pass by, or you hear, this is such an incredible work and the conductor is thrilled to be doing it with this orchestra because of their capabilities, you know, it does instil a sense of excitement. It instils a sense of wanting to be there and wanting to, as much as we can, break away from the business model which is eminent in an orchestra. We want to go back to this more abstract idea of performance, to making magic happen on stage, and we're all in this boat for the same goal and, you know, making more of a dream a reality. (Participant 5)

The conductor said to me before the rehearsal: "Oh, I've never heard of this orchestra." You know, and immediately his whole demeanour was "this is going to be hard." I don't want to play under him again, because it was something negative, he had low expectations. He thought we were going to suck, and it was going to be a horrible concert and he just felt that he had to somehow get through it. (Participant 1)

Contrarily, an absence of confidence that goals will be achieved, on or off stage, creates "panic" (Participant 1), especially when realisation sets in that the final musical product will not be up to the desired standard.

5.4.2 Talking enthusiastically about what needs to be accomplished

Quantitative data rates *talking enthusiastically about what needs to be accomplished* with an aggregate score of 2.9. This leadership sub-behaviour is therefore the third most frequently observed among South African orchestral conductors. The qualitative data provides evidence of the instrumentalists' preference to this sub-behaviour:

With an enthusiastic conductor, you will walk out of the rehearsal and you won't even be tired. Once you get home, you realise, it's because of the enthusiasm displayed. You get swept up in that, and you don't feel as though you're working that hard. (Participant 1)

Zel and Onay (2012) similarly found that "if a conductor feels enthusiasm while conducting, every member of the orchestra feels this and reflects his/her enthusiasm" (p. 140). Further substantiated by Armstrong and Armstrong (1996) explain the notion

that conductors who are able to display the right amount of enthusiasm have the ability to “elevate the group’s level of motivation” (pp. 22-23).

The conductor should read the overall mood of the orchestra and match the level of enthusiasm displayed. Ignoring the group mood may result in the conductor coming across as overenthusiastic, ultimately resulting in negative associations highlighted:

It's a fine line if a conductor is overenthusiastic. It could be perceived as actually being patronising. You know, it's kind of the enthusiasm is combined with the mood of everyone. So, you know, you don't want it to be fake. (Participant 2)

Overenthusiasm will quickly be visible to the orchestra and we immediately miss sincerity and integrity. (Participant 3)

Zel and Onay (2012) echo the sentiments above, stating that “as for personality traits, honesty, sincerity and practical intelligence are the most revealed ones for conductors” (p. 146). Furthermore, team leaders who are perceived as overenthusiastic lead to a decrease in creativity and engagement (Orsini & Rodrigues, 2020). Similarly, Jacobsen and Staniok (2020) mention that transformational leaders may cause followers to “distance themselves as these over-enthusiastic leaders exhaust them” (p. 13). The authors relate over-enthusiasm with a lack of self-awareness on the leader’s behalf.

As with numerous other transformational leadership behaviours observed, instrumentalists are also influenced by the conductor’s behaviour off stage and outside of the rehearsal space as illustrated by the views of Participant 4: “I think it is important that [the conductor] is enthusiastic, even backstage.”

5.4.3 Talking optimistically about the future

Talks optimistically about the future, is a transformational leadership behaviour that Participant 1 described as “palpable” and which “rubs off on the orchestra”. This leadership sub-behaviour achieved an aggregate score of 2.8 in the MLQ. Both qualitative and quantitative data therefore support the importance of this leadership behaviour. The significance of optimism displayed by the conductor is substantiated in literature. A study by Lind (2016) found that professional Finnish musicians see optimism as expected transformational leadership behaviour in conductors. The

conductor “who is genuine and aware of others’ knowledge and strengths and who enhances positive emotions and optimism is ideal for them” (Lind, 2016, p. 77).

The overly optimistic conductor is perceived as undesirably energetic, creating an unstable atmosphere of excessiveness and falseness and negativity. Bunjak et al. (2019) found that “being exposed to leaders’ negativity could easily exceed the levels of negativity that followers can withstand, which would, by default, decrease the levels of identification with such a negative leader, and eventually followers’ job satisfaction” (p. 319). Participant 5 views his profession as a “true and noble craft”, consequently the optimism of the conductor should not trump the level of “earnestness required”. The level of optimism is reflective in the conductor’s absence of pretence. A lack of optimism, a sense of neutrality, and carelessness is also transferable to the orchestra’s perception of performances and rehearsals. This is substantiated in the qualitative findings of the preceding chapter:

I think it's so important obviously that there is optimism. You can't just be neutral and not really care. (Participant 4)

Ultimately the conductor’s optimistic behaviour should be void of pretence to be most effective.

5.4.4 Articulating a compelling vision of the future

The transformational leadership sub-behaviour: *articulating a compelling vision of the future* scored 2.8 in the MLQ. The high frequency with which this leadership behaviour is observed is echoed by Zel and Onay (2012) explaining that “part of the conductor’s role is to create a compelling artistic and organizational vision that inspires followers” (p. 133). The importance of this transformational leadership sub-behaviour is further supported by Participant 4 who argues that the orchestra “need[s] this inspiring vision to create a musical product that is worthwhile”.

Orchestras perceive the relationship with the conductor as a co-operative one. Hunt et al. (2004) describe this cooperative relationship in their findings by stating that “the leader needs to get the members to buy into the vision and, at the same time, allow them to use their creative ability and technical expertise to achieve that vision” (p.

159). The findings of Chapter 4 also reveal this reciprocal relationship between the conductor's vision and the orchestra's musical capabilities:

The ultimate musical goal is that the conductor must believe in our ability to achieve the desired musical vision. (Participant 2)

If conductors have a vision, an idea of where we should go, but it's not clear that our technical level is sufficient, we lose sight of the conductor's intentions. (Participant 5)

Participant 2 shares the view that the orchestral conductor's vision is regularly perceived through "body language and gesture". Hunt et al. (2004) refer to the phenomenon that the conductor's vision may be transferred to the orchestra through non-verbal cues: "the conductor needs to emphasize, through the physical gestures, cues, verbal communication, and rehearsal technique, a reinforcement of the established vision" (p. 152).

The data in Chapter 4 revealed that conductors working within South African orchestras have particular difficulty engaging the orchestra and sharing their future vision as expressed by professional instrumentalists. Conductors usually act as guest conductors with professional orchestras, resulting in limited interactions. This cyclical occurrence eliminates the opportunity for a relationship to manifest between orchestra and conductor, causing a predicament:

Conductors have the unenviable task of, you know, arriving, and not actually knowing that many people and having to immediately engage them and make them believe in their vision." (Participant 1)

Khodaykov (2014) supports this belief as the "guest conductor–musician relationships are often short- term and their future is uncertain" (p. 80). The author further adds that "guest conductors have to start giving a credible performance right away and invest in impression management even more than music directors" (Khodaykov, 2014, p. 80). These notions display the difficult task guest conductors, especially in South Africa, have of articulating a compelling vision of the future.

5.5 Conclusion

The discussion in this chapter provided insight to the preferred transformational leadership behaviours of orchestral conductors in a South African context, as

experienced and expressed by professional orchestral musicians. The data revealed why instrumentalists preferred certain leadership behaviours in contrast to others. As the study was conducted in a unique South African context, comparisons in literature were made to relevant findings in other countries and fields of leadership. All of the transformational leadership behaviours observed in conductors were preferred by South African orchestral musicians, but at varying levels. Ultimately the behaviours were linked to key ideas such as; reciprocal trust between conductor and orchestra, the conductor's ability to prepare and have the necessary skill and knowledge, vision, and the ability to adjust his/her leadership strategies to the group mood. A "fine line" was often referred to by participants, where conductors could easily be either too active or too passive in their approach to certain transformational leadership behaviours.

Chapter 6

Conclusion

6.1 Introduction

This purpose of the study was to investigate and determine which transformational leadership behaviours of conductors are preferred by South African professional or orchestral instrumentalists. In determining these preferences, it was necessary to probe, from the onset, which transformational leadership behaviours are prevalent amongst conductors in South Africa. Chapter 1 presented an introduction to the study, the research questions, purpose statement, overview of the methodology, and chapter outline, providing the reader with necessary information regarding the contents of the study. Chapter 2 offered a comprehensive overview of relevant literature on leadership, specifically transformational, in business organisations, education, the arts, and conducting within a South African context. This is followed by Chapter 3 which included information relevant to the methodological approach undertaken to collect and analyse both quantitative and qualitative data. Chapter 4 presented the research findings from both the quantitative and qualitative enquiry. Chapter 5 discussed the findings presented in Chapter 4 and compared and contrasted it to current literature. This final chapter answers the research questions, states limitations to the study, and makes recommendations for future research.

6.2 Addressing the research questions

The following research questions, as set out in Chapter 1, served as the foundation to this study. Quantitative data gathered through the MLQ and qualitative data in the form of semi-structured interviews provided the findings required in answering the research questions:

- Which transformational leadership behaviours are displayed by orchestral conductors in South African professional orchestras?
- Which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists?

- Why are specific transformational leadership behaviours preferred by professional South African instrumentalists?

6.2.1 The transformational leadership behaviours displayed by orchestral conductors in South Africa

The quantitative findings demonstrated which transformational leadership behaviours were relevant to the study. Of the five transformational leadership behaviours, three were observed frequently enough to be included. The observations were made by 47 South African professional musicians who completed the MLQ, rating the leadership behaviors displayed by conductors in a professional context. The three transformational leadership behaviours most frequently displayed by relevant conductors were:

- Inspirational Motivation (IM) referred to as *Encourages Others*
- Idealised Influence – Attributes (IIA) referred to as *Builds Trust*
- Idealised Influence – Behaviours (IIB) referred to as *Acts with Integrity*

The transformational leadership behaviours each have a set of transformational leadership sub-behaviours that were specifically observed in South African conductors, as indicated below:

Table 6

Observed Transformational Leadership Behaviours and Sub-Behaviours

Behaviours Displayed	Sub-Behaviours Displayed
I. Builds Trust (IIA)	i. Displays a sense of power and confidence
	ii. Acts in a way that builds my respect
	iii. Goes beyond self-interest for the good of the group

II. Acts with Integrity (IIB)	i. Emphasises the importance of having a collective sense of mission
III. Encourages Others (IM)	i. Expresses confidence that goals will be achieved
	ii. Talks enthusiastically about what needs to be accomplished
	iii. Talks optimistically about the future
	iv. Articulates a compelling vision of the future

The two transformational leadership behaviours observed at a much lower frequency and not included in this study are:

- Intellectual Stimulation (IS) referred to as *Encourages Innovative Thinking*
- Coaches and Develops People (IC) referred to as *Coaches and Develops People*

Thus the observations of the South African professional musicians who partook in this study show that the transformational leadership behaviours displayed by orchestral conductors are limited to the three behaviours and eight sub-behaviours displayed in Table 6 above.

6.2.2 Preferred transformational leadership behaviours displayed by conductors

Qualitative exploration allowed the researcher to answer the next two research questions through semi-structured interviews. Five participants took part in the second qualitative phase of the study. The leadership sub-behaviours will be addressed individually in the next section, culminating in the preferences of specific transformational leadership behaviours. Each section highlights the positive effects of the transformational leadership sub-behaviour, postulating grounds for its preferences among South African professional musicians.

6.2.2.1 *Displays a sense of power and confidence*

Participants pointed to the importance of the conductor's ability to display a sense of power and confidence during rehearsals. An equilibrium; however, exists in the perceived implementation of this transformational leadership sub-behaviour. Conductors may become too tyrannical and over-confident or, contrarily, too familiar with orchestral musicians. Over-confident conductors prevent the orchestra from following the conductor and unhealthy authority meets resistance. It is therefore important that a collaborative atmosphere between conductor and orchestra is present to bring about healthy authority. The leadership behaviour is preferred by South African orchestral musicians as it is also associated with conductors who are prepared, skilled, and knowledgeable. The research further shows that healthy forms of self-confidence increases the orchestra's ability to deliver a product of higher artistic quality, a significant reason for this preferred leadership style as expressed by South African instrumentalists.

6.2.2.2 *Acts in a way that builds respect*

South African professional musicians consider this transformational leadership sub-behaviour important, as it is a precursor to the artistic success of the orchestra. The conductor's ability to show respect to instrumentalists creates a positive group mood, leading to creativity and success. Conductors earn the respect of musicians when they prepare and display knowledge of the music being rehearsed. Conductors garner further respect from the orchestra by simply greeting them before rehearsals or performances. Participants provided evidence that conductors often ignore the players, bringing negative sentiments to the group. This mutual respect, when prevalent, leads to a better artistic result, and as such, is only natural for it to be a preferred leadership style of South African instrumentalists.

6.2.2.3 *Going beyond self-interest for the good of the group*

The study provides evidence in favour of conductors going beyond their own self-interest to secure a positive and effective relationship with their players. Practices viewed as forms of self-interests include overbearing personal philosophies, inappropriate and accentuated attire, showmanship which does not serve the music,

and a lack of acknowledging the orchestra's contributions and dedication. The conductor who moves beyond forms of self-interest has the ability to inspire the orchestra and convince them of his/her musical vision, thus making it a preferred transformation leadership style amongst South African instrumentalists.

6.2.2.4 *Placing an emphasis on the importance of a collective sense of mission*

Due to the nature of orchestras already working collectively to achieve a specific outcome, it resulted in participants not placing undue emphasis on the importance of this leadership style. Although a collective sense of mission is imperative to participants, placing emphasis on its value is unnecessary, as it is already present. It was documented, however, that participants believe that a collective sense of mission can be achieved in a subtle manner through a conductor's non-verbal communication. This includes his/her ability to steer the orchestra in a specific direction through the use of gestures and body language. Conductor's working with South African orchestras may experience difficulty communicating a sense of collective mission, due to the clashing of old orchestral traditions against creativity and new ideas from the conductor. This notion holds especially true where tenured musicians and principal players are set in their ways. Although there is evidence of subtle weight given to this preferred transformational leadership behaviour, data indicates that it is not as prevalent as the other styles in this chapter.

6.2.2.5 *Expressing confidence that goals will be achieved*

Conductors, who effectively express confidence that goals will be achieved, instill a sense of excitement and encouragement in the orchestra, taking the instrumentalists beyond the idea of a simple business transaction. Conductors effectively display this leadership behaviour when gradual encouragement and acknowledgement of progress takes place. Displaying this leadership behaviour on or off stage has the same positive effect on orchestral musicians, making it a preferred transformation leadership style for South African instrumentalists.

6.2.2.6 *Talking enthusiastically about what needs to be accomplished*

South African professional instrumentalists displayed preferences for this transformational leadership behaviour. Conductors who display enthusiasm assist in elevating the orchestra's level of motivation, while simultaneously distracting the group from feelings of fatigue caused by long rehearsal sessions. Conductors should be sincere in their display of enthusiasm, as the group mood needs to take priority. The overenthusiastic conductor may be seen as patronising, which ultimately exhausts the orchestra. Enthusiasm on the part of the conductor is beneficial to the collective, and thus seen as a preferred transformation leadership style.

6.2.2.7 *Talking optimistically about the future*

Optimism was deemed the preferred and important leadership behaviour, as it is palpable, being easily transferred to the orchestra from the conductor. A lack of optimism or a sense of neutrality from the conductor can reflect through the members of the orchestra, causing a highly undesirable mood within the group. The converse can also be detrimental, as conductors displaying too much energy and who are overly optimistic create a sense of insincerity, leading to an atmosphere that is viewed as false and disingenuous. The study therefore highlights the importance of conductors being realistic in their optimism as not to overshadow the seriousness of the challenging work that is to be rehearsed. Regardless of the potential dangers, having a positive view of the future is seen as a preferred transformational leadership style in conductors as expressed by South African instrumentalists.

6.2.2.8 *Articulating a compelling vision of the future*

The compelling vision of the conductor should be of a cooperative nature. A belief should be placed in the orchestra's artistic and technical capabilities to allow them to follow this vision. The conductor's music vision is transferable through gesture, body language, and non-verbal cues. As South African orchestras regularly work with guest conductors, instrumentalists expressed that this result in conductor's having limited interactions with the orchestras, making it difficult and often superfluous to share in a common vision for the future. Nevertheless, participants indicated that the conductor's

vision assists the orchestra in achieving an immediate musical product that is worthwhile, making it the preferred leadership behaviour.

This study illuminates the specific transformational leadership behaviours displayed by conductors and preferred by South African professional musicians. All displayed behaviours showed positive effects across three main areas, namely artistic improvement, elevated group mood, and sharing in common goals. The study highlights that the transformational leadership sub-behaviour, *placing an emphasis on the importance of a collective sense of mission*, does not have to be actively displayed in conductors, and is thus not a preferred sub-behaviour in this context. Professional orchestras feel that this transformational leadership sub-behaviour is not an inherent requirement in conductors, as teamwork is naturally present in professional orchestras. Thus, the preferred leadership sub-behaviours of orchestral conductors are:

- *Displays a sense of power and confidence*
- *Acts in a way that builds respect*
- *Going beyond self-interest for the good of the group*
- *Expressing confidence that goals will be achieved*
- *Talking enthusiastically about what needs to be accomplished*
- *Talking optimistically about the future*
- *Articulating a compelling vision of the future*

With the omission of the transformational leadership sub-behaviour *placing an emphasis on the importance of a collective sense of mission*, no sub-behaviours relating to *Acts with Integrity* (IIB) are explicitly preferred by professional South African instrumentalists. The seven remaining sub-behaviours form part of 2 overarching transformational leadership behaviours:

- Inspirational Motivation (IM) referred to as *Encourages Others*
- Idealised Influence – Attributes (IIA) referred to as *Builds Trust*

These transformational leadership behaviours are best described by Bass and Avolio (2015, pp. 5-6):

“These leaders are able to build trust in their followers. They inspire power and pride by going beyond own individual interests and focusing on the interests of the group. They behave in ways that motivate those around them by providing meaning and challenge to their followers’ work. Individual and team spirit is aroused; enthusiasm and optimism are displayed. The leader encourages followers to envision a better future for the organization, as well as for themselves.”

6.3 Limitations of the study

The focus of this research centered on the experiences and opinions of professional orchestras regarding the preferred transformational leadership styles which they have experienced through working with a variety of conductors. The transformational leadership preferences are therefore limited as proclivities of community, university, and school, and semi-professional orchestras might drastically differ from those of professional orchestras. One could argue that with only a few remaining full-time professional orchestras in South Africa, a study aimed at exploring the transformational leadership styles of conductors of amateur orchestras might prove to be valuable. Similar studies may be undertaken to explore the transformational leadership preferences of amateur instrumentalists, contributing to the small body of literature that currently exists.

Quantitative data was obtained from 47 respondents, and although this is a large number in the context of professional South African orchestral players, it was desired to obtain an even greater sample size. Similarly, only five interviews were conducted

to obtain evidence, which assisted in substantiating and triangulating the findings of the quantitative data. Future studies may include larger sample sizes, thereby enriching these findings.

This study focused on preferred transformational leadership behaviours that were already displayed by orchestral conductors in the South African professional setting. Other transformational leadership behaviours not displayed by conductors might be desirable. Investigating the preferences of orchestral musicians in a larger context might deliver richer results.

The current Covid-19 pandemic had an impact on the study. During the data collection phase of the study, respondents and participants postponed submission of questionnaires and interviews respectively due to illness directly related to the pandemic. As orchestras are currently limited to fewer concerts and rehearsals, recollections of professional musicians might have been more insightful if they were related to more recent experiences. Orchestral musicians are currently struggling with the constant threat of retrenchment and financial difficulties with professional orchestras sparsely performing. As a consequence, a pessimistic view might have been prevalent amongst musicians during the data collection, having an impact on the results of this study.

The research focused on the South African context and is therefore not representative of global views regarding transformational leadership preferences of conductors.

6.4 Recommendations for future research

The current study is subject to certain limitations as set out in the preceding section. The researcher was influenced by the views set out in semi-structured interviews and the data collected through the Multifactor Leadership Questionnaire. The influences and limitations of the study in turn brought about additional research questions that may be considered to further explore this field of research:

- What are the preferred transformational leadership behaviours of orchestral conductors as experienced by amateur musicians?

- To what extent do orchestral conductors in South Africa display leadership behaviours other than transformational?
- What transformational leadership behaviours are expected by South African musicians in conductors?
- How does cultural diversity in South African orchestras impact the perception of conductors and their leadership behaviours?

This study forms a foundation that will assist in guiding and steering future research as posed by the questions stated above.

6.4 Concluding comment

The present study provides evidence in support of the positive effects of two transformational leadership behaviours displayed by conductors in the professional South African orchestral context: Idealised Influence – Attributes (IIA) and Inspirational Motivation (IM).

This research is the first of its kind in South Africa investigating this phenomenon. This study contributes to the already existing literature on transformational leadership, but more importantly adds value to the scarcity of research relating specifically to transformational leadership and orchestral conductors. The reasons why orchestral musicians prefer certain leadership behaviours are especially meaningful, as conductors rarely have the opportunity to gain these insights. Further preferences expressed by respondents and participants on preferred and unwanted behaviours could assist conductors greatly in their approach to rehearsals. The researcher hopes that the contributions made in this research will further encourage investigation into the field of leadership studies pertaining to orchestras and conductors, especially within the South African context.

References

- Abdullah, Q., & Varatharatjoo, K. (2017). Transformational leadership and its functionality in arts organization. *International Journal of Business and Society*, 18(4), 710-717.
- Abfalter, D. (2013). Authenticity and Respect: Leading creative teams in the performing arts. *Creativity and Innovation Management*, 22(3), 295-306.
- Adenot, P. (2015). The orchestra conductor. From the authority figure to negotiated order in a vocational profession. *Transposition, Musique et Sciences Sociales*, (5).
- Agnew, C., & Flin, R. (2014). Senior charge nurses' leadership behaviours in relation to hospital ward safety: A mixed method study. *International Journal of Nursing Studies*, 51(5), 768-780.
- Amankwaa, A., Gyensare, M., & Susomirth, P. (2019). Transformational leadership with innovative behaviour: Examining multiple mediating paths with PLS-SEM. *Leadership and Organization Development Journal*, 40(4), 402-420.
- Anderson, M. (2017). Transformational leadership in education: A review of existing literature. *International Social Science Review*, 93(1).
- Armstrong, S., & Armstrong, S. (1996). The Conductor as Transformational Leader: When the model of the transformational leader is applied to the conductor, it offers music educators insight into effective leadership. *Music Educators Journal*, 82(6), 22-25.
- Atik, Y. (1994). The conductor and the orchestra: Interactive aspects of the leadership process. *Leadership & Organizational Development Journal*, 15(1), 22-31.
- Avery, G. (2004). *Understanding leadership paradigms and cases*. Sage.
- Avolio, B., & Bass, B. (2004). *Multifactor leadership questionnaire: manual and sample set*. Mindgarden.

- Balyer, A. (2012). Transformational leadership behaviours of school principals: a qualitative research based on teachers' perceptions. *International Online Journal of Educational Sciences*, 4(3), 581-591.
- Bass, B. (1999). Two decades of research and development in transformational leadership. *European Journal of Work and Organizational Psychology*, 8(1), 9-32.
- Bass, B., & Avolio, B. (1997). *Full range leadership development: Manual for the Multifactor Leadership Questionnaire*. Mind Garden.
- Bass, B., & Stogdill, R. (1990). *Bass & Stogdill's handbook of leadership: theory, research & managerial applications* (3rd ed.). The Free Press.
- Bathurst, R., & Cain, T. (2013). Embodied leadership: The aesthetics of gesture. *Leadership*, 9(3), 358-377.
- Blanche, M., Durrheim, K., & Painter, D. (2012). *Research in practice* (2nd ed.). University of Cape Town Press.
- Boerner, S., & Gebert, D. (2012). Fostering artistic ensemble performance: Exploring the role of transformational leadership. *Non-profit Management and Leadership*, 3, 347-365.
- Boerner, S., Krause, D., & Gebert, D. (2004). Leadership and co-operation. *Human Resource Development International*, 7(4), 465-479.
- Boerner, S., & Von Streit, C. (2005). Transformational leadership and group climate: empirical results from symphony orchestras. *Journal of Leadership and Organizational Studies*, 12(3), 31-41.
- Boerner, S., & Von Streit, C. (2007). Promoting orchestral performance: the interplay between musicians' mood and a conductor's leadership style. *Psychology of Music*, 13(1), 135-146.
- Bolden, R. (2004). *What is leadership?* Report to - University of Exeter, Centre for leadership studies.

- Bunjak, A., Černe, M., & Wong, S. I. (2019). Leader–follower pessimism (in) congruence and job satisfaction: The role of followers' identification with a leader. *Leadership & Organization Development Journal*.
- Burdukova, P. (2010). *An analysis of the status of orchestras in South Africa* [Masters' Dissertation], University of Pretoria. UPSpace.
- Busari, A., Khan, S., Abdullah, S., & Mughal, Y. (2019). Transformational leadership style, followership, and factors of employees' reactions towards organizational change. *Journal of Asia Business Studies*, 14(2), 181-209.
- Carnicer, J. G., Garrido, D. C., & Requena, S. O. (2015). Music and leadership: the role of the conductor. *International Journal of Music and Performing Arts*, 3(1), 84-88.
- Caust, J. (2010). Does the art end when the management begins? The challenges of making 'art' for both artists and arts managers. *Asia Pacific Journal of Arts and Cultural Management*, 7(2), 570-584.
- Chai, D., Hwang, S., & Joo, B. (2017). Transformational leadership and organisational commitment in teams: The mediating roles of shared vision and team-goal commitment. *Performance Improvement Quarterly*, 30(2), 137-158.
- Chipunza, C., & Gwarinda, S. (2010). Transformational leadership in merging higher education institutions: a case study. *SA Journal of Human Resource Management*, 8(1).
- Clark-Carter, D. (2010). *Quantitative psychological research: The complete student's companion*. Psychology Press.
- Coad, A., & Berry, A. (1998). Transformational leadership and learning orientation. *Leadership and Organization Development Journal*, 19(3), 164-172.
- Conger, J. (1998). Qualitative research as the cornerstone methodology for understanding leadership. *The Leadership Quarterly*, 9(1), 107-121.

- Cook, P., & Howit, J. (2012). The music of leadership. *Industrial and Commercial Training*, 44(7), 398-401.
- Cray, D., Loretta, I., & Freeman, S. (2007). Managing the arts: leadership and decision making under dual rationalities. *The Journal of Arts Management, Law and Society*, 36(4), 295-313.
- Creswell, J., & Creswell, J. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches*. SAGE.
- Creswell, J., & Plano Clark, V. (2011). *Designing and conducting mixed methods research*. SAGE.
- Den Hartog, D., Van Muijen, J., & Koopman, P. (1997). Transactional versus transformational leadership: An analysis of the MLQ. *Journal of Occupational and Organizational Psychology*, 70, 19-34.
- De Vos, A., Strydom, H., Fouche, C., & Delport, C. (2011). *Research at grass roots: for the social sciences and human service professions* (4th ed.). Van Schaik Publishers.
- Diaz-Saens, H. (2011). Transformational Leadership. In A. Bryman, D. Collinson, K. Grint, B. Jackson, & M. Uhl-Bien (Eds.), *The SAGE Handbook of Leadership*. SAGE.
- Dickson, C., McVittie, C., & Smith, M. (2020). Being conductor of the orchestra: an exploration of district nursing leadership. *British Journal of Community Nursing*, 25(5), 214-221.
- Dorfman, P., Howel, J., Hibino, S., Lee, J., Tate, U., & Bautista, A. (1997). Leadership in Western and Asian countries: commonalities and differences in effective leadership processes across cultures. *Leadership Quarterly*, 8(3), 233-274.
- Eichengreen, B. (1987). Conducting the international orchestra: Bank of England leadership under the classical gold standard. *Journal of International Money and Finance*, 6(1), 5-29.

- Engels, M. K. (2018). *The relationship of the transformational leadership process and group mood among musicians and their effects on artistic quality within the American orchestral organization*. [Doctoral Thesis], University of Tennessee. UTC Scholar.
- Franco, M., & Matos, P. (2015). Leadership styles in SMEs: a mixed-method approach. *International Entrepreneurship and Management Journal*, 11, 425-451.
- Fullan, M. (2001). *Leading in a culture of change*. Jossey-Bass.
- Fuqua Jr, H. E., Payne, K. E., & Cangemi, J. P. (2000). Leadership and the effective use of power. *National Forum of Educational Administration and Supervision Journal* 17, 1-6.
- Gandolfi, F., & Stone, S. (2018). Leadership, leadership styles, and servant leadership. *Journal of Management Research*, 18(4), 261-269.
- Garg, A., & Ramjee, D. (2013). The relationship between leadership styles and employee commitment at a parastatal company in South Africa. *International Business & Economics Research Journal*, 12(11), 1411-1436.
- Gebert, D. (2002). *Führung and innovation*. Kohlhammer.
- Geijsel, F., Sleegers, P., & Van den Berg, R. (1999). Transformational leadership and the implementation of large-scale innovation programs. *Journal of Educational Administration*, 37(4), 309-328.
- Guest, D. (1987). *Leadership and management in psychology at work*. Penguin Press.
- Hamzah, M. I. M., Nordin, N., & Rahman, S. (2011). School as learning organisation: the role of principal's transformational leadership in promoting teacher engagement. *World Applied Sciences Journal*, 14, 58-63.
- Herbst, T., & Conradie, P. (2011). Leadership effectiveness in higher education: managerial self-perceptions versus perceptions of others. *Journal of Industrial Psychology*, 37(1), 1-14.

- Hofstee, E. (2009). *Constructing a good dissertation: A practical guide to finishing a master's, MBA or PhD on schedule*. EPE.
- Hogan, R., & Kaiser, R. (2005). What we know about leadership. *Review of General Psychology, 9*(2), 169-180.
- Hunt, J., Stelluto, G., & Hooijberg, R. (2004). Toward new-wave organization creativity: Beyond romance and analogy in the relationship between orchestra-conductor leadership and musician creativity. *The Leadership Quarterly, 15*(1), 145-162.
- Jacobsen, C. B., & Staniok, C. D. (2020). Sharing the fire? The moderating role of transformational leadership congruence on the relationship between managers' and employees' organizational commitment. *International Public Management Journal, 23*(4), 564-588.
- Kammerhoff, J., Lauenstein, O., & Schütz, A. (2019). Tuning into performance and satisfaction in non-profit orchestras: one link between transformational leadership and satisfaction is through reduction in conflict. *Non-profit Management and Leadership, 30*(2), 321-338.
- Keevy, Z., & Prumal, J. (2014). Promoting transformational leadership practices of retail managers. *Journal of Management and Development, 33*(10), 919-931.
- Khan, Z., Nawaz, A., & Khan, I. (2016). Leadership theories and styles: A literature review. *Journal of Resources Development and Management, 16*, 1-7.
- Khodaykov, D. (2014). Getting in tune: A qualitative analysis of guest conductor musicians relationships in symphony orchestras. *Poetics, 44*, 64-83.
- Kirkpatrick, S. A., & Locke, E. A. (1991). Leadership: do traits matter? *Academy of management perspectives, 5*(2), 48-60.
- Koivunen, N., & Wennes, G. (2011). Show us the sound! Aesthetic leadership of symphony orchestra conductors. *Leadership, 7*(1), 51-71.

- Koppang, A. (1996). *Transformational and transactional leadership behaviours of administrators of performing and visual art schools* [Doctoral dissertation], University of North Dakota. Scholarly Commons.
- Kumar, R. (2014). *Research methodology: a step by step guide for beginners* (4th ed.). (K. Metzler, Ed.) SAGE.
- Leedy, P. D., & Ormrod, J. E. (2001). *Practical research: planning and design* (7th ed.). Prentice Hall.
- Lincoln, Y., & Guba, E. (1985). *Naturalistic enquiry*. SAGE.
- Lind, J. (2016). *Musicians' expectations of conductors' good leadership in Finnish professional orchestras*. [Master's Dissertation], Lappeenranta University of Technology.
- Loon, M., Mee Lim, Y., Heang Lee, T., & Lian Tam, C. (2012). Transformational leadership and job-related learning. *Management Research Review*, 35(3), 192-205.
- Madanchian, M., Hussein, N., Noordin, F., & Taherdoost, H. (2017). Leadership effectiveness measurement and its effect on organization outcomes. *Procedia Engineering*, 181, 1043-1048.
- Maree, K. (2016). *First steps in research* (2nd ed.). Van Schaik Publishers.
- Mathew, V. (2010). Service delivery through knowledge management in higher education. *Journal of Knowledge Management Practice*, 11(3), 1-14.
- Matzler, K., Schwarz, E., Deutinger, N., & Harms, R. (2008). The relationship between transformational leadership, product innovation and performance in SMEs. *Journal of Small Business and Leadership*, 21(2), 139-151.
- Mokgolo, M., Modiba, M., & Mokgolo, P. (2012). Transformational leadership in the South African public service after the April 2009 national elections. *SA Journal of Human Resource Management*, 10(1), 1-9.

- Orsini, C., & Rodrigues, V. (2020). Supporting motivation in teams working remotely: The role of basic psychological needs. *Medical teacher, 42*(7), 828-829.
- Quin, J., Deris, A., Bischoff, G., & Johnson, J. T. (2015). Comparison of transformational leadership practices: Implications for school districts and principal preparation programs. *Journal of Leadership Education, 14*(3), 71-85.
- Ristow, A., Amos, T., & Staude, G. (1999). Transformational leadership and organisational effectiveness in the administration of cricket in South Africa. *South African Journal of Business Management, 30*(1), 1-5.
- Rowald, J. (2005). *Multifactor leadership questionnaire: psychometric properties of the German translation*. Mindgarden.
- Rowe, W. G., & Guerrero, L. (2011). *Cases in Leadership* (2nd ed.). SAGE.
- Samad, S. (2012). The influence of innovation and transformational leadership on organizational performance. *Procedia - Social and Behavioural Sciences, 57*(9), 486-493.
- Schmid, E. A., Pircher Verdorfer, A., & Peus, C. (2019). Shedding light on leaders' self-interest: theory and measurement of exploitative leadership. *Journal of Management, 45*(4), 1401-1433.
- Schuller, G. (1997). *The complete conductor*. Oxford University Press
- Strukan, E., Nikolić, M., & Sefić, S. (2017). Impact of transformational leadership on business performance. *Tehnički Vjesnik, 24*(2), 435-444.
- Tyssen, A., Wald, A., & Spieth, P. (2013). Leadership in temporary organisations: a review of leadership theories and a research agenda. *Project Management Journal, 44*(6), 52-67.
- Ulrich, J. (2009). Preparing the conductor as teacher. *Music Educators Journal, 95*(3), 48-52.
- Van Jaarsveld, L., Ments, P., & Ellis, S. (2019). Implementing the Multifactor Leadership Questionnaire (MLQ) in a challenging context: results from a large-

- scale quantitative study. *International Journal of Educational Management*, 33(4), 604-613.
- Vroom, V., & Jago, A. (2007). The role of the situation in leadership. *American Psychologist*, 62(1), 17-24.
- Wang, D., & Hsieh, C. (2013). The effect of authentic leadership on employee trust and employee engagement. *Social Behaviour and Personality: An International Journal*, 41(4), 613-624.
- Watson, C. N. (2012). *Gesture as Communication: The Art of Carlos Kleiber*. [Doctoral Thesis], University of Sydney.
- Williams, O. (2014). *Transformational leadership in a high school choral program*. [Doctoral Thesis], Boston University] ProQuest Dissertation and Thesis Global.
- Wis, R. M. (2002). The conductor as servant-leader. *Music Educators Journal*, 89(2), 17-23.
- Wis, R. M. (2007). *The conductor as leader: Principles of leadership applied to life on the podium*. Gia Publications.
- Wood, R. D. (2010). *Correlation of conductor leadership style, musician employment status, organizational participant to orchestra musicians job satisfaction*. [Doctoral Thesis], University of Phoenix. ProQuest Dissertation and Thesis Global.
- Yaun, C., & Lee, C. (2011). Exploration of a construct model linking leadership types, organization culture, employees performance and leadership performance. *Procedia - Social and Behavioural Sciences*, 25, 125-136.
- Zel, U., & Onay, M. (2012). Conductors as a Metaphor of "Leadership". *International of Contemporary Economics and Administrative Sciences*, 2(3), 130-150.
- Zuraik, A., & Kelly, L. (2019). The role of CEO transformational leadership and innovation climate in exploration and exploitation. *European Journal of Innovation Management*, 22(1), 84-104.

Appendix A: MLQ-5X Rater Form

For use by Schalk Van der Merwe only. Received from Mind Garden, Inc. on March 20, 2021

Multifactor Leadership Questionnaire Rater Form

Name of Leader: _____ Date: _____

Organization ID #: _____ Leader ID #: _____

This questionnaire is used to describe the leadership style of the above-mentioned individual as you perceive it. Answer all items on this answer sheet. If an item is irrelevant, or if you are unsure or do not know the answer, leave the answer blank. Please answer this questionnaire anonymously.

Important (necessary for processing): Which best describes you?

- I am at a higher organizational level than the person I am rating.
- The person I am rating is at my organizational level.
- I am at a lower organizational level than the person I am rating.
- Other than the above.

Forty-five descriptive statements are listed on the following pages. Judge how frequently each statement fits the person you are describing. Use the following rating scale:

Not at all	Once in a while	Sometimes	Fairly often	Frequently, if not always
0	1	2	3	4

The Person I Am Rating...

- | | | | | | |
|--|---|---|---|---|---|
| 1. Provides me with assistance in exchange for my efforts..... | 0 | 1 | 2 | 3 | 4 |
| 2. *Re-examines critical assumptions to question whether they are appropriate..... | 0 | 1 | 2 | 3 | 4 |
| 3. Fails to interfere until problems become serious..... | 0 | 1 | 2 | 3 | 4 |
| 4. Focuses attention on irregularities, mistakes, exceptions, and deviations from standards..... | 0 | 1 | 2 | 3 | 4 |
| 5. Avoids getting involved when important issues arise..... | 0 | 1 | 2 | 3 | 4 |
| 6. *Talks about his/her most important values and beliefs..... | 0 | 1 | 2 | 3 | 4 |
| 7. Is absent when needed..... | 0 | 1 | 2 | 3 | 4 |
| 8. *Seeks differing perspectives when solving problems..... | 0 | 1 | 2 | 3 | 4 |
| 9. *Talks optimistically about the future..... | 0 | 1 | 2 | 3 | 4 |
| 10. *Instills pride in me for being associated with him/her..... | 0 | 1 | 2 | 3 | 4 |
| 11. Discusses in specific terms who is responsible for achieving performance targets..... | 0 | 1 | 2 | 3 | 4 |
| 12. Waits for things to go wrong before taking action..... | 0 | 1 | 2 | 3 | 4 |
| 13. *Talks enthusiastically about what needs to be accomplished..... | 0 | 1 | 2 | 3 | 4 |
| 14. *Specifies the importance of having a strong sense of purpose..... | 0 | 1 | 2 | 3 | 4 |
| 15. *Spends time teaching and coaching..... | 0 | 1 | 2 | 3 | 4 |

Continued →

Appendix B: Semi-Structured Interview Schedule

1. Why do you think a conductor needs leadership skills?
2. In your opinion, what personal traits in a conductor are beneficial to the success of the orchestra?
3. To what extent do you believe the conductor influences the success or failure of an orchestra? Elaborate.
4. What personal traits displayed by conductors could negatively affect you as orchestral musician?
5. Why do you think it is important for conductors to set an example?
6. Why should conductors of professional orchestras share their vision with the group?
7. Why is it important for the conductor to assist individual orchestral musicians during rehearsals?
8. How should conductors challenge musicians to perform better?

Appendix C: Editing Letter

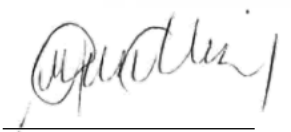


Marieta Grundling (MBA)

366 Rosemary Street
Grootfontein Country Estates
Pretoria, 0081
081 354 1596
edit@profeditmba.co.za
26 August 2021

To whom it may concern

This serves to confirm that the dissertation: *The transformational leadership behaviours of orchestral conductors: Preferences of professional South African instrumentalists* by Schalk J. van der Merwe was edited. The language, presentation, referencing system (both in-text and against the Reference List), were checked and corrected.



M Grundling

26 August 2021

Appendix D: Letter of informed consent – MLQ-5X Rater Form

The transformational leadership behaviours of orchestral conductors: preferences of professional South African instrumentalists

To whom it may concern,

You are invited to participate in this research project, which is in partial fulfilment of the requirements of the Degree MMus (Performing Arts), through the University of Pretoria. The research is conducted by me and under the supervision of (anonymous).

Please read the following pertinent information pertaining to the above-mentioned study. Your participation is voluntary, will remain confidential. No remuneration will be offered for your participation. You may withdraw from the study at any time without fear of prejudice or retribution.

Aim of the study

The purpose of the study is to determine which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists. This information may be used to guide orchestral conductors in South Africa to adjust their rehearsal techniques, in regard to their personal leadership style, in order to create a setting for productive rehearsals within a South African setting.

Research methodology

The study will draw its information on current literature, quantitative instruments, and interviews conducted with participants that will be transcribed and analysed. The MLQ-5X Rater Form is an established instrument that measures leadership styles. You will be required to complete the questionnaire online by following the provided link. The questionnaire takes roughly 15 minutes to complete and data will automatically be stored online for access by the researcher.



Confidentiality

Please know that your name and personal details will not be published or distributed and is only for administrative purposes. The data collected from the questionnaires will be used for the purpose of this academic research project only and the information will be safeguarded at the University of Pretoria, Department of Music, for a period of 15 years. This is in compliance with the ethical guidelines of the university. The data from the research may be explored for further research in the future.

Risks, stress, or discomfort

There are no risks associated with this study. Due to the Covid-19 pandemic, all interviews (and any further communication) will take place online, and thus no added risks are associated with this study.

Participants rights

Your participation in this study is voluntary and you are free to withdraw at any time.

Contact details of the supervisor

Anonymous

+27 00 000 0000

anonymous@up.ac.za

Contact details of the researcher
(MMus student)

Schalk J. van der Merwe

+27 79 886 9355

Schalkconductor@gmail.com

I, (name and surname for purpose of consent only) _____
_____ hereby agree to complete the MLQ-5X Rater
Form Questionnaire that will form part of the quantitative data in partial fulfilment of
the MMus (Performing Art) Degree.



I understand that I am free to withdraw should I so choose and understand that there is no reward or any other incentive to participate in the study. I have also been informed that confidentiality will be ensured and that I will remain anonymous in the final publication of this research. I understand that completing the questionnaire is online and thus there is no added risk to me which may be caused by the current worldwide pandemic.

Signed

Date

Signed (S.J. van der Merwe)

Date

Signed (Supervisor)

Date

Appendix E: Letter of informed consent – Semi-Structured Interviews

The transformational leadership behaviours of orchestral conductors: preferences of professional South African instrumentalists

To whom it may concern,

You are invited to participate in this research project, which is in partial fulfilment of the requirements of the Degree MMus (Performing Arts), through the University of Pretoria. The research is conducted by me and under the supervision of (Anonymous).

Please read the following pertinent information pertaining to the above-mentioned study. Your participation is voluntary, will remain confidential. No remuneration will be offered for your participation. You may withdraw from the study at any time without fear of prejudice or retribution.

Aim of the study

The purpose of the study is to determine which transformational leadership behaviours of orchestral conductors are preferred by professional South African instrumentalists. This information may be used to guide orchestral conductors in South Africa to adjust their rehearsal techniques, in regard to their personal leadership style, in order to create a setting for productive rehearsals within a South African setting.

Research methodology

The study will draw its information on current literature, quantitative instruments, and interviews conducted with participants that will be transcribed and analysed. The interview will be semi-structured; meaning that questions will be open ended and discussions to specific answers might be explored during the interview. The interview will last approximately 30 minutes and take place online, schedule at a time that is convenient to you. Transcripts of interviews will be returned to you for comment, amendments, and final approval.

Confidentiality

Please know that your name and personal details will not be published or distributed and is only for administrative purposes. The data collected from the questionnaires will be used for the purpose of this academic research project only and the information will be safeguarded at the University of Pretoria, Department of Music, for a period of 15 years. This is in compliance with the ethical guidelines of the university. The data from the research may be explored for further research in the future.

Risks, stress, or discomfort

There are no risks associated with this study. Due to the Covid-19 pandemic, all interviews (and any further communication) will take place online, and thus no added risks are associated with this study.

Participants rights

Your participation in this study is voluntary and you are free to withdraw at any time.

Contact details of the supervisor

Contact details of the researcher
(MMus student)

Anonymous

Schalk J. van der Merwe

+27 00 000 0000

+27 79 886 9355

anonymous@up.ac.za.

Schalkconductor@gmail.com

I, (name and surname for purpose of consent only) _____
_____ hereby agree to participate in a semi-structured interview conducted in partial fulfilment of the MMus (Performing Art) Degree. I understand that I am free to withdraw should I so choose and understand that there is no reward nor any other incentive to participate in the study. I have also been informed



that confidentiality will be ensured and that I will remain anonymous in the final publication of this research. I understand that the interviews will be conducted online and thus there is no added risk to me which may be caused by the current worldwide pandemic.

Signed

Date

Signed (S.J. van der Merwe)

Date

Signed (Supervisor)

Date